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CULTURAL INFORMATION
FROM CATALAN-SPEAKING LANDS
1999 (II) AND 2000 (I)

In short, the characteristic features of publications in medieval and modern history throughout the Catalan-speaking lands for the last six months of 1999 and the first six months of 2000 were the same as in previous reviews. We could perhaps remark on a noticeable increase in publications on modern history, especially articles in journals rather than books. This does not mean, however, that interest in medieval history has fallen, but rather that this feature is the consequence of a major concern for the study of this period embracing the 16th to the 18th centuries. There is abundant documentation for these centuries, although these documents are victims of poor paper quality and problems resulting from oxidization due to the use of corrosive ink. It is a pity to come across documents that have turned into dust, documents that on occasions prove to be essential for historical study.

There is another fact that needs to be highlighted, albeit of a negative nature, the lack of exhaustive and exact bibliographical information that provides a satisfactory information base for new publications, be they books or journal articles. Given this situation, I have to place particular value on the complete bibliography published by the *Arxiu de Textos Antics* in *Notícies bibliogràfiques*, which reviews a total of 14,337 studies published up to 1997. This bibliography is complemented with detailed and exhaustive toponymic and onomastic indices, and I recommend consulting these *Notícies bibliogràfiques* for thematic information beginning from 1982. This is a meritorious task carried out by Josep Perarnau which fully complies with the kind of information required in the *Cultural Information* section of this journal.

The second semester of 1999 saw two important conferences regarding Catalan thought and culture during the Middle Ages. The first was dedicated to the bishop Feliu d'Urgell (786-799), who represented the continuity of the late Roman/Visigoth tradition, in opposition to the new feudal structures originating from the Frankish empire. This conference resulted in the publication of *Feliu d'Urgell. Bases per al seu estudi* (Barcelona/Seu d'Urgell, 1999), by Josep Perarnau i Espelt. The book is divided into three sections: *Fragments textuals de Feliu d'Urgell*, a re-edition of the works by Lluís Nicolau d'Oliver and Ramon d'Abadal i de Vinyals, and an extensive bibliography concerning Bishop Feliu, the person and his works. The second conference was dedicated to Gerbert d'Orlhac in commemoration of the thousand years since he was elected Holy Father with the name of Silvestre III, and in memory of the time he lived in Ripoll and Vic. The resulting articles from this conference can be found in, *Actes del Congrés Internacional Gerbert d'Orlhac i el seu temps. Catalunya i Europa a la fi del I. Mil·leni* (Vic, 1999).

Another book of great importance on the late Middle Ages in Catalonia is, *Catalunya carolíngia. IV. Els comtats d'Osona i Manresa* (Barcelona, 1999), edited by Ramon Ordeig i Mata. It is published in three volumes containing a total of 1,873 documents, all of them dating prior to December 31, 1000. Finally, in the area of publications of documentary sources, is the book by Isabel Companys i Farrerons and Jordi Piqué i Padró, *Catàleg de les cartes reials i*

dels lloctinents generals (1321-1734) (Tarragona, 1999), which are held in the Arxiu Provincial, Tarragona.

I would like to make mention of a very important single theme publication concerning the history of the Kingdom of Valencia and the principality of Catalonia, published in two volumes by Enric Guinot, *Els fundadors del regne de València. Repoblament, antroponímia i llengua a la València Medieval* (València, 1999). What is evident here is the anecdotal value of the continuity of a community of Mozarab origin following the Arab conquest in the 8th century, and, consequently, that present-day Valencian is not a dialectal variation of Catalan but rather a different language and peculiar to this kingdom. Another monographic publication, with a more narrow focus, is by Anna Rich i Abad, *La comunitat jueva de Barcelona entre 1348 i 1391, a través de la documentació notarial* (Barcelona, 1999). The importance of this book lies in the fact that it offers an evaluation of the Jewish community between the period of the bubonic plague crises and the destruction of the *call*, the Jewish quarter in Barcelona. Covering a parallel time frame, is a publication of great social and economic interest for the city of Barcelona (and, consequently, for the rest of the towns that made up the Confederation) as a result of its influence as the monarchy's *Cap i Casal* (title traditionally given to the city of Barcelona as the most important city in the principality). The book in question is, *Renda i fiscalitat en una ciutat medieval. Barcelona, segles XII-XIV* (Barcelona, 2000), by Pere Orti Gort.

The publication of *Dietari de la Generalitat de Catalunya* (Barcelona, 1997 and 1999), continues with volumes IV (1611-1623) and V (1623-1644), comprising an important historical period for the principality that Antoni Simon i Tarrés has studied in a monograph titled, *Els orígens ideològics de la revolució catalana de 1640* (Barcelona, 1999). A contemporary work that discusses the changes that took place between the 17th and 18th centuries, and which is essential for familiarizing oneself with the Catalan situation, is the book by Narcís Feliu de la Penya, *Los Anales* (Barcelona, 1709), re-edited in Barcelona, 1999. This question has been analyzed by Josep M. Torras i Ribé in, *La guerra de Successió i els setges de Barcelona* (Barcelona, 2000), and is complemented by the study by Joaquim Albareda, *La guerra de Successió i l'Onze de Setembre* (Barcelona, 1999). These books contribute new points of view and suggestions regarding the political and military situation, and even for the social and economic questions relating to Catalan speaking lands.

Two further books help us to understand the new thinking that describes and portrays the 18th century. Antònia Morey Tous published an interesting monograph titled, *Noblesa i desvinculació a Mallorca als segles XVIII i XIX* (Barcelona, 1999); and Montserrat Jiménez Sureda, *L'Església catalana sota la monarquia dels Borbons. La catedral de Girona en el segle XVIII*. So often we forget the importance that these two social estates represent regarding social and cultural history in the Catalan speaking lands.

As I mentioned at the beginning of this review of medieval and modern history, there has been a continuity in publications as regards the number of publications and the themes dealt with. Perhaps the most evident improvement has been the quality of the contributions to historiography that have been carried out with a wider vision of the real problematic issues, with

a more painstaking reading and interpretation, and at the same time a better understanding and knowledge of the day-to-day mechanics for any of these historical moments that are quite different from today. We cannot apply our experiences to former times.

JOAN-F. CABESTANY I FORT
(Translated by Roland Pearson)

CONTEMPORARY HISTORY

Publications on contemporary Catalan historiography have maintained a steady pace during the period covering the last six months of 1999 and the first six months of 2000. But, alongside the areas of research mentioned further on, one point worth highlighting is an uncommon event, the appearance of three works that most certainly will become reference works, an exceptional fact for such a short time period.

The first is the book by the economist, Francesc Roca, *Teories de Catalunya* (Pòrtic, 2000), which is an original and suggestive analysis of various social, cultural, economic, and political theories that have been used to interpret 20th century Catalan history. As suggested by the book's subtitle, this is a most useful "Guide to Contemporary Catalan Society," replete with references to works and authors, some of them very recurrent, others less known. The second is a collective publication presented by the Grup d'Estudi d'Història de la Cultura i dels Intel·lectuals (GEHCI) at the Universitat de Barcelona coordinated by Jordi Casassas, *Els intel·lectuals i el poder. Materials per a un assaig d'història cultural del món català contemporani* (Pòrtic, 1999). This is a very complete synthesis of a dynamic historiographic field such as cultural history, applied to the entire contemporary period of Catalan history. This reference work, put together by a large team, includes a highly useful bibliography, attempts to present the state of present-day knowledge concerning the cultural history of Catalonia, and is a contribution that allows one to see the shortcomings of the discipline. The third is a book under the charge of Isidre Molas and Joan B. Culla, *Diccionari dels partits polítics de Catalunya, segle XX* (Enciclopèdia Catalana, 2000), which provides the reader with systematically organized information concerning Catalan political parties throughout the 20th century and is an excellent illustration of the work being done by the Institut de Ciències Polítiques i Socials (ICPS), assigned to the Universitat Autònoma de Barcelona. The almost simultaneous appearance of these three books is symptomatic of the state of maturity attained by Catalan research into the field of social sciences. Furthermore, it allows one to raise the often cited question of interdisciplinary projects as it brings together the work of economists, political historians, and historians in the strictest sense of the word. It also highlights the efforts of teamwork initiatives, as much those by the GEHCI at the Universitat de Barcelona as the ICPS at the Universitat Autònoma de Barcelona. These three books, taken as a whole, allow anyone who is interested in studying contemporary Catalan history to situate

themselves with very accessible information for the spheres of cultural and political history.

Alongside these reference works I would like to point out a few of the single theme book publications that focus on the 19th century. There is the book by Jaume Guillaumet, *Abdon Terradas. Primer dirigent republicà, periodista i alcalde de Figueres* (Institut d'Estudis Empordanesos, 2000), a study that familiarizes the reader with the life of one of the most relevant progressive thinking political and intellectual leaders from the first half of the 19th century. The same period is also covered by Genís Barnosell in, *Orígens del sindicalisme català* (Eumo, 1999), a view of the beginnings of the workers' movement. The links between economic changes and social aspects are the focus of the book by Quintí Casals, *Canvi econòmic i social en el pas de l'Antic Règim a l'estat liberal: Lleida en la primera meitat del segle XIX* (U de Lleida, 1999). By way of a complementary contrast on political aspects, there is the book by Manuel Santirso, *Revolució liberal i guerra civil a Catalunya* (Pagès, 1999).

Analyses of the economic process are the subject of the following publications: Miquel Gutiérrez, *Full a full. La indústria paperera de l'Anoia (1700-1998): continuïtat i modernitat* (Publicacions de l'Abadia de Montserrat, 1999); Pere Pascual, *Los caminos de la era industrial. La constitución y financiación de la red ferroviaria catalana (1843-1898)* (Edicions UB / Fundación de los Ferrocarriles Españoles, 1999); and Adrià Royes, *El Banc de Terrassa en el marc de la decadència bancària catalana, 1881-1924* (Proa, 1999). In contrast, Josep Termes has collected together a number of wide ranging studies on his specialty field in, *Històries de la Catalunya treballadora* (Empúries, 2000).

In the area of biographies there is also a useful re-edition of the book by Joaquim Ferrer, *Francesc Layret* (Afers, 1999). But, without doubt the most noteworthy biographical study is the book by the Majorcan historian Pere Ferrer Guasp, *Joan March. Els inicis d'un imperi financer* (Edicions Cort, 2000). This contribution is a very complete piece of research into one of the major financial, social, and political figures in Majorca. A very different person is the object of research by Albert Balcells, who has published an important study contributing to both cultural and political history in his, *Miquel Coll i Alentorn. Historiografia i democràcia (1904-1990)* (Proa, 1999).

Studies on the Spanish Civil War have been enriched with a noteworthy collective volume, Jordi Piqué and Josep Sánchez Cervelló (eds.), *Guerra civil a les comarques tarragonines (1936-1939)* (Publicacions del Cercle d'Estudis Històrics i Socials Guillem Oliver, 2000).

The period of the Franco dictatorship continues to be one of the most exploited topics recently in Catalan historiography. Among those books worth noting are: on the subject of exile, *Els exiliats catalans a Mèxic. Un estudi de la immigració republicana* (Afers, 2000), by Dolores Pla Brugat; repression through the study of some of the political figures, *Repressió política i coacció econòmica* (PAM, 1999), by Francesc Vilanova; and a most painstaking study, fruit of previous research on the topic of repression in the rural communities, *Vivir es sobrevivir. Justicia, orden y marginación en la Cataluña rural de posguerra* (Milenio, 2000), by Conxita Mir. On the subject of the networks of the Franco regime power groups, those books that stand out are the following contributions: Josep Clara, *El partit únic. La Falange i el*

Movimiento a Girona (1935-1977) (Cercle d'Estudis Històrics i Socials, 1999); and the doctoral dissertation of Martí Marín on local power, *Els ajuntaments franquistes a Catalunya. Política i administració municipal, 1938-1979* (Pagès, 2000). Also on the same issue, this time centralist power, is the book by Carles Santacana that discusses the secret reports that discussed the policies adopted by the Franco government in Catalonia, *El franquisme i els catalans. Els informes del Consejo Nacional del Movimiento* (Afers, 2000).

Concerning opposition to the regime, a new and important publication which provides information on Catalan Catholic groups is that by Hilari Raguier, "*Gaudeamos Igitur.*" *Notes per a una història del Grup Torras i Bages* (PAM, 1999). There is also the little known area of the fight against the Franco regime that so often is overly identified with the macrocephalic Barcelona. The book in question is by R. Bernard, J. Burgaya, and J. Figuerola, *L'Assemblea de Catalunya. La lluita antifranquista a Osona* (Eumo, 1999). Finally, interest in the subject of cultural dynamics for this period has resulted in three books with quite different approaches, but with a common theme. In the first there is an analysis of the post-Spanish Civil War period when censorship was at its highest, DD.AA., *Sota la boira. Lletres, arts i música a la Girona del primer franquisme (1939-1960)* (Museu d'Art de Girona, 2000). In the second, one can survey the impact of the Franco regime through two distinguished historians and intellectuals from Girona, in Jaume Sobrequès, *Història d'una amistat. Epistolari de Jaume Vicens i Vives i Santiago Sobrequès i Vidal (1929-1960)* (Vicens Vives, 2000). Finally, in the third book one can observe the cultural drive during the later stages of the anti-Franco regime endeavors in the book by Narcís Sellés, *Art, política i societat en la derogació del franquisme* (Llibres del Segle, 1999).

Finally, I would like to mention the growing attention that historiography has dedicated to the transition period. The most evident example of this is the book promoted by the Centre d'Estudis Històrics Internacionals (CEHI) from the Universitat de Barcelona, R. Aracil and A. Segura (eds.), *Memòria de la transició a Espanya i a Catalunya* (Edicions U de Barcelona, 2000). But, I must also mention the efforts made to explain the situation in the Balearic isles by Miquel Payeras, *Les utopies esvairades. Crònica política de la transició democràtica a les Illes Balears, 1974-1978* (Edicions Cort, 1999). This book is the first of a collection titled "Els Ullals," dedicated to historical studies. I would like to finish by mentioning the book by Joan Zambrana, *La alternativa libertaria. Catalunya 1976-1979* (Edicions Fet a Mà, 2000), in this case worth noting because it deals with a socio-political sector that has been overlooked for this period.

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LINGUISTICS

In this double issue of the *Catalan Review* we are back once again with news regarding publications of books, monographs, miscellaneous, dictionaries, and articles from the various areas of research into Catalan language and linguistics published during the last six months of 1999 and the first half of 2000.

BOOKS

Regarding books, I would first like to draw your attention to the return of Antoni M. Badia i Margarit to a topic that was the focus of a number of his projects at the beginning of the 1950s, and, in his words, one of the research themes closest to his heart throughout his long professional trajectory. In *Les Regles de esquivar vocables i la qüestió de la llengua* (Barcelona: Institut d'Estudis Catalans, 1999, Biblioteca Filològica XXXVIII), professor Badia i Margarit once again takes up this area starting from the doctoral courses given by him during the years 1987-88 and 1988-89. From here on, he has successfully dedicated his efforts to produce a complete and revised edition of *Les regles d'esquivar vocables o mots grossers o pagesívols* which includes: a study of the socio-linguistic situation in the 15th century, an in-depth linguistic and philological analysis of the text, and arguments in favor of changing the attribution of authorship that, until now, have been commonly accepted. This lengthy volume, covering some 506 pages, includes a facsimile edition of the manuscript of the *Regles*.

The book by Maria Pilar Perea, *Complements a la "Flexió verbal dels dialectes Catalans". Dotze quaderns de camp d'Antoni M. Alcover* (Barcelona: Curial Edicions Catalanes i Publicacions de l'Abadia de Montserrat, 1999, Col·lecció Textos i estudis de cultura catalana, 64), is a methodical and systematized edition of the complementary notes that Mosèn Alcover made in twelve field research notebooks with observations concerning verb conjugation, phonetics, morphology, syntax, and lexicon. The complete verb conjugations have not been included in this edition as this has been reserved for the CD-ROM edition, which is reviewed further on in the section concerning lexicographic works. The text described here contains an introductory study for: satisfactorily locating Alcover's notebooks, providing a meticulous description of these and their thematic extraction, and ordering of their contents.

Continuing in the wake of Alcover, there is Joan Julià i Muné's *L'inici de la lingüística catalana. Bernat Schädell, Mn. Antoni M. Alcover i l'Institut d'Estudis Catalans. Una aproximació epistolar, 1904-1925* (Barcelona: Curial Edicions Catalanes, Publicacions de l'Abadia de Montserrat, 2000, Col·lecció Textos i estudis de cultura catalana, 74), which reviews one of the episodes of the origins of linguistic studies into the Catalan language based on the exchange of letters.

The subject of the history of the Catalan language in this section is also complemented by two further publications: Catalina Martínez Taberner's, *La llengua catalana a Mallorca al segle XVIII i primer terç del XIX* (Barcelona:

Publicacions de l'Abadia de Montserrat, 2000, Biblioteca Miquel dels Sants Oliver, 13); and the manual by August Rafanell, *El català modern* (Barcelona: Empúries, 2000, Biblioteca Universal Empúries, 139), where the author offers an in-depth study of a number of episodes in the history of the language to explain the origin of linguistic ideas that are current today. Historical grammar is the area covered in the doctoral dissertation by Joan Rafael Ramos Alfajarín, *Ésser, estar i haver-hi en català antic. Estudi sintàctic i contrastiu* (Barcelona: Publicacions de l'Abadia de Montserrat, 2000, Biblioteca Sanchis Guarner, 51). Before moving on from the diachronic approach, I would like to point out two contributions to the study of lexicon: Montserrat Villà i Chalamanch, *La morfologia del lèxic de Solitud de Víctor Català* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999, Col·lecció Milà i Fontanals, 32); and Jordi Bruguera, *El vocabulari del llibre dels fets del rei En Jaume* (Barcelona: Publicacions de l'Abadia de Montserrat, Institut de Filologia Valenciana de la UV, 1999, Col·lecció Sanchis Guarner 50).

Continuing on the theme of works oriented towards the study of lexicon, I would like to note the following books with quite different approaches. On the one hand, the book by Ramon Amigó i Anglès, *Introducció a la recerca en toponímia i antroponímia* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999, Biblioteca "Serra d'Or," 222), which is a brief introductory manual to onomastics. On the other hand, there is book by Joan Bastardas i Parera, *Substantius usats en sentit figurat com a qualificadors de persona* (Barcelona: Institut d'Estudis Catalans, 2000, Treballs de la Societat Catalana de Llengua i Literatura 2), which presents a brief study of a particular kind of metaphor, proper nouns used as qualifiers for people and their morphological variations. Finally, I would like to end with the publication by M. Teresa Cabré, *La terminologia. Representación y comunicación* (Barcelona: Institut Universitari de Lingüística Aplicada, U Pompeu Fabra, Sèrie Monografies 3), a collection of articles written between 1992 and 1999 on various aspects of terminology that reflect her intellectual trajectory, from the publication of her well-known manual on terminology to the elaboration of a new linguistically based theoretical approach to the material. These texts are presented here in the language in which they were originally published.

Closely related to lexicographic studies, there is the work by Pelegrí Sancho Cremades, *Introducció a la fraseologia. Aplicació al valencià col·loquial* (València: Editorial Denes, 1999). This has a twofold objective: to present a general introduction to phraseology from the perspective of cognitive grammar and North American functionalism; and to initiate a study of a series of phraseological units characteristic of colloquial Valencian. Until now this area has not been adequately covered.

Phonology is another area with its own publications for this period with the book by Jesús Jiménez, *L'estructura sil·làbica del català* (Barcelona: Publicacions de l'Abadia de Montserrat, Institut de Filologia Valenciana de la UV, 1999, Col·lecció Sanchis Guarner 49).

Of a more general nature there is the manual by Jordi Colomina i Castanyer, *Dialectologia catalana: introducció i guia bibliogràfica* (Alacant: U d'Alacant, 1999), that presents the reader with the state of research into dialectology through an exhaustive collection of bibliography preceded by an introduction which highlights the most general themes common to

dialectology studies. With complementary indices for the listed information, it becomes a highly practical guide for this material. Along similar lines, Joaquim Viaplana published, *Linguística descriptiva. Una introducció aplicada al català* (Barcelona: Edicions 62, 2000, Llibres a l'abast 353), where he has reclaimed the idea of the linguistics' manual as a type of systematic general introduction, a rare practice these days in the light of a proliferation of specialized works. Using Catalan as an example, this book is organized into five parts (overview of general features, phonetics, phonology, morphology, and syntax).

This selection of monographs ends with two works dedicated to the language of the media: the first studies the language used in advertising messages, by Anna M. Torrent, *La llengua de la publicitat* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999, Col·lecció Milà i Fontanals, 33); and the second brings together a variety of contributions on the use of oral language by Joan Julià i Muné, *Llengua i ràdio* (Barcelona: Publicacions de l'Abadia de Montserrat, 2000, Col·lecció Milà i Fontanals, 35).

DICTIONARIES AND LEXICAL AND TERMINOLOGY GLOSSARIES

I would like to begin this section of new lexicography items, always prolific, with a series of monolingual general language dictionaries in various formats under the guidance of Lluís López del Castillo, with which the publishing house Edicions 62 has started a new reference collection: the *Gran Diccionari 62 de la llengua catalana* (Barcelona: Edicions 62, 2000), 1,238 pages containing 57,000 entries with definitions and examples; the *Petit Diccionari 62 de la llengua catalana* (Barcelona: Edicions 62, 2000), 328 pages with 9,000 entries, which is aimed at children and adults alike who are beginning their studies in Catalan; the *Diccionari 62 essencial de la llengua catalana* (Barcelona: Edicions 62, 2000), 522 pages with 15,000 entries, which is aimed at primary school students who have already begun to learn Catalan; and the *Diccionari 62 manual de la llengua catalana* (Barcelona: Edicions 62, 2000), 984 pages with 28,000 entries, which has been put together with secondary and higher education students in mind.

In the same collection there is a specialized dictionary by Joan Abril i Español, *Diccionari pràctic d'ortografia catalana* (Barcelona: Edicions 62, 1999, Diccionaris i obres de referència 13), which contains 54,000 entries with syllable division, feminine and plural forms, conjugation models, and cases of homophones for central Catalan. It is rounded off with a review of Catalan orthography.

As I mentioned in the section on book publications, Maria Pilar Perea's, *Compleció i ordenació de La flexió verbal en els dialectes catalans d'A.M. Alcover i F. de B. Moll* (Barcelona: Institut d'Estudis Catalans, 2000, Biblioteca de Dialectologia i Sociolingüística, 6), systematically presents the complex data for verb morphology, here in CD-ROM format. Another specialist monolingual dictionary is the *Diccionari d'ús dels verbs catalans* (Barcelona: Edicions 62, 1999, Diccionaris i obres de referència 14), by Jordi Ginebra and Anna Montserrat, with the collaboration of Xavier Rull and Anna Saperas. This dictionary describes the rules governing verbs and the use of prepositions for some 5,000 entries. It contains definitions for each meaning, examples,

information concerning semantic and / or lexical restrictions, and cross-references for variants.

Among the specialized dictionaries and vocabulary lists I would like to make particular note of the high productivity during this period from Termcat, Centre de Terminologia Catalana, and the Servei de Llengua Catalana, Universitat de Barcelona. The dictionaries and vocabulary lists produced by Termcat cover a very wide range of topics: *Diccionari de comunicació empresarial: publicitat, relacions públiques i màrqueting* (Barcelona: Enciclopèdia Catalana, 1999, Col·lecció Dictionaris de l'Enciclopèdia, Dictionaris Terminològics), 2,484 terms with definitions and equivalents in Castilian and English; *Diccionari d'economia i empresa* (Barcelona: Dossier Econòmic de Catalunya, 2000), 1,533 terms with equivalents in Castilian and English, including definitions; *Diccionari de química analítica* (Barcelona: Enciclopèdia Catalana, 2000, Col·lecció Dictionaris de l'Enciclopèdia, Dictionaris Terminològics), 1,915 entries with definitions and equivalents in Castilian and English; *Diccionari de trànsit* (Barcelona: Enciclopèdia Catalana, 2000, Col·lecció Dictionaris de l'Enciclopèdia, Dictionaris Terminològics), 1,592 entries including definitions and equivalents in Castilian, French, and English; and *Vocabulari del dret i penitenciari* (Barcelona: Generalitat de Catalunya, Departament de Justícia, 2000, Col·lecció Termes Jurídics, 1), with 2,971 matched Catalan and Castilian terms.

Termcat has also published various dictionaries in collaboration with other organizations, some of them in computer support format. The *Vocabulari de la neu i dels esports d'hivern* (Barcelona: Enciclopèdia Catalana, 1999, Col·lecció Dictionaris de l'Enciclopèdia, Dictionaris Terminològics), is the fruit of the cooperation between the Servei de Política Lingüística of the government of Andorra and Termcat, and contains 2,264 terms with equivalents in Castilian, French, and English. Along with the Departament de Treball of the Generalitat de Catalunya, the center for terminology has prepared the *Diccionari de la negociació col·lectiva* (Barcelona: Generalitat de Catalunya, Departament de Treball, 2000), with 718 terms in Catalan, Castilian, French, and English. Termcat has also published, along with the language services of the company INK Catalunya, the *Diccionari d'auditoria i comptabilitat (fixer informàtic)* (Barcelona: Termcat-INK Catalunya, 2000), in CD-ROM format containing 2,002 entries in Catalan, Castilian, and English.

Other terminology vocabulary lists published during this period that have been advised by Termcat are as follows: Xavier Rull, *Diccionari del vi: amb licors i altres begudes* (Barcelona: Enciclopèdia Catalana, 1999, El Calidoscopi), 1,900 terms with definitions and equivalents in Castilian, French, and English; Josep M. Nogués (coordinator), the *Diccionari de gemmologia* (Barcelona: Edicions de la U de Barcelona, 1999), 1,302 entries with definitions, illustrations, and equivalents in Castilian, French, Italian, English, and German; and finally, by D. Lloris i S. Meseguer, the *Recurso marins del Mediterrani: fauna i flora del mar català* (Barcelona: Generalitat de Catalunya, Departament d'Agricultura, Ramaderia i Pesca, 2000), which contains a vocabulary list of 200 terms with definitions and equivalents in Castilian, French, and English.

The Servei de Llengua Catalana de la Universitat de Barcelona has begun its series, "Dictionaris d'Especialitat," which is aimed at covering needs for

consulting terminology used in teaching materials, with the publication of the two following dictionaries: Marià Alemany i Lamana, *Bioquímica de la nutrició* (Barcelona: Servei de Llengua Catalana de la U de Barcelona, Edicions U de Barcelona, Eumo Editorial, 1999, Diccionaris d'especialitat 1); and Xavier Fuentes i Arderiu, *Bioquímica clínica* (Barcelona: Servei de Llengua Catalana de la U de Barcelona, Edicions U de Barcelona, Eumo Editorial, 1999, Diccionaris d'especialitat 2). These are very complete dictionaries with definitions, cross-references, and illustrative appendices. The first has 1,315 entries with equivalents in English and Castilian, and the second contains 1,452 entries with equivalents in Castilian, French, Italian, German, and English.

As part of their collection of basic vocabulary lists for students, the Servei de Llengua Catalana at the Universitat de Barcelona, has re-edited, extended, and amended two new vocabulary lists: Comissió de Normalització Lingüística de la Facultat de Matemàtiques, *Vocabulari de matemàtiques català-castellà-anglès* (Barcelona: Servei de Llengua Catalana de la U de Barcelona, Gabinet de Llengua Catalana de la U Autònoma de Barcelona, 1999, 2^a ed.), which offers 1,602 terms with equivalents in Castilian and English; Comissió de Normalització Lingüística de la Facultat de Química, *Vocabulari de Química català-castellà-anglès* (Barcelona: Servei de Llengua Catalana de la U de Barcelona, Gabinet de Llengua Catalana de la U Autònoma de Barcelona, 1999, 2^a ed.), which has extended the number of entries to 1,132 and now includes equivalents in English; Comissió de Normalització Lingüística de la Facultat de Biologia, *Vocabulari de bioquímica català-castellà-anglès* (Barcelona: Servei de Llengua Catalana de la U de Barcelona, 2000), a new trilingual vocabulary list of 914 terms without definitions; and Comissió de Normalització Lingüística de la Facultat d'Odontologia, *Vocabulari d'odontologia català-castellà* (Barcelona: Servei de Llengua Catalana de la U de Barcelona, 2000), which contains approximately 700 terms.

Other terminology publications are: the *Vocabulari de mineralogia*, directed by Oriol Riba (Barcelona: Servei de Llengua Catalana de la U de Barcelona, 2000); and the *Terminologia de serveis socials i treball social* (Barcelona: Servei de Llengua Catalana de la U de Barcelona, 2000, Col·lecció Miscel·lània Terminològica), by Carme Sans Moyà. The first follows the guidelines set out by the International Mineralogical Association, and contains 6,064 entries indicating the taxonomic classification for the mineral in question, including synonyms and equivalents in English. The second, by Carme Sans, brings together a collection of terminology used for indexing documents.

MISCELLANEOUS, CONFERENCE PROCEEDINGS, AND "IN HONOR OF" PUBLICATIONS

Two books were published in the area of "in honor of" publications during the last semester of 1999: *Estudis de llengua i literatura catalanes /XXXVIII. Homenatge a Arthur Terry 2* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999); and *Estudis de llengua i literatura catalanes /XXXIX. Homenatge a Arthur Terry 3* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999). These publications include contributions on: Catalan

language outside national boundaries, by Cristià Camps, functional variation by Jordi Domènech i Vicedo; lexical change, by Andreu Bosch i Rodoreda; and syntax, by Aina Torrent-Lenzen. The first six-month period of 2000 saw the publication of, *Estudis de llengua i literatura catalanes / LX. Homenatge a Arthur Terry 4* (Barcelona: Publicacions de l'Abadia de Montserrat, 2000). Among the articles on Catalan linguistics I would like to note the following: Antoni Corcoll i Llobet, "Una llista de peixos valencians de Mariano Bru (1778)"; Xavier Favà i Agut, "Quatre topònims catalans al lèxic ampelonià romànic. Alacant, Benicarló, Mataró i Morvedre"; Vicent Josep Pérez i Navarro, "El procés de substitució lèxica en el parlar valencià popular: especialització semàntica i fòssils lingüístics a la població de Crevillent"; Rafael Frequet Fayos, "Notes sobre l'apitxament gràfic a la Ribera del Xúquer"; Pelegrí Sancho Cremades, "Fenòmens de preposició Ø en català"; and Lúdia Pons i Grierà, "Valor referencial i contextualitzador de la imatge en la publicitat."

As regards conference proceedings and miscellaneous colloquiums or monographic publications, we first have *Terminología i modelos culturales* (Barcelona: Institut Universitari de Lingüística Aplicada, U Pompeu Fabra, Sèrie Activitats 4). This book collects together a series of papers, in the original language version, by Jean-Claude Corbeil, Marcel Diki-Kidiri, and Luis Fernando Lara in the I Simposi Internacional d'Estiu de Terminologia (July 1997). This was organized by the Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, under the management of M. Teresa Cabré, where the issue under debate was the need to transform the standardizing processes for linguistic material into harmonizing processes. The publication includes an introduction by M. Teresa Cabré and also includes the inaugural conference paper by Amèlia de Irazazábal on the I Escola Internacional d'Estiu de Terminologia. In this selection I would also like to include the third volume of the *Actes de l'Onzè Col·loqui Internacional de LLengua i Literatura Catalanes, Palma (Mallorca) 8-12 de setembre de 1997* (Barcelona: Associació Internacional de Llengua i Literatura Catalanes; UIB; Publicacions de l'Abadia de Montserrat, 2000, Col·lecció Abat Oliva 222), edited by Joan Mas, Joan Miralles, and Pere Rosselló.

In contrast, M. Antònia Cano, Josep Martines, Vicent Martines, and Joan J. Ponsoda (eds.), *Bescanvi i identitat: interculturalitat i construcció de la llengua* (Alacant: Institut Interuniversitari de Filologia Valenciana, Departament de Filologia Catalana de la U d'Alacant, Ajuntament de la Nucia, 1999, Col·lecció Symposia Philologica, 2), brings together a selection of conference proceedings from the X and XI Jornades de Sociolingüística de la Nucia. The X Jornades took place in September 1997 under the conference theme of "Multilingüisme i multiculturalisme en el món actual," and among the collection of articles included are: M. Teresa Cabré, "La lingüística aplicada i el repte de la interculturalitat"; Josep Lacreu, "El procés d'informatització en la intercomunicació de llengües"; Joaquim Mallafré, "Interculturalitat i traducció (a propòsit d'una traducció de Sterne)"; and Míla Segarra, "Una llengua plural i rica per a una comunitat lingüística forta i cohesionada." The XI Jornades took place in September 1998 and focused on the study of the process of defining linguistic norms under the conference title of "La norma, cosa de tots." Here I would like to make particular note of the papers read

referring to the Catalan language: "L'establiment d'una norma: la Secció Filològica de l'Institut d'Estudis Catalans (1911-1918)," by Mila Segarra; "Els criteris de la normativa a partir dels textos de Fabra" by Abelard Saragossà; and "Els diccionaris de referència. L'aportació de la lexicografia actual a la norma," by Mercè Lorente.

Other publications during this period offer contributions by various authors around a specific theme, or the celebration of an event. This is the case for the following studies in Catalan philology. *Dotze anys de l'Institut de Llengua i Cultura Catalanes. Secció Francesc Eiximenis* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999, Col·lecció Abat Oliva, 219), edited by August Rafanell and Pep Valsalobre. Miquel Àngel Pradilla coordinated the miscellaneous volume, *La llengua catalana al tombant del mil·leni* (Barcelona: Empúries, 1998-99-00, Biblioteca Universal Empúries, 129), where the socio-linguistic situation is evaluated in various areas where Catalan is spoken and takes stock of the use of the language. The Biblioteca de Traducció i Interpretació is a publishing initiative, fruit of the combined work of the publishing house Eumo and the Facultat de Traducció i Interpretació in Catalonia, the third volume of which presents a panorama of translations into Catalan: *Cent anys de traducció al català (1891-1990)*. *Antologia* (Vic: Eumo, Translation Faculties at the U de Vic, U Autònoma de Barcelona, and the U Pompeu Fabra), edited by Montserrat Bacardí, Joan Fontcuberta, and Francesc Parcerisas.

To end this section I would like to note a selection of reference works that bring together information on organizations, authors, and the state of the question relating to Catalan linguistics: *L'Associació Internacional de Llengua i Literatura Catalanes 1968-1998* (Barcelona: Publicacions de l'Abadia de Montserrat, 1999, Biblioteca "Serra d'Or," 232), a celebration of 30 years since the colloquium was organized in Strasbourg (the seed from which the AILLC grew), and presents a historical review of the association, reviews of the most recent colloquiums, documents approved by the assembly, and an up-to-date list of members. In the *Estudis de llengua i literatura catalanes / LXI. Repertori de catalanòfils VI* (Barcelona: Publicacions de l'Abadia de Montserrat, 2000), the AILLC gives an update of bibliographical references of authors linked to studies in Catalan language and literature. The Institut d'Estudis Catalans has carried on with publishing reports of research in Catalonia, and on this occasion it has been the turn of Reports into research in Catalonia. Then, there is *Filologia catalana (1990-1995)* (Barcelona: Institut d'Estudis Catalans, 2000), under the direction of Joan Martí Castell, that presents a panorama of research carried out in the areas of dialectology, history of the language, historical grammar, and onomastics between 1990 and 1995, including a summary evaluation. I have not included other material related to philology since these have been covered in other reports on general and applied linguistics, and in literature.

SPECIALIST JOURNALS

During this period *Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Direcció General de Política Lingüística), has published volume 15 (second quarter for 1999), where the following are worth noting: B. Bastardes et al., "Els usos lingüístics a les indústries elaboradores de vi i cava"; and Daniel Casals and Consol Cervià, "Aproximació al fenomen de la concondança del verb haver-hi." In volume 16 (third quarter for 1999), there is the article by Jordi Bañeres, "L'impacte de la llei de política lingüística sobre els sectors encara no desplegats normativament. Crònica de gener de 1998 a octubre de 1999." In 2000, volume 17 (first quarter for 2000), including noteworthy articles such as: Joan Sabaté, "Les agències de publicitat: la publicitat en català" (Socio-linguistics); and Albert Branchadell, Joan Moles, and Joan Vilarnau, "Cap a la plena igualtat de les 'llengües espanyoles'. Les campanyes d'organització pel multilingüisme" (Promotion). And finally, in issue number 18 (second quarter for 2000), the following articles: M. Josep Cuenca, "La lingüística cognitiva com a teoria de l'ús" (Didactics); and Mireia Galindo and Marta Payà "Les parelles lingüísticament mixtes: un focus important d'actuació en política lingüística escolar" (Socio-linguistics).

In volume 31 (September, 1999) of *Revista de Llengua i Dret* (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya), there is the article by Àngeles Galiana, "La incidència de la tècnica legislativa en el llenguatge jurídic"; and Albert Bastardas, "Les relacions entre política lingüística i comportament lingüístic: apunts des dels casos del francès al Canadà a fora de Québec."

The monographic issue 26 (Spring 1999) of *Caplletra. Revista Internacional de Filologia* (Barcelona: Publicacions de l'Abadia de Montserrat, Institut Interuniversitari de Filologia Valenciana), is dedicated to Catalan dialectology and coordinated by Jordi Colomina i Castanyer. With the aim of providing a sample of the main lines of recent research, the coordinator invited researchers to participate in this single subject issue who have recently finished their doctoral dissertations, or who have recently finished projects related to the geographical variations of Catalan. Here you will find articles by Esteve Clua, Joan Veny, Xavier Favà, Antoni Corcoll, Javier Giral, Pere Navarro, Andreu Bosch and Luca Scala, Andreu Beltran, Josep Tormo, Vicent Beltran, and Carles Segura.

In volume 20 (March 2000) of *Articles de didàctica de la llengua i de la literatura* (Barcelona: Graó), there is the monographic theme on "Punctuation," coordinated by Daniel Cassany, and in volume 21 (June 2000), another on children's literature that includes an opinion article by Joan Julià, "Textos que es fan i es desfan: Una proposta de pragmàtica aplicada a l'aula."

I would like to end this review of publications by mentioning volume 11 of *Llengua & Literatura. Revista anual de la Societat Catalana de Llengua i Literatura* (Barcelona: Institut d'Estudis Catalans), with the following articles on Catalan linguistics: Josep Moran, "La formació dels sons del llenguatge segons Ramon Martí i d'Eixalà i Jaume Balmes"; Abelard Saragossà, "Els adjectius possessius: naturalesa teòrica i aplicació a la normativa i al català col·loquial"; Jaume Mateu, "La semàntica relacional de l'estructura argumental

i la seva aplicació a una alternança lexicosemàntica del català"; Teresa Vallverdú "La teoria de l'optimitat i l'anàlisi fonològica"; and Mar Batlle, "A propòsit de l'article neutre."

We will continue to keep watch for new publications a few months from now.

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(Translated by Roland Pearson)

LITERATURE

In the domain of the narrative I would like to note first Emili Teixidor, *El llibre de les mosques* (Proa/Columna, 2000), that was awarded the "Sant Jordi 1999" literary prize. The story takes place in the plains of Vic, and here the author analyzes the morals of an era and the role of those who lead the transition to democracy. The indefatigable Isabel Clara-Simó published, *T'imagines la vida sense ell?* (Columna, 2000), which deals with a lamentable current reality, abused women. Such incidents serve as the basis for a story of intrigue where a woman, humiliated by her husband, ends up taking her revenge on him. Baltasar Porcel in, *El cor del senglar* (Ed. 62, 2000), offers us a narrator character who attempts to reconstruct the personality of an uncle, Baltasar Guillem. The latter becomes the true protagonist, but aspects surrounding his life (acts, thoughts or conversations) develop into a mass of stories related to Majorcan society where the reader encounters real persons (Cela and Llorenç Villalonga), as well as others who are fictitious. The domain of the short story has provided us with a tasty sample of a rich world portrayed with the strokes of a master of the short story. Empar Moliner's, *Feli, esthéticienne* (Destino, 2000), was awarded the "Premi Josep Pla" for the year 2000. As the reader is taken through a gallery of run-of-the-mill characters, Moliner outlines an itinerary of present-day difficulties in life. The protagonist, surrounded by a collection of most diverse characters, shows us with humor and realism the absurdity of life always in a vivid and direct light. Maria Mercè Roca's, *Delícies d'amor* (Planeta, 2000), was awarded the "Premi Ramon Llull del 2000." This is a daring and painful incursion into the world of pederasts. The story is well documented and treats the topic with understanding and sensitivity, but without concealing the corresponding harshness. Carme Riera published, *Cap al cel obert* (Destino, 2000), a story set during the 19th century that links characters who move between Majorca and Cuba. There is a weighty sentimental element to this story, but Riera avoids the sentimentalism that we associate with 19th century novels and it successfully captures the atmosphere of agitated colonial Cuba. From the late and much missed Maria Àngels Anglada we have, *Nit de 1911* (Empúries, 1999), a collection of short stories where we find ourselves in the presence of the elements that motivate her literary works: music, and the subject of the Second World War. As always, it is written with the direct sensitivity and the passionate touch of the Mediterranean flavor associated with this writer's work.

Jesús Moncada, in contrast, published his latest offering, *Calaveres atònites* (La Magrana, 1999), where he continues to explore the world of Mequinensa. On this occasion the story is told via Mallol Fontcada who arrives at Mequinensa during the 1950's to work as the court clerk. The numerous people who move within the sphere of the law court serve as a basis for telling a distinctive story of many of the inhabitants of the town, all of them with unlikely stories where reality mixes with illusion. In short, a passionate retable portrayed by a writer who, with his peculiar style of writing, brings the reader close to a disconcerting world, or simply one that is different from the ordinary. The Valencian writer, Martí Domínguez, was awarded the prize "Prudenci Bertrana" for *El secret de Goethe* (Ed. 62, 1999). This is a very distinct and erudite novel through which a vital moment in the life of the German writer is recreated. But above all, it becomes a novel that reflects on the themes of hedonism and creativity. The English writer, Matthew Tree was awarded the "Andròmina dels premis d'Octubre" for his *Ella ve quan vol* (3 i 4, 1999), a collection of eight narrations that are well written but lacking in action. These are not really stories but rather a review of specific moments in the life of the characters, often in moments of alcoholism or debauchery. Francesc Bodí, on the other hand, published *L'infidel* (Bromera, 2000), a novel which is set in the era of political transition. However, this is a fictional work that delves into the psychology of characters who are living through a state of indifference and lack drive in their lives. It is a kind of personal chronicle which brings together the disenchantment of the sociological environment and the crisis of the 1940's. Another Valencian writer, Ignasi Mora, published *Un corrent interminable* (Ed. 62, 2000). This is a kind of imaginary diary through which the author introduces the reader to his world (personal and locational). It is the story of a writer who decides to opt for living in a tiny village in a mountainous region in the center of Valencia. The portrayal of the countryside, the passing of the seasons, and the quiet life, combine with an imaginative creation of stories that prelude a range of fantasies. Finally, another Valencian writer, Ferran Torrent, published *Living en l'Havana* (Columna, 1999), a short work by this writer which reports on the reality of tourism on this Caribbean island and confronts the myths surrounding sex, music, and daily life. It is written in a free-and-easy manner with fresh dialogues, a degree of warning, and the added charm of humor.

Moving on to the area of poetry, among those works worth noting is *Estació de França*, by Joan Margarit. Based on autobiographical references, the poet speaks of love and the passing of time through an austere poetry, direct, tender, and yet at the same time harsh. From the hand of the late and much missed Joan Brossa is *Sumari Total*, a kind of synthesis of his ideology concerning writing and life. One theme that stands out is death, which is dealt with in a way that seems to approach the oriental universe. Antoni Albalat, with his *Llibre de volianes* (Ed. 3 i 4, 1999), was awarded the "Vicent Andrés Estellés" prize for poetry. This is a very unique poetic work which brings one close to a kaleidoscopic view of a very everyday life. Particular attention is given to elements of nature, all kinds of insects and micro-landscapes, and it is written with direct and illuminating simplicity. In *Corrent de fons*, by Marc Granell, we find a reflection on the intimate life (seen as a process of constant loss), high quality poems of metapoetic reflection. Josep Maria Sala-Valldaura,

in *Cardiopatía*, illustrates a world of existential experiences described by a naked and direct voice using a crude and somewhat effected tone. Josep Piera published, *En nom de la mar* (Ed. 62 / Empúries, 1999), a diverse collection where he takes up again his poetic production without establishing a clear horizon for his undertaking. All in all, we find here touching poems such as those dedicated to Maria Mercè Marçal and Blai Bonet. Gaspar Jaéns', *Pòntiques* (Bromera, 2000), portrays a profound incursion into the existential condition that converges with the exile of Ovid. This is a painstaking work planned out with a very meticulous structure. August Bover published, *En pèlag d'amor* (Documenta Balear, 1999), a poetic incursion by this scholar of the modern period. It primarily focuses on landscape themes with a clear Mediterranean flavor that transmit a state of serenity and balance. Among other publications in this area that have appeared are: *Cel subtil* (Magrana, 1999), by Vicenç Llorca; and *Solatge de sols*, by Ramon Guillem.

As regards theater, the only work I can note is that by Manuel Molins, *Trilogia d'Exilis* (3 i 4, 1999), an inquiry into individual and collective identities confronted by certain losses or exiles. This work by Molins is full of references to literature and myths, and takes on the appearance of a reflection on the always-difficult terrain of human communication. The first of these pieces, "Dionysos," introduces the reader to Nietzsche during the last moments of his life, and "Viatge de l'absenta" is where the philosopher himself appears.

As regards the essay genre there are a number of publications worth noting. Valenti Puig's, *Diccionari Pla de literatura* by (Destino, 2000), is a most interesting incursion by this Majorcan writer introducing the reader to the literary continent of Josep Pla. This is a dense, documented book which offers daring interpretations. Quim Monzó, published his new book, a compilation of some hundred or more columns that he wrote for the newspaper *La Vanguardia*, under the title *Tot és mentida* (Quaderns Crema, 2000). This is an opportunity for readers to follow the written production of this always ingenious writer. Monzó once again offers us his peculiar and sharp view of the many aspects of reality through humor, a fascination for all things trivial, and fate. Another publication worth noting is by Joan Francesc Mira, *Sobre ídols i tribus* (3 i 4, 1999). This book is made up of a variety of texts that deal with the world of culture and its social and national role (in particular a reflection on the relationship between culture and power). In another thematic section, the book revolves around the relationship between countries, identity, and literature. It offers a series of very interesting inquiries from a perspective that combines anthropology, literary essay, and the vast cultural background of the writer. Ferran Sáez was awarded the literary prize "d'Octubre d'assaig" for his *Dislocacions* (3 i 4, 1999). This is an interesting literary foray dealing with controversial and disputable points concerning the state of the illustrated paradigm and the role of irrationality in our present-day world. This book has many elements in its favor including the quality with which the ideas are expressed in the form of an agile and agreeable prose. Enric Balaguer, in *Ressonàncies Orientals* (3 i 4, 1999), describes a very peculiar philosophical view of the Oriental world (Buddhism and Taoism), and follows the tracks of 20th century Catalan writers from Maria Manent to Pere Gimferrer. Still in the terrain of the essay, another book worth noting is Joan Garí's, *Un cristall habitat* (Tàndem, 1999), a dense book that tackles the question of double,

duplicity, and a whole range of related themes. Garí makes use of literary, cinematographic, and philosophical references in an attempt to report on the multiple aspects that these references bring together in this current and postmodern theme.

Moving on to the genre of memoirs, I would like to note Fabià Estapé's, *De tots els colors* (Ed. 62, 1999), where this well-known economist familiarizes the reader with some of the important episodes in his life. He speaks of personalities, such as Jaime Gil de Biedma and Joan Raventós, and very consciously reflects on some of his personal experiences with joviality. In contrast, there is a new volume containing the correspondence of Joan Fuster, *Correspondència 3, Ernest Martínez Ferrando* (Universitat de València, 3 i 4, 1999), edited by Vicent Alonso.

Turning to studies, I would like to mention a couple of publications. Vinyet Panyella, *Paisatges i escenaris de Santiago Rusiñol*, (Publicacions Abadia de Montserrat, 2000), expresses, in concrete terms, her various artistic and literary interests through the analysis of the biography. Joaquim Espinós and Felipe published, *La imaginació compromesa. L'obra d'Agustí Bartra*, (U d'Alacant, 1999), a study of the creative process of the poet, primarily the poetics of the imaginary. This is an interesting exploration into mythical construction of the poet which is linked to fruition.

In the area of translations it is difficult to provide an inventory of what is an area of high productivity. However, perhaps there are two translation that should be highlighted: *El meu segle* (Ed. 62, 1999), by Günter Gras; and *Les particules elementals* by Michel Houellebecq (Empúries, 1999), one of the most widely read books in France.

ENRIC BALAGUER
M. ÀNGELS FRANCÉS
(Translated by Roland Pearson)

THEATER

THE CATALAN STAGE: A GEOGRAPHIC AND CULTURAL REALITY

The tangled weave of theatrical offerings throughout the Catalan speaking regions is in need of being redefined in a way that would bring its objectives up to date and allow for articulating, as a minimally coherent whole, the reality of the present-day Catalan stage. This is an urgently needed measure that would affect theater policies and that, in the event of being viable, would need to be done with a wide-ranging consensus from all the agents involved. The three major stage events, Sitges, Grec and Tàrraga, demanded, if one could put it this way, a reappraisal of proposals and a connecting coordination with the rest of the theatrical gatherings of lesser density (such as those in Alcoi, Girona and Manacor), or projection (such as the Projecte Alcover), to make all the efforts possible to enliven theatrical activities in their sphere of operation. The

Mostra d'Alcoi, for example, is decisive in its function of promoting Valencian theater arts.

This would probably be a good way to decentralize theatrical and cultural endeavors according to a horizontal criteria, as much geographic (from the centers of production and distribution to the rest of the territory and vice versa), as creative (the decided commitment to take risks, interdisciplinary undertakings, elaboration of new forms, non-conformist, as a dissonant response to the daily changes that tend towards an acritical uniformity and the acclimatization of hegemonic thinking as the only option). A horizontality *de base* that would be salutary for a stage (imaginary mirror of a culture) that is beginning to be affected by its hypertrophic incapacity to generate new ideas, not only in approaches to drama, but also in strategies for its diffusion and distribution, all of which are dependent on the dynamics of the market.

SITGES TEATRE INTERNACIONAL

The international theater festival, Sitges Teatre Internacional, managed by Joan Ollé, celebrated its thirtieth year by offering an indolent and unchanged program based on the miserly presence of international figures and the ratification of the co-productions policy according to which creators of international prestige work with Catalan actors and technicians. This was the case for the Rumanian G. Tompa who staged *Tango*, by S. Mrozek. Likewise, dance occupied a notable position with the presentation of: four choreographies by the Hungarian Y. Bozsik (*Countess*, *Soirée*, *EMI* and *Xtabay*); two by the Italian sisters C. and C. Sagna (*Cassandra* and *Esercizi spirituali*); and, from the *Endansa* cycle, a repertoire of choreographic exercises and fragments of a very uneven quality (T. Aragay, S. Picó, A. Corchero and A. Fernández, among others).

The promotion of the more innovative Catalan creations was represented, on this occasion, by: Roger Bernat, with the explosive spectacle *Juventut catalana: una conferència*, a subversive view of Europe at the end of the millennium; Paco Zarzoso, with his piece, *Ultramarins*, directed by Y. Vigatà; Xavier Albertí, with the theater musical score *Vals ex machina*, an exploration into the dramatic possibilities of music (these last two spectacles were the most applauded); Àlex Rigola, with the adaptation of *La màquina d'aigua*, by David Mamet; and Carlota Subirós, with the experimental *Dies de festa*. Although they belonged to radically opposed aesthetics, two of the pearls of this theater festival were: *L'abric*, by the Bulgarians N. Dimitrova and V. Vassilev-Zuek, a version of a story by Gogol; and *Besos*, by C. Alberola and R. García, one of the comedy successes of the season, first performed at the Mostra d'Alcoi and later presented at the Poliorama theater in Barcelona.

As happened on the previous occasion, the Sitges Teatre Internacional presented a somewhat disappointing balance of offerings: a program lacking in definition and substance, a qualitatively inferior international representation (reduced to central-European theater only), and a degree of public indifference that is starting to become worrying. Despite this, Sitges persevered, if nothing more, with its task of promoting Catalan artists who find themselves in a permanent state of emergency. It offered a cycle of authors reading their own

work (J. Tomeo, P. Mir, M. Azama, P. Zarzoso, C. Alberola and R. Garcia, R. Sirera, M. Vázquez Montalbán), and it was a meeting place for a wide range of young European authors (A. Álamo, C. Alberola, L. Assis, A. Bianco, E. Caballero, Y. Datchev, P. de Graef, X. Durringer, P. Karpáti, T. Ostermeier, Y. Pallín, D. Plana, L. Ruohonen, G. Vázquez, J. von Düssel), who debated the problems surrounding dramatic creation in the final sprint towards the new millennium.

GREC 99 SUMMER FESTIVAL OF BARCELONA

The Grec 99 Summer Festival of Barcelona (the last under the management of Xavier Albertí) provided refuge for a magmatic number of proposals following lines defined on previous festival occasions. As in other European festivals, (Avignon, for example), the Shakespeare craze was the dominant note with two very unequal stage productions: a wretched *Hamlet*, and a splendid *Much Ado About Nothing*, directed by Ll. Homar and F. Madico, respectively. The commitment to promoting dance and new tendencies in Catalan drama was made manifest with the participation of dance companies such as Nats Nus, Búbulus, Trànsit, and Tomàs Aragay. Regarding theater, there was the presentation of the latest stage production by General Elèctrica, *Una joventut europea*, directed by R. Bernat, first installment of the *Trilogia 70*. In addition, there was the premiere of *La cita*, by Ll. Cunillé, directed by X. Albertí, who took part in an exchange operation between the Grec Festival and the Edinburgh Festival with *L'especulador*, by D. Greig, directed by P. Howard. The sparse international presence was limited to the famous stage production of the classic *Arlecchino, servitore di due padroni*, by C. Goldoni, by the Piccolo Teatro di Milano, directed by the much missed G. Strehler, and two offerings by the avant-garde Belgian director J. Lauwers and his Needcompany, who put on *Caligula*, by A. Camus, and the indescribable *Morning Song*.

Once again, cooperation with private initiatives allowed for an agglutination of theatrical offerings under the publicity cloak of the Grec Festival. Premieres of new productions took advantage of the summer festival trampoline by later integrating themselves into the regular theater season (or by disappearing from the billings if the result stirred up little interest in the general public). From the collective of commercial offerings, in general somewhat unattractive, one can single out: *Rumors*, by N. Simon, directed by S. Belbel (Condal); and *Turning Point*, a tragicomical operetta by E. Collado and A. de Villalonga (Villarroel).

Parallel to the aforementioned, the alternative venues offered a wide range of stage productions, among which those of most interest were: *Mein Kampf*, by G. Tabori, directed by C. Portacelli (Nou Tantarantana), one of the best productions during the Grec Festival; *La strada*, by F. Fellini and T. Pinelli, adapted by G. Vázquez, directed by J. Basora (Versus); and, although not quite as successful, *Melinda on the rocks*, by M. Dueso (Sala Muntaner). In contrast, the Grec Festival acted as the debut for the company, Pleal8, who staged for the first time an interesting production of *El suïcida*, by N. Erdman (one of the authors of the Octubre Teatral), directed by M. Puyo, with an interpretation technique uncommon on the Catalan stage.

The attention, in recent editions of the Grec Festivals, has turned to interdisciplinary productions, examples of innovative Catalan works, and support for dance. However, these distinguishing features contrast with the excessive offerings (concentrated in a few days), and the low-key presence of international spectacles. The fact is that the Barcelona festival has not managed to define an urban festival model that would place it at the same level as the most important European stage festivals (Avignon, Salzburg, Edinburgh). Neither has it managed to find the right balance between promoting Catalan creativity and international participation, the consolidation of the official Grec Festival and the fringe, or the area of metropolitan influence and/or the influence of the entire territory.

TÀRREGA THEATER FESTIVAL

The Fira de Tàrraga 99, managed this year by Joan Anguera, in this its 19th year was oriented towards a rationalization of its program: a better distribution of the urban spaces set aside for performances, logistics and technical capabilities, in a word, its entire infrastructure. With a mixture of market model and theater festival, it programmed more than one hundred shows from multiple disciplines in an eclecticism that, instead of marking out pre-defined aesthetic lines, placed itself at the disposal of artists and programmers with the objective of projecting shows in a wide range of circuits. The focus of controversy of the theater festival was the monopolizing publicity that shamelessly invited consumerism and arraigned the heterodox Leo Bassi with the comical arms at its disposal.

From the entire extensive program various offerings excelled: *Excentricus*, by the Canadian group Cirque Eloize, representing avant-garde circus; *Fragile*, by the clowns Leandre and Claire, a homage to the great classics of the silent cinema; *Estudis per a un autoretrat*, by Marduix Titelles; *Trans fugues*, by La Cònia / Lacònica and M.A.L, a Chinese shadow theater show; and *Ambrossia*, by P. Bou, dedicated to J. Brossa, a new premiere of the wizard of soap bubbles. Contemporary dance was represented by outstanding shows such as: *John Kovach*, *State of Emergency*, by T. Aragay, one of the up-and-coming figures in the panorama of contemporary Catalan dance; and *Transfiguracions*, by Lanònima Imperial, first shown at the Edinburgh Festival. In addition to the customary officially-approved theater spaces in the last few editions of this festival, there was another in which three companies from Girona put on their shows: El Vestidor (*Fuga d'idees*), Marcel Tomàs (*Non-Cents*), and Teatre de Guerrilla (*Teatre Total i Som i serem*), all of which are proof of the boom being enjoyed by theater in the Girona county regions.

PROJECTE ALCOVER

The only exhibition circuit of shows that globally embraces the Catalan Regions continues to be the Projecte Alcover. Despite the fact that it has relatively less impact, it is fashioned as an important platform for launching new companies and writers in their natural stage environment. Furthermore,

it operates in the defense of criteria with cultural priorities and by supporting its theater bases. During its fourth year the following shows toured some twenty Catalan municipalities: *Estrips*, by T. Cabré, performed by the company A Santa Companya, directed by T. Vilardell; *L'altre*, by P. Zarzoso, performed by Moma Teatre, directed by C. Alfaro; *La casa en obres*, about the writer B. Bonet, performed by Teatre de Ciutat, directed by P. Tosar; and *El doble espai*, based on texts and poems by M. À. Riera and D. Huguet, performed by the company Gom Teatre.

THE YEAR 2000: ZERO DEGREES

The year 2000, so charged with expectations, has left Catalan stagecraft at a difficult crossroads in relation to its history. The two major projects, the Teatre Nacional de Catalunya (TNC - National Catalan Theater) and the Ciutat del Teatre (CT - Theater City), not only find themselves polarized within the urban geography and political-constitutional dependency, but also maintain a paradoxical link to recent stage history. The TNC, born from a Catalan government initiative, is a transatlantic cruiser that navigates through murky waters, without solid fittings to hold tight to (if we discount the ill-fated dinghy of the Romea), and without a sufficient number of enthusiastic passengers to fill its quarters. The CT, on the other hand, under the auspices of the Barcelona City Council, despite being erected over the continuation of the inheritance of the Teatre Lliure, is still a ghost ship anchored in a tragic-grotesque interlude as it has not managed to resolve the question of being constrained by the winds of the public institution that fills its sails, destination the sacred mountain of Montjuïc.

The continual controversies between the professionals in politics and the strolling players, the shameful partisanship of the public administrations, Barcelona's losing ground as the cultural capital, the imperialist offensive of the centralist government in Madrid in favor of cultural-linguistic uniformity with Spanish patrons, the inability to react from within the Catalan theater network, are some of the aspects that have brought the Catalan stage to a critical juncture. As it could not be any other way, the lack of cultural vitality in general, at least in its institutional expression, has been well reflected on the stage: political interests, quarrels between theater agents, and defense of partial projects have monopolized attention and demoted artistic creativity to the background.

With all this, the globality of the Catalan stage has come out of it all damaged and discredited because the valid claims for the whole clash with the partisanship of each of the parts. So, these claims lose their force in the face of individual interests, instead of a forced mutual understanding there is fierce competition. The result of all of this, that should have been a positive gathering of forces to encourage and nourish Catalan theater, has turned into an accumulation of wasted efforts because of a mutual canceling out effect, and a lost opportunity for favoring the immense creativity that lingers on among the stones and discussions.

This creativity awakens from time to time in some of the commercial theater venues. One such as is the Romea, that, under the artistic guidance of

Calixto Bieito, put on *La vida es sueño*, by Pedro Calderón de la Barca, a production by the same Bieito praised internationally. Another case was *Un tramvia anomenat desig*, the classic by T. Williams, directed by M. Dueso. But above all, this creativity emerges in the smallest of spaces in the alternative theater venues. Although their survival is under threat and they are relegated to the background within the general setting of Catalan stage, they continue to offer daring premieres from an aesthetic point of view. Often, these venues are refuges for many hallowed professionals who, along with others who use them as a testing ground, find an experimental space in these venues. Thus, from among many other offerings, some of those that stand out are the premieres of: *Fragments d'una carta de comiat llegits per geòlegs*, by Normand Churette; *Ànsia*, by Sarah Kane; *Viatge a la fi del món*, by Joan Guasp; *Trist, com quan la lluna ho hi és*, and *Melosa fel*, by Lluís-Anton Baulenas; *Ricard G*, by Magda Puyo and Ramon Simó; and *Nus*, by Joan Casas.

TEATRE NACIONAL DE CATALUNYA: A CONSOLIDATION RIDDLED WITH OBSTACLES

The early trajectory of the TNC, bespattered with controversies, has this year, its third season in operation, suffered a further setback in the form of virulent criticisms by Joan Ollé, responsible for the Sitges Teatre Internacional. He accused Domènec Reixach and his team, the present managers of the theater after Josep M. Flotats was given his marching orders, of having infringed on the guidelines set out in the initial program and of having betrayed the trust that the sector had placed in them. The provocative tone of Ollé's indiscriminate broadsides against the project failed to distinguish its virtues from its oversights. However, they were on target in that they publicized a shared malaise among some sectors of the profession and questioned the justifications for defending a management that, under siege from many interests and not necessarily theater interests either, has not managed to awaken unanimous approval of public and critics alike.

During this new season the TNC program was adapted to accommodate transparent criteria established from artistic perspectives, although some of these proposals did not manage to achieve the hoped results. So, in summary, what is this program? On the one hand an endogenous program that embraces the promotion of plays by the most solid contemporary Catalan playwrights: *Olors*, by Josep M. Benet i Jornet, directed by Mario Gas; and *Històries d'amor*, by Toni Cabré, directed by Toni Casares; and the recovery of the indigenous drama legacy with the production of the popular work *Terra Baixa* by Àngel Guimerà, directed by Ferran Madico. One would also have to include here the staging of innovative productions such as the opera *Ricardo i Elena*, by Carles Santos, and the shows by the most acknowledged dance companies: Gelabert-Azzopardi (*Useless*), and Lanònima Imperial (*Litúrgia de sonni i foc*). On the other hand, an exogenous program characterized by revisiting the universal classics: *La comèdia dels errors*, by William Shakespeare, directed by Helena Pimenta; *El alcalde de Zalamea*, by Pedro Calderón de la Barca, directed by Sergi Belbel, in a co-production with the Compañía Nacional de Teatro Clásico celebrating the fourth centenary of the

birth of the Spanish playwright; and *L'Orestíada*, by Èsquil, directed by George Lavaudant. In addition, there were premieres of the most significant authors from universal drama and of the most interesting international offerings: *Plaça dels herois*, by Thomas Bernhard, directed by Ariel García Valdés; *Solness, el constructor*, by Henrik Ibsen, under the charge of Carme Portaceli, and *El coronel ocell*, by Hristo Boitxev, directed by Rafael Duran.

The clarity of these program policies has contributed to consolidating a certain idea of rigor and coherence, although this is still a moot point. Different groups from within the sector, however, continue to view the viability of the TNC with mistrust. They question the fact that it excludes certain tendencies in stagecraft, they criticize the amount of investment required for it to operate, or (reviving the old polemical issue of cultural decentralization) they accuse the metropolis of turning its back on theater activities in the rest of the Catalan areas. The latter are obliged to survive on little more than a heavy dose of determination and the most precarious of means. Among the most critical voices, the organizations that make up the alternative venues and private enterprise claim their own space in face of the public theater. The former acknowledge the fact that their situation is extremely fragile and defend themselves against the attacks from those who would read them their last rites. Meanwhile, the latter, working together in an entrepreneurial macro-association, apply pressure as a group claiming their portion of the theatrical cake.

CIUTAT DEL TEATRE: THE DREAM IS ADJOURNED

The three bodies that are to make up the main driving force of the future Ciutat del Teatre at the foot of the historic hill Montjuïc, continue to be immersed in a very uncertain phase of slow transition and controversy heaped upon controversy. While the Mercat de les Flors persisted with its customary program, well below its capabilities, the Institut del Teatre moved to its new location among a mountain of problems brought about by a lack of foresight, and the Teatre Lliure suffered a set-back when its directors resigned (Lluís Pasqual and Guillem-Jordi Graells). They were provisionally replaced by Josep Montanyès, and once again its installation in the old Palau de l'Agricultura (remodeled according to the grand vision of Fabià Puigserver) was postponed.

For the time being the Ciutat de les Arts Escèniques is a semi-desert where alley cats, free birds, and expectant souls multiply. What is lacking, however, are professionals, audiences and stage shows. Meanwhile, there is an excess of ghosts. The ghost of dangerous dissident art that escapes from the control of politicians, from the party trading and dealing. The ghost of monopoly from one private company in particular that tends to control everything. The ghost of the coteries of the profession that, far from the spirit of Grec 76, have lost most of their creative independence and provocative capacity. The ghost of a cultural policy, particularly theater policy, that results from grants (not from below but from above), a showcase and image policy, electioneering, self-satisfied, and triumphalist. The ghost of ultra-conservatism from a conformist society, that no longer believes in the struggle because it

does not know who to fight against. And these are but a few of the phantasmagorical specimens.

Meanwhile, whilst living in hope of the consolidation of the CT project, the Mercat de les Flors continues with its customary program policy. As a dynamic and interdisciplinary space it embraced a variety of international offerings, among which the following are worthy of mention: *La cruzada de los niños de la calle*, an initiative coordinated by José Sanchis Sinisterra and directed by the Brazilian Aderbal Freire-Filho, based on six stories by Latin American writers; and the return of *El polígraf*, by Robert Lepage. From the range of its program offerings the following are also particularly worth noting: *Daaali*, by the Joglars, who arrived in Barcelona after a successful international tour; and *Obs*, by La Fura dels Baus, a show that premiered earlier in the Temporada Alta festival, Girona. Within the interdisciplinary sphere the program included the following: *Flors*, the second installment of the *Trilogia 70* by General Elèctrica, which did not live up to the expectations that it had generated; and *Mira'm*, by Marta Carrasco, first shown in Sitges and well received by critics.

As regards the Teatre Lliure, after the successful production of *L'hort dels cirerers*, by Chekhov, directed by Lluís Pasqual (in which the theater company bid farewell to its historic theater in the Gràcia metropolitan area), the budgetary problems and the cycle of slow agony in which it has fallen in recent seasons forced a situation of gathering together an unusual program based on putting on shows by invited theater companies, such as Moma Teatre (*Nascuts culpables*). And so, when everything pointed to the Lliure being relaunched within the framework of the CT, the uncertainty of its future acquired all the symbolic dimensions of sensational expectations that could end in deafening failure if there is no clear public will.

FRANCESC FOGUET I BOREU

(Translated by Roland Pearson)

VISUAL ARTS

One of the main themes for this period of visual arts, from June 1999 to the end of May 2000, has been the spirit of review. The arrival of the end of the century meant that many institutions opted for the analysis of artistic movements or the trajectories of individual artists.

One good example of this was the exceptional exhibition, without doubt one of the most spectacular of the period, *Cosmos. Del romanticisme a l'avantguarda, 1801-2001* (Centre de Cultura Contemporània de Barcelona). Commissioned by the director of the Picasso Museum of Paris, Jean Clair, it illustrated how, throughout these two centuries, the perception that artists have had of the cosmos has developed, above all starting from geographical and astronomical discoveries. The itinerary opened with Romantic landscapes by artists such as Caspar David Friedrich and brought together interesting

artistic and scientific visions of the universe ending with photographs taken by satellites.

The Museu Picasso, Barcelona, decided to open its new exhibition rooms with an exhibition entitled, *Picasso: paisatge interior i exterior*. As is so often the case at this art museum the staging lived up to expectations, the masterly selection of works made quite evident the surprising richness of registers employed by this painter from Malaga.

The landscape vision of three other great painters from the 20th century was also the object of review in *Klee, Tanguy, Miró. Tres visions del paisatge* (Fundació Miró). This was a large elaborate exhibition of small format works from the Swiss gallery KAG founded by the Japanese impresario Kamukasa Katcon. Miró, Klee, and Tanguy took interest in landscapes from a very personal perspective, that is, they did not merely reproduce that which is visible but also the inner world.

Likewise, a review of the history of Kinetic Art from the 1920's to the 1970's was offered in *Camp de forces. Un assaig sobre el cinètic* (Museu d'Art Contemporani de Barcelona). On exhibition were works by renowned artists such as Alexander Calder, László Moholy-Nagy, Mira Schendel, Duchamp, Tinguely, Soto, to name a few. It offered the added incentive of, in many cases, requiring the interaction of the public if one wished to contemplate them in their totality.

Within this review endeavor we can situate *Steinlen i l'època de 1900* (Museu Picasso, Barcelona) which delved into the artistic splendor of the beginnings of the 20th century via Théophile Alexander Steinlen (Lausana 1859 - Paris 1923), a figure who whose work is little known. A multi-faceted artist, assiduous follower of the literary cabaret Le Chat Noir, heart of the bohemians of the Parisian *belle époque*, Steinlen stands out above all as a poster maker and social painter.

To close this first six month period I would like to mention *El simbolisme rus* (Centre de Cultura "la Caixa," Barcelona). At the end of the 19th century a complex artistic current emerged from Russia that went beyond the bounds of the visual arts. This movement was a reaction against the reigning positivism and was characterized by the nostalgia for an irretrievable past. In this exhibition there were works by: Malevich, Vrubel, Mikhail Nesterov, Leon Bakst, Viktor Borissov-Mussatov and others covering religious, mythological, and heroic themes and allowing one to follow the development of this movement.

In the area of individual exhibitions, I would like to note the anthology of the sculptor from Madrid, *Ángel Ferrant* (1891-1961), put together by the Museo Nacional Centro de Arte Reina Sofía (Museu d'Art Modern, Museu Nacional d'Art de Catalunya, Barcelona). Ferrant was a multi-faceted artist who also cultivated drawing, design and pedagogy. In fact the exhibition highlighted his period as professor at the Escola d'Arts i Oficis de Barcelona when he was in close contact with intellectuals and artists from Barcelona. The retrospective of *Michelangelo Pistoletto* (Biella, Italy, 1933) (MACBA, Barcelona) was a magnificent occasion to see creations by this representative figure of the Italian *Arte Povera*. Self-taught, in the beginning he worked with this father as a painter of frescoes and as an art restorer. From 1956 onwards he began a series of pictorial self-portraits that were the beginning of his

professional career as an artist. From these *quadres emmirallats* (glistening paintings) he moved on to installations made from electric light bulbs or with piles of old clothes until his later works, inscribed in the "Progetto Arte," that lead us to reflect on contemporary art.

Another very interesting retrospective was the *Luis Gordillo. Superyo congelado* (MACBA, Barcelona). Gordillo (Sevilla, 1934) has generally been placed within the new Madrid Figuration-Representation. But, nobody can doubt his peculiar sense of humor that impregnates all of his psychedelic and introspective production (paintings, drawings, photographs and collages) in which repetition and the series play a very important role.

Finally, on individual exhibitions, I would like to point out *Giacometti. L'artista visible* (Centre Cultural Caixa Catalunya, Barcelona) and *Sigmar Polke. Die Alten* (Fundació Miró, Barcelona). The Swiss artist, Alberto Giacometti (Borgonovo, 1901 - Chur, 1966), is one of the most important sculptors of the 20th century. This exhibition, organized on a chronological basis, did not center attention on his sculptures alone. It also included his drawings, paintings, and engravings, such as his series of engravings entitled *Paris sans fin*. Giacometti began with drawings and later defined sculpture as a three-dimensional drawing. After an early period when his works were influenced by surrealism, in the 1930's he discovered his own language of expression that lead him to the execution of extremely thin compositions with disproportionately large feet. Sigmar Polke was born in Silesia in 1941 and his artistic trajectory has been marked by all the movements that have emerged since the 1960's: Dadaism, Pop, the Fluxus movement, and the influence of photography to name but a few. In 1982 he saw a reproduction of the painting "Les Velles" by Goya in the Musée des Beaux-Arts in Lille, France. At the bottom of the painting he noted an unfinished area that hid a Virgin Mary and a resurrection. This discovery awoke in Sigmar Polke an entire creative process that led him to different interpretations, alterations, and transgressions of works by Goya.

Art from other cultures was also the subject of another noteworthy exhibition. This was the *Esperits de l'aigua. Art d'Alaska i de la Colòmbia Britànica* (Fundació "la Caixa," Barcelona), where the ancient art of the Alaskan Eskimos and the Indians from the north-east coast of the United States and Canada were amply represented. The selection of materials was wide-ranging, from ivory work by Eskimos from the Bering Straits dated around 200 AD, to spirit masks with mobile elements from the 19th century.

During this period there were also a couple of controversial exhibitions, or at least exhibitions that stirred up debate. The first of these showed how exhibitions themselves can be an art form, and the second offered a journey through erotic art. The focus point of *Mirades impúdiques* (Centre Cultural "la Caixa," Barcelona), was twelve artists who explored the frontiers between public and private worlds unreservedly entering into the private lives of persons and altering values and traditional morals. The artists came from a wide range of countries: Canada, Brazil, Norway, South Africa, North America, and Japan which proved that these changes in values have affected all societies. The other exhibition was, *El jardí d'Eros*, staged in two venues, one in the Palau de la Virreina de Barcelona, and the other in the Tecla Sala in l'Hospitalet de Llobregat. These venues offered more than four hundred

works from different time periods with a particular focus on art from Chinese, Japanese, and Nepalese cultures. In this journey through "erotic art," in addition to the pieces already mentioned, there were works belonging to German Expressionism, surrealism, and European avant-garde movements.

The tenth celebration of the Primavera Fotogràfica was another of the main dishes on the menu during this period. On this occasion the ample offering and complete lack of any binding theme or systematizing of the offerings was the overriding feature of this festival. Despite this general lack of focus there were three themes that stood out and embraced the most outstanding pieces on show: reevaluating little known photographers, documentary photography, and the single theme exhibitions.

Before mentioning some the exhibition pieces that come within these themes, one outstanding and magnificent exhibition was *Les formes del món. La Nova Objectivitat alemanya a la col·lecció Wilde* (Centre Cultural "la Caixa," Barcelona). Photographers who were followers of this new style, which emerged from Germany around 1920 and known as Neue Sachlichkeit (The New Objectivity), rejected the manipulation of the photographic process that until then had been one of the characteristic elements of the preceding style, Pictorialism. This new movement was based on very clear premises that at the same time were its means of expression: neatness, realism, and attention to detail constructed out of heterogeneous detail. The thematic focus also changed, daily or industrial elements became one of this movement's central themes. The exhibition of the Wilde collection focused on the work by five photographers: Karl Blossfeldt from Berlin, August Sander, Albert Renger-Patzsch, Alfred Ehrhardt, and Gera Aenne Biermann.

Introducció a la història de la fotografia a Catalunya (MNAC, Barcelona) traced out a panorama of 160 years of Catalan photography with more than two hundred exhibition items. The exhibition was divided into four areas: from 1839 to 1900, that is from the origins of photography to the first daguerreotypes and the first portraits; the second offered a reflection on the avant-garde movement which was interrupted by the Spanish Civil War; the third offered examples of post Spanish Civil War photography, and the fourth and definitive era which showed the consolidation of author based photography.

Also along historical lines, we can include the recovery of photographs from one of the first photojournalists of the Catalan press, *Frederic Ballell Maymí* (Palau de la Virreina, Barcelona), whose companions included Mas, Berletti, Sagarra, and Brangulí. Ballell (Guayama, Puerto Rico, 1864 - Barcelona, 1951) began his professional career with the publishing house Editorial López, and later continued to develop his professional work through other media.

Another exhibition that should not be overlooked was the retrospective *Francesc Català-Roca: una nova mirada* (Fundació Miró, Barcelona). Català-Roca (Valls, 1922 - Barcelona, 1998) was the son of the photographer Pere Català i Pic, with whom he received his training, and is one of the key figures in the history of Catalan photography. The exhibition brought together more than 300 photographs divided into five categories: prologue, framing, light, interpretation of space and volume, and his color photography work from 1973 onwards, all of which allowed one to become acquainted with a wide range of works from his career as a photographer.

Finally, I would like to note the exhibition *Cronos* (Centre d'Art Santa Mònica, Barcelona) dedicated to Pere Formiguera (Barcelona, 1952). This exhibition focused on photographs taken by him of some thirty different people at different stages during their life showing how they changed during a period of ten years (from 1991-2000). Those selected were of two adults and two children who are shown growing older through some 600 photographs.

Valencia also offered exhibitions of great interest. Above all, I would like to highlight the retrospective *Ramon Goya, el pintor de las ciutats* (IVAM, Valencia), and the avant-garde artist Antonio Ballester (Valencia, 1910) (IVAM). I should not forget to mention two other exhibitions also at the IVAM: *Pierre Alechinsky*, the Belgian expressionist and founder member of the group Cobra, and the other, *Roy Lichtenstein*.

In contrast, in Perpignan (Palau de Congressos Georges Pompidou), there was an important retrospective *Aristides Maillol*, whose sculptures were on show offering examples from all his periods, themes, formats and techniques used by this sculptor.

ANNA BUTÍ

(Translated by Roland Pearson)

MUSIC

In the area of symphonic and instrumental concerts, the prestigious Lorin Maazel conducted the London Philharmonic Orchestra in mid-July (1999) as part of the summer season of the Festival de Peralada. Moving on to the Fall season, at the end of October the Barcelona and National Catalonian Symphony Orchestra, conducted by Franz-Paul Decker with guest violinist Catherine Cho, interpreted a fairly surprising program dedicated to Sir Edward Elgar (the emblematic representative of English Romantic Music) in the Auditori. In mid-November the *Ibermúsica* season brought together the conductor/composer André Previn and the violinist Anne Sophie Mutter in the Palau de la Música, Valencia, as part of their European tour offering a program based on works by Beethoven, Brahms, Mozart, and Penderecki. At the end of November the same venue offered a concert in honor and memory of the 98th anniversary of the composer Joaquín Rodrigo, an event during which the Chamber Orchestra bearing the musician's name and under the baton of Agustín León, interpreted the absolute premiere of the two *Estampes andaluges* in their version for string orchestra. Also, during the same month, the Barcelona and National Catalonian Symphony Orchestra started the season at the Auditori and with Lawrence Foster, opened with an accomplished cycle of Beethoven's symphonies.

Regarding opera and vocal concerts, during June 1999, the theater group Els Comediants, brought the Liceu Theater season to a close with a provocative and festive production of Mozart's *The Magic Flute*. This was performed at the Victoria Theater, Barcelona, under the musical direction of Josep Pons and a cast headed by the tenors Josep Bros / Claude Pina, the

sopranos Melba Ramos / Ana Rodrigo, and the basses Henry Peeter / Konstantin Gorny. In Valencia, the city's Principal Theater offered *La Bohème* in October, directed by the maestro García Navarro as part of the Festival Puccini organized by the theater in commemoration of the 75th anniversary since the composer's death. In mid-October the Spanish National Orchestra and Choirs opened the new season with their traditional weekend concerts, beginning with Mahler's *Second Symphony (The Resurrection)* with soprano María Orán, mezzo soprano Marjana Lipovsek, and the conductor Rafael Frühbeck at the Palau de la Música, Barcelona. Also in October, the remodeled and recently inaugurated Liceu Theater hosted a recital by Jaume Aragall, accompanied by the pianist Amparo García and integrated with musical scores by Bellini, Puccini, Francesco Paolo Tosti, and Neapolitan songs.

In November, the Orchestra of Valencia, directed by Miguel Angel Gómez Martínez, offered a magnificent program of Spanish music with Teresa Berganza's interpretation of popular *Spanish Songs* by Falla and the *Cançons negres*, by Montsalvatge. In the meantime, almost at the end of the month, *The Makropulos Affair* by Leos Janacek arrived at the Liceu Theater headed by the soprano Anja Silja. Around the same time the Festival Puccini in Valencia offered a version of *Turandot*, again with Miguel Ángel Gómez Martínez conducting the Orchestra of Valencia with Audrey Stottler, Giorgio Merighi, Isabel Monar, and Suso Mariategui in the leading roles. The festival's December program concluded with: *Manon Lescaut*, musical direction by Christian Badea; and the *Messa di Gloria*, conducted by the maestro Enrique García Asensio. During the final month of 1999, the Liceu Theater, Barcelona, played host to Verdi's *Requiem*, directed by Bertrand de Billy, with soprano Isabelle Kabatu, mezzo soprano Olga Borodina, tenor Jaume Aragall, and bass Carlo Colombara. Meanwhile, the Auditori, Barcelona, became a curious meeting place for the tenor Andrea Bocelli and the orchestra conductor Lorin Maazel, whilst the last event of the year at the Liceu Theater was *Lucia di Lammermoor*. At the same time, and by way of bidding farewell to the organized events for 1999, there was the outstanding performance by the soprano Ainhoa Arteta and the dancer from Madrid, Ángel Corella, at the Palau de la Música, Barcelona, in the inaugural concert for the Festival del Mil·leni with a repertoire expressly prepared for the occasion with pieces by Vivaldi, Puccini, Montsalvatge, and Ravel.

In January of the new year, 2000, Valencia and Barcelona (among other cities) played host to the maestro James Colon, conducting the Gürzenich Philharmonic Orchestra who were on tour. Performances included: the *Violin Concerto*, by Karl Goldmark; and the lyric symphony *The Mermaid*, by Alexander von Zemlinsky. At the beginning of February, the Palau de la Música, Valencia, played host to the famous quartets by Beethoven, and, at the end of the same month, offered Giuseppe Sinopoli who, with the Vienna Philharmonic, interpreted works by Richard Strauss. In March, the Mercat de les Flors, Barcelona, became the venue for the I Cicle Internacional de Músiques Místiques, while the Palau de la Música, Valencia, hosted the Czech Philharmonic Orchestra and their conductor, Vladimir Ashkenazy, as part of the Ibermúsica cycle. Meanwhile, the Palau de la Música, Barcelona, played host to the Hindu maestro Zubin Mehta and the Israel Philharmonic Orchestra as part of the Palau 100 cycle.

At the beginning of May, the Portuguese pianist, Maria João Pires, performed a recital at the Palau de la Música, Valencia, comprising compositions by Schubert and Beethoven, later taking this performance to Barcelona and other cities in Spain. A little later the Barcelona Auditori hosted the Finnish conductor Paavo Berglung and the Chamber Orchestra of Europe, as part of the Promúsica cycle "El Mundo Sinfónico," interpreting the *Third* and *Fourth Symphonies* by Brahms. Within the sphere of opera and vocal concerts, in February the Liceu Theater, Barcelona, had the pleasure of offering the *Don Carlo* score by Verdi, conducted by the maestro Jacques Delacôte, with Ana María Sánchez, Dolora Zajick, Walter Fraccaro, and Roberto Scandiuizzi. During March, the Liceu was also the venue for the coloratura soprano Edita Gruberova and the version of *Beatrice di Tenda*, conducted by the Viennese Friedrich Haider, as well as *Lohengrin* presented with provocative stage scenery by Peter Konwitschny. A little earlier, in the Palau de la Música, Barcelona, there was a magnificent recital by the mezzo soprano Teresa Berganza. The Teatre Nacional de Catalunya demonstrated the need for opening new roads into the lyrical world with *Ricardo i Elena*, an opera by Carles Santos.

At the beginning of April, the Italian soprano, Anna Caterina Antonacci, performed a recital at the Liceu Theater, shortly followed by a performance conducted by Bertrand de Billy with a concertante version of fragments from *The Valkyrie* and *Parsifal*, with Plácido Domingo, Reinhild Runkel, Nadine Secunde, David Pittman-Jennings, and Matthias Hölle. As a lead up to Easter Weeks, the Auditori, Barcelona, offered *The Seven Words* by Haydn. The first Mozart opera interpreted in the newly remodeled Liceu Theater, *The Marriage of Figaro*, was performed at the beginning of May with a cast headed by the soprano from Navarre, María Bayo, and later on, in mid-May, the Finnish soprano, Karita Mattila, headed a cast with a *Lieder* program and Scandinavian songs. At the Palau de la Música, Valencia, under the highly competent direction of the Austrian maestro, Ralf Weibert, the Orchestra of Valencia interpreted *Salome*, by Richard Strauss, in a concert version, with Inga Nielsen and Simon Estes. The same venue in mid-May also offered Verdi's *Requiem*, with the soprano Julia Varady in a homage to the late Alfredo Kraus. The Liceu, Barcelona, was the venue of a lyrical-symphonic concert organized around Mozart and other composers of the period. In June, also at the Liceu, Josep Carreras headed the infrequently performed *Sly*, by Wolf Ferrari, and, during the same period, the concert of *Italienisches Liederbuch*, by Hugo Wolf.

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(Translated by Roland Pearson)