



You are accessing the Digital Archive of the Catalan Review Journal.

By accessing and/or using this Digital Archive, you accept and agree to abide by the Terms and Conditions of Use available at http://www.nacs-catalanstudies.org/catalan_review.html

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

Esteu accedint a l'Arxiu Digital del Catalan Review

A l' accedir i / o utilitzar aquest Arxiu Digital, vostè accepta i es compromet a complir els termes i condicions d'ús disponibles a http://www.nacs-catalanstudies.org/catalan_review.html

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

Cultural Information from Catalan-Speaking Lands: 2001 (II) and 2002 (I):

***Medieval and Modern History (Joan F. Cabestany i Fort),
Contemporary History (Carles Santacana i Torres),
Linguistics (Mercé Lorente Casafont),
Literature (Anna Esteve Guillén),
Theater and Dance (Francesc Foguet i Boreu),
Visual Arts (Elena Llorens),
Music (Laura. García Sanchez)***

Catalan Review, Vol. XVI, number 1-2, (2002), p. 243-281

CULTURAL INFORMATION
FROM CATALAN-SPEAKING LANDS
2001 (II) AND 2002 (I)

As always I begin with a short reference to those books of general interest on history for the Catalan speaking territories, but the task is not an easy one for publications that do not refer directly to Catalonia. Publications regarding the Balearic Isles and Valencia are difficult to consult in Barcelona as their diffusion is very limited. The same applies to publications at a local or county level, a situation I have had call to mention on previous occasions. These publications are given little promotion outside their own local geographical area and are apparently only considered to be of interest to researchers and readers within their own territorial areas. They often provide new and original historical information gleaned from local or county archives with limited consultation facilities and where publications are determined by those researchers who live in those areas. So, I must emphasize that researchers, whether their interests are medieval or modern history, should consult these publications as part of their research programs, especially if they have repercussions for Catalan speaking territories in general. Local and county centers are carrying out detailed and rigorous research that we must not overlook but which are difficult to review, as is my case here for the *Catalan Review*.

My review of publications on medieval history begins with the mention of two books that perhaps one might argue are of little interest to historians. However, the rigor of my task requires me to look into all adjoining areas that might offer contributions to the study of medieval history. Joan Martí i Castells, *Estudi lingüístic dels Usatges de Barcelona* (Barcelona, 2001), is a study of the Catalan language employed in this important feudal law code from the second half of the 13th century that allows us to evaluate the Latin text and the later Catalan version at a time when the feudal system was in full flow, a translation that in the majority of cases is used by historians. The other book is by Maria Àngels Diéguez Seguí, *El llibre de Cort de Justícia de València (1275-1321). Estudi lingüístic* (Barcelona, 2001), where historians will find historical information concerning the early Christian settlements in the kingdom of Valencia.

A new theme in Catalan medieval history is municipal financial management on which there have been a number of meritorious contributions over recent years. Jordi Morelló Baget, in *Fiscalitat i deute públic en dues viles del Camp de Tarragona, Reus i Valls, segles XIV-XV* (Barcelona, 2001), adds further to our information on this topic by studying two market towns that were part of a very peculiar feudal institution as was "La Comuna del Camp". Two single theme books have made new contributions to historical research in the area of maritime commerce in medieval Catalonia. The first is by Coral Cuadrada, *La Mediterrània, cruïlla de mercaders (segles XIII-XV)* (Barcelona, 2001), which offers a new interpretation of trading practices in this area of commerce during the Late Middle Ages. The second is by Dolors Pifarré Torres, *El comerç internacional de Barcelona i el mar del Nord (Bruges) al final del segle XIV* (Barcelona, 2001), which delves into an area that has been studied by few and almost overlooked entirely, this being Catalan traders outside the Mediterranean area, considered as an exclusive sphere of operations for the

merchants from Catalan speaking territories. For those interested in studying the Catalan Mediterranean there is the new edition, by the Institut d'Estudis Catalans, of the book by Antoni Rubió i Lluch, *Diplomatari de l'Orient Català (1301-1409). Col·lecció de documents per a la història de l'expedició catalana a orient i dels ducats d'Atenes i Neopàtria* (Barcelona, 2001).

These political and economic topics are rounded off with a publication of a socio-historical nature which is also of great interest when considering the local Catalan economy. This is the book by Jaume Vilaginés i Segura, *El paisatge, la societat i l'alimentació del Vallès Oriental (segles X-XII)* (Barcelona, 2002). For many this book is considered to be too limited in its focus, however, it delves into an area that has received little scholarly attention until now. This book is an example of specialized research that can only be carried out on the basis of individual documentary sources held in private or notarial archives in specific geographical areas. This makes consulting these document archives a complex task involving searching through archives from town to town and county to county.

In the area of the history of Catalan culture there are new publication on specific areas. One such book is by Josefina Mutgé i Vives, *Pergamins del monestir benedictí de Sant Pau del Camp de Barcelona de l'Arxiu de la Corona d'Aragó (segles XII-XIV)* (Barcelona, 2002), which provides more information regarding the history of a monastery during the Roman period, and which today is now a parochial church in one of the inner-city neighborhoods of Barcelona. Francesca Español, *Els escenaris del rei. Art i monarquia a la Corona d'Aragó* (Barcelona, 2001), offers a synthesis, not of the history of art, but of art as a documented source for study, and its meaning, as a symbol of the monarchy's power during the Late Middle Ages in Catalonia. I would like to end this section on publications in the field of the history of Catalan culture by mentioning two other books. The first is a new edition by Eusebi Ayensa of another book by Antoni Rubió i Lluch, *El record dels catalans en la tradició popular, històrica i literària de Grècia* (Barcelona, 2001), which covers modern Greek references to medieval Catalonia. The second is also linked to historical legends, the book by Anna Cortadellas i Viallès, *Repertori de llegendes historiogràfiques de la Corona d'Aragó* (Barcelona, 2001), which is a substantial compilation of legends (19 of which 7 have not been published before) originating from Catalonia, Aragón, and Castile.

For this period there has also been a significant contribution, in number and quality, on single theme studies on modern Catalan history. These studies can be divided into two historical moments of great importance, not just for Catalonia, but also for the kingdoms comprising the Crown of Aragon as a whole: the 16th to 17th centuries, and the beginning of the 18th century. Ernest Balaguer, *Ferran el Catòlic* (Barcelona, 2002), offers a new and documented biography of this monarch, the last sole king of Aragon. Eva Serra has coordinated an edition, the first volume of *Cort General de Montsó: 1585. Montsó-Binefar. Procés familiar del Braç Reial* (Barcelona, 2001), under the charge of Josep M. Bringué. The historical importance of this documentation is even more pertinent when one takes into consideration that these were the last courts which brought together Aragonese, Catalans, and Valencians. Publications on the 16th century are rounded off with the book by Rafael Valladeanes Rodrigo, *El cens de 1510: relació dels focs valencians ordenada per*

les Corts de Montsó (València, 2002). We should not forget that demography is still an essential area when carrying out research into society and economy, and in this case the kingdom of Valencia which had a final burst of economic growth towards the end of the 15th century and beginning of the 16th century, and which was an exception within the context of the other kingdoms of the Catalan-Aragonese Confederation. To end this section, there is the new book by Jaume Codina, *El temps dels albat. Contagi i mortalitat al Baix Llobregat (1450-1875)* (Lleida, 2001), which despite its geographical limitations explains the characteristics of a demography that during these centuries has some behavior patterns that are similar for all Catalan territories.

I must also mention the new edition of a classic work on Catalan history, *Fin de la Nación Catalana* (Barcelona, 2001), by Salvador Sanpere i Miquel. It was first published in 1905 and written in Castilian, but conceived in Catalan and has been a basic and essential reference book for Catalan history and Catalan political thinking during the contemporary period. This book offers an interpretation of the historical situation in Catalonia in 1714. Joaquim Albareda published two books which complement each other: *Catalunya en un conflicte europeu. Felip V i la pèrdu.: de les llibertats catalanes (1700-1714)* (Barcelona, 2001), of a political nature; and, with a social-historical approach, *Política, religió i vida quotidiana en temps de guerra (1705-1714). El Dietari del convent de Santa Caterina i les Memòries d'Honorat de Pallegà* (Vic, 2001). This is a fine contribution to the history of collective thinking of people from Barcelona who lived during those years of crisis. Rosa Maria Alabrus, *Felip V i l'opinió dels catalans* (Lleida, 2001), contributes to our understanding of the problems surrounding the figure and historical trajectory of the first of the kings of the Borbon dynasty which revolutionized the political "status" established by the Austrian dynasty.

The church, as a major institution in society, has also been the focus of two recent publications. The first of these covers both a wide territorial area and time period, *Església, territori i sociabilitat (s. XVII-XIX)* (Vic, 2001), by Joaquim M. Puigver. The second has a more specific focus, *Església i societat al'arxidiòcesi de Tarragona durant el segle XVIII. Un estudi a través de les visites pastorals* (Tarragona, 2001), by Enric Perea.

I also would like to draw your attention, due to its specific characteristics, to the posthumous book by the scholar Manuel Arranz Herrero, *La menestralia de Barcelona al segle XVIII. Els gremis de la construcció* (Barcelona, 2001). This is an important piece of research for those working on the socio-economic structures of the capital and center of Catalonia and which we can find projected throughout the rest of the Catalan speaking territories. The operations and activities of other guilds or organization of workers within the Catalan economy would be of great importance and interest here for this century of major transformations.

The history of Catalan culture has been evaluated in more specific terms with the recent publication of the book by Immaculada Socías Batet, *Els impressors Jolis-Pla i la cultura gràfica catalana en els segle XVII i XVIII* (Barcelona, 2001), and by some research focused on the Balearic Isles, Miquel Àngel Casanovas i Camps, *Biblioteques, llibres i lectors. La cultura a Menorca entre la Contrareforma i el Barroc* (Barcelona, 2001). These two books provide access to a somewhat overlooked area by researchers: the

transmission of knowledge and intellectual trends not only through culture, but also as a promise and expansion of thinking in any of its written or represented facets.

Finally, I would like to close this brief review of publications in medieval and modern Catalan history by noting that publications in the Catalan speaking territories now cover a much wider range of topics but that we also have to search out monographs that are focused on local areas or publications in journals edited in local and county centers. These will continue to be difficult to consult unless these libraries and research centers in local areas form part of a larger network. However, I must say again that scholars will find, with the odd exception, a cordial and enthusiastic welcome and may be assured they will find the doors open and willing staff.

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

CONTEMPORARY HISTORY

During this review period the public's attention was drawn towards Catalan contemporary history with two commemorations: the "Any Puig i Cadafalch" (2001), and the "Any Verdaguer" (2002). These events have given deserved attention to publications on contemporary history as well as specialists in the fields of art and literature. Another successful event was the commemoration of the centenary of the death of doctor Robert, doctor and popular mayor of Barcelona. But, turning to the field of historiography itself, I would like to mention the celebration in April 2002 of the 25th anniversary of the history journal *L'Avenç*, which published a special issue dedicated to the development of Catalan historiography. On a very different topic, there is the continuing controversy regarding the Catalan archives that were stolen by the Franco army at the end of the Spanish Civil War (1936-1939) and which continue to be stored in Salamanca. The issue of this documentary pillaging has become more acute when contrasted with the recent donation by the Arxiu del Nacionalisme Basc of Catalan documents that ended up in this archive during the exile period.

Moving on to publications themselves, I would like to first mention the renewed energies in the very early contemporary period. The literary scholar, Joan Lluís Marfany, published *La llengua maltractada. El castellà i el català a Catalunya del segle XVI al segle XIX* (Empúries: Barcelona, 2001), where, as is his custom, he poses some very personal and individual theses. Another book which deals with the long transition to the contemporary period, is the long awaited *Església, territori i sociabilitat (s. XVII-XIX)* (Vic: Eumo, 2001), by Joaquim M. Puigvert. This is a key reference book for gaining an insight into how this institution functioned throughout the Catalan speaking territories. The evolution of the world of science is very well depicted by Agustí Nieto-Galan and Antoni Roca (coords.) in, *La Reial Acadèmia de Ciències i Arts de Barcelona als segles XVIII i XIX. Història, ciència i societat* (Barcelona: Reial

Acadèmia de Ciències/Institut d'Estudis Catalans, 2001). The dynamics of the Catalan economy during the first third of the 19th century is the field covered by a fundamental reader with the publication of one of the first biographies of an industrialist from this period. The book in question is by Roser Solà i Montserrat, *Joan Vilaregut i Alfabull. Industrial i progressista (Barcelona, 1800-1854)* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001). The Catalan economy, albeit from a quite different perspective and chronology, is the central theme of Isabel Peñarubia's book, *L'origen de la Caixa de Balears. Els projectes d'una burgesia modernitzadora (1882)*, (Palma: Documenta Balear, 2001). As regards the more traditional areas of historical study, political history, two important books have been published that began as monographs and developed into more in-depth studies: Ramon Arnabat, *La revolució de 1820 i el Trienni Liberal a Catalunya* (Vic: Eumo, 2001); and Marició Janué i Miret, *Els polítics en temps de revolució. La vida política a Barcelona durant el Sexenni revolucionari* (Vic: Eumo, 2002).

Isidre Molas, acknowledged veteran scholar on political ideology, has added to his long list of publications with *Les arrels teòriques de les esquerres catalanes* (Barcelona: Edicions 62, 2001), which is a stimulating new look at what is known about the historical course of Catalan *progressisme*. The collective publication, *El món de Cambó. Permanència i canvi en el seu 125è. Aniversari* (Barcelona: Institut Cambó, 2001), offers a wide panorama of intellectual and political issues combining early studies with others that are more recent on the key areas of operation of this conservative leader. Turning to another conservative leader, this time Majorcan, you can now read a series of newspaper articles covering two key periods: the dictatorship of Primo de Rivera and the Second Republic, published as *Articles polítics (1924-1936)* (Publicacions de l'Abadia de Montserrat, 2002), by Llorenç Villalonga. The life of the president Lluís Companys (an area still lacking a comprehensive biography) is the focus of a collection of published monographs on his political career, and the harvest from a summer course at the Universitat de Barcelona. The book in question is by Jordi Casassas (coord.), *Lluís Companys i la seva època* (Pòrtic/Universitat de Barcelona, 2002).

Turning to the Spanish Civil War, I would particularly like to note the book by Josep Puigsech, *Nosaltres, els comunistes catalans. El PSUC i la Internacional Comunista durant la Guerra Civil* (Vic: Eumo, 2001), which re-evaluates the role of the PSUC resulting from working with documents from Russian archives. Isidre Molas coordinated a publication that provides even more information about the political parties during the Second Republic and the Spanish Civil War, *El Partit Federal a Catalunya durant la II República (1931-1939)* (Barcelona: Institut de Ciències Polítiques i Socials, 2001). Although it only deals with a minority party, it is without a doubt a new and important contribution to what we know about the political parties for this period. Finally, although covering a local area only, the reader may be interested to note *Guerra civil i franquisme a Molins de Rei* (Publicacions de l'Abadia de Montserrat, 2001), which deals with the Spanish Civil War and the Franco dictatorship from a local perspective.

Still in the field of the Franco dictatorship, there are a number of publications that I must mention here. First of all, the efforts and research that have resulted in, *Franquisme i transició democràtica a les terres de parla*

catalana. Actes del II Congrés de la CCEPC (Barcelona: CCEPC, 2001), by Ramon Arnabat and Martí Marín (eds.). This is a weighty volume that brings together papers covering a wide-ranging area, in terms of topics and geography. Another is that by Conxita Mir, Carme Agustí, and Josep Gelonch (eds.), *Violència i repressió a Catalunya durant el franquisme. Balanç historiogràfic i perspectives* (Lleida: Universitat de Lleida, 2001), which provides an updated review and illustrates the advances made in this particular area of study. One aspect of this repression was the flight and exile by some Catalans who were to encounter yet another inferno, the nazis. This is the theme of the book by Rosa Toran, *Vida i mort dels republicans als camps nazis* (Proa, Barcelona, 2002). This book appeared only a few months after the new edition of the now legendary reference work on this topic, written by the late and much missed Montserrat Roig, *Els catalans als camps nazis* (Edicions 62, 2001), originally published in 1977. Coinciding with this is time period is the publication of research also written by Montserrat Roig herself, *La lluita contra l'oblit. Escrits sobre la deportació* (Barcelona: Amical de Mauthausen, 2001).

By way of conclusion, I would like to also mention two new studies on very recent Catalan history. First the book coordinated by Joan B. Culla, *El pal de pal·ler. Convergència Democràtica de Catalunya (1974-2000)* (Barcelona: Pòrtic, 2001), on the history of the political party that set the wheels rolling for Catalan autonomy. Second, and finally, an interesting collection of studies and accounts by Rafael Aracil and Antoni Segura, *Memòria de la Transició a Espanya i Catalunya. Sindicalisme, gènere i qüestió nacional* (Edicions Universitat Barcelona, 2001).

CARLES SANTACANA I TORRES

UNIVERSITAT DE BARCELONA

(Translation by Roland Pearson)

LINGUISTICS

In this cultural information double issue I should first point out that during this period there has been such a high output of publications in Catalan linguistics that I have been obliged to impose a much stricter selection criteria than on other occasions.

BOOKS

As always the history of the Catalan language is a field of study that attracts a number of scholars and is an area that has generated many new publications each year. So, first considering those that adopt a more general approach, I would first like to mention the book by Joan Miralles i Montserrat, *Entorn de la història de la llengua* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, Miquel dels Sants Oliver, 16), and the *Breu història de la llengua catalana* (Barcelona: Lleonard Muntaner editor, 2002), by Maria Magdalena Gelabert

Miró. Joan Veny's *Llengua històrica i llengua estàndard* (València: Universitat de València, 2001), maintains the need to clarify key concepts provided by the science of linguistics, often necessary to re-state in support of respecting linguistic variation. Among the offers of university manuals there is the book by Joan Martí Castell, *Els orígens de la llengua catalana* (Barcelona: Edicions de la Universitat Oberta de Catalunya, 2001).

There are a number of monographs that deal with specific time periods or historical episodes concerning the Catalan language. I have selected the following which I offer in order of chronology: Maria Àngels Diéguez Seguí, *El llibre de cort de justícia de València (1279-1321). Estudi Lingüístic* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, Biblioteca Sanchis Guarnier, 56); Joan Martí Castell, *Estudi lingüístic dels usatges de Barcelona* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002); and the new edition of Manuel Sánchez Guarnier's *Els valencians i la llengua autòctona durant els segles XVI, XVII i XVIII* (València: Universitat de València, 2001). In Joan-Lluís Marfany's *La llengua maltractada* (Barcelona: Editorial Empúries, 2001), there is an essay that contradicts the theory of the "castilianizing" of Catalan in the 19th century, which he argues is a sociolinguistic analysis imposed by the Catalan Renaissance of that time. Finally, to conclude this section I would like to mention the study by Josep Faulí, *Els jocs florals de la llengua catalana a l'exili (1941-1977)* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002).

Turning to editions of old texts, I would first like to note the book edited by Josep Moran and Joan Anton Rabella, *Primers textos de la llengua catalana*, (Barcelona: Proa, 2001, Clàssics Catalans, 1). Other books I would like to draw your attention to include: Vicent Salvador, *Els arxius del discurs. Episodis valencians d'història social de la llengua i de la literatura* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, Biblioteca Sanchis Guarnier, 57); the publication of the *Concordança dels furs de Jaume I* (València: Institut Interuniversitari de Filologia Valenciana, 2002), edited by Joan Torruella i Casañas and Maria Àngels Miéguéz Seguí; and M. Pilar Perea, who undertook the responsibility of editing Mn. Antoni M. Alcover's *Dietaris de les eixides (1900-1902). Volum I* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, Biblioteca Marian Aguiló, 32).

Still within the historical perspective, I would like to note two books dedicated to studying scientific discourse: J. Sans-Sabrafeu, *L'evolució de l'ús del català en medicina a Catalunya durant el segle XX: El llarg d'una bella i expressiva història* (Barcelona: Institut d'Estudis Catalans, 2002); and Lluís Cifuentes i Comamala, *La ciència en català a l'Edat Mitjana i el Renaixement* (Edicions de la UB, UIB- ICE, 2002).

I would like to begin the section on dialectology by mentioning the first volume of one of the major projects undertaken in Catalan philology, the *Atles lingüístic del domini català. Volum I. Introducció. 1. El cos humà. Malalties* (Barcelona: Institut d'Estudis Catalans, 2001), directed by Joan Veny and Lúcia Pons. This project comprises nine volumes programmed to be published on a yearly basis. The concept of language being related to the geographic space where it is used or survives, and that variation is the natural setting of language, is something we are also reminded of in Joan Veny's *Llengua i entorn natural* (Barcelona: Edicions 62, 2001).

Turning to onomastics, I would like to note the book by Pasqual Almiñana Orozco, *Els topònims de Benidorm (1321-1955)* (Benidorm: Ajuntament de Benidorm, 2001). From among monographic studies on dialects there are two outstanding publications: M. Roser Cabrera González, *Mar i llengua a la Marina Alta. La formació del llenguatge mariner*, (Teulada: Ajuntament de Teulada – Institut d'Estudis Comarcals de la Marina Alta, 2001), awarded the IX Premi d'Investigació Vila de Teulada 2000; and Andreu Bosch i Rodoreda, *El català a l'Alguer* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002).

Still within the area of geographical dialectal variation, Josefina Carrera i Sabatè published the second revised edition of the treatise, *Fonètica pràctica del català oriental central i nord-occidental* (Barcelona: Editorial Miquel Salvatella, 2001), and Sílvia Romero Galera published her doctoral dissertation as *Canvi lingüístic en morfologia nominal a la Conca de Tremp* (Barcelona: Universitat de Barcelona. Servei d'Informació i Publicacions, 2002).

In the area of sociolinguistics we can find a bit of everything: a university manual, a book oriented towards teaching, and some relatively provocative essays. Those books I have selected are: Jacqueline Hall, *Convivència in Catalonia: Languages living together* (Barcelona: Fundació Jaume Bofill, 2001); Miquel Pueyo and Albert Turull Rubinat, *Política i planificació lingüística* (Barcelona: Editorial UOC, 2001); Bernat Joan i Mari, *Sociolingüística a l'aula* (Barcelona: La Busca, 2002) and *Normalitat lingüística i llibertat nacional* (València: Eliseu Climent editor, 2002); and Albert Branchadell, *La hipòtesi de la independència* (Barcelona: Empúries, 2001).

Publications of text books and books aimed at a more general readership come in the form of a variety of introductions to the Catalan language, history of linguistics, and grammar books. I going to begin with the two manuals that have published by the Universitat de Barcelona: Carme Junyent, *Lingüística històrica* (Barcelona: Edicions de la UB, 2001); and M. Antònia Martí and Irene Castellon, *Lingüística computacional* (Barcelona: Edicions de la UB, 2001). The always prolific and widely-read Jesús Tusón will more than satisfy your appetite with a series of Open University publications: *Introducció al llenguatge*; *Les llengües del món: els universals lingüístics*; *El model de comunicació i el tipus de senyal*; *Els orígens del llenguatge, comunicació animal i llenguatge*; *Llengua, dialecte i idiolecte: el canvi lingüístic*; and *Història de la lingüística* (Barcelona: Edicions de la Universitat Oberta de Catalunya, 2001). In addition, there are others by the same author aimed at a more general readership: *Una imatge no val més que mil paraules (contra els tòpics)* (Barcelona: Empúries, 2001). Along similar lines there is *Sintaxi catalana* (Barcelona: UOC, 2001), by M. Josep Cuenca, and the pocket book *Petites paraules: d'on surt la gramàtica?* (Barcelona: Empúries, 2001), by Mireia Llinàs.

As I mentioned earlier in the review section for the history of the Catalan language, the topic of specialist discourse is an area that has begun to generate a good deal of interest among researchers. Here I have chosen the following books: Josep Anton Castellanos i Vila, *Els llenguatges d'especialitat i la divulgació periodística* (Bellaterra: UAB. Servei de Publicacions, 2002); Ramon Lladó Soler, *La paraula revessa: estudi sobre la traducció dels jocs de mots* (Bellaterra: UAB. Servei de Publicacions); and Anna Isabel Montesinos López, *El discurs de la informàtica: un estudi de les seqüències descriptives*

(Barcelona: Publicacions de l'Abadia de Montserrat, 2002). I would also like to make special mention of the published doctoral dissertation by Carles Riera, *El lèxic científic català de la botànica* (Barcelona: Claret, 2000), which I overlooked in my review for the year 2000.

I have left till last what is, alongside the *Atles* mentioned earlier, the other major study published for this review period, the *Gramàtica del Català Contemporani* (Barcelona: Empúries, 2002), under the management of Joan Solà, Maria-Rosa Lloret, Joan Mascaró, and Manuel Pérez Saldanya. Already popularly known by the abbreviation GCC, this book comprises three volumes: the first dedicated to phonetics, phonology, and morphology, and the remaining two to syntax. It adopts a descriptive approach, and each chapter has been undertaken by a university professor who is a specialist in that area. The following are the names of the 56 authors of this grammar book in order of appearance according to the organization of the chapters: Brauli Montoya, Joan Julià, Joan Mascaró, Teresa Vallverdú, Jesús Jiménez, Maria-Rosa Lloret, Blanca Palmada, Gabriel Bibiloni, Miquel Àngel Pradilla, Nicolau Dols, Salvador Cliva i Pep Serra, Pilar Prieto, Joan Mascaró, Esteve Clua, Jordi Colomina, Maria Pilar Perea, Max Wheeler, M. Teresa Cabré, Lluïsa Gràcia, Mercè Lorente, Teresa Cabré Monné, Eulàlia Bonet, M. Lluïsa Hernanz, Aurora Bel, Lluís Payrató, Enric Vallduví, Núria Martí, Júlia Todolí, Josep M. Brucart, Gemma Rigau, Toni Badia, M. Carme Picallo, Pelegrí Sancho, Àngel López and Ricard Morant, Joana Rosselló, Joan-Rafael Ramos, Anna Bartra, Enric Serra and Manuel Prunyonosa, Xavier Villalba, Sebastià Bonet, Àlex Alsina, Joan Solà, Manuel Pérez Saldanya, Anna Gavarró and Brenda Laca, M. Teresa Espinal, Josep Quer, Jaume Solà, Amadeu Viana and Jordi Suïls, Vicent Salvador, Avel·lina Sunyer, and Abelard Saragossà.

DICTIONARIES AND LEXICAL AND TERMINOLOGY GLOSSARIES

I would like to begin the section on lexicography with the *Diccionari manual de la llengua catalana* (Barcelona: Institut d'Estudis Catalans, Edicions 62, Enciclopèdia Catalana, 2001), containing information taken from the standardized dictionary and aimed at a younger readership. Still in the area of general monolingual dictionaries, there is the *Diccionari pràctic i complementari de la llengua catalana* (Barcelona: La Busca, 2002), by Sebastià Oliveras i Duran. Other specialized monolingual dictionaries are: Mercè Costa Clos et al., *Diccionari del català antic* by (Barcelona: Edicions 62, 2001); and the re-edited *Expressions peculiars de la llengua: locucions i frases fetes* (València: Tandem edicions, 2002), by Enric Valor.

As an example of bilingual dictionaries published during this review period, I have chosen the book by Rafael Azkárate, *Vocabulari = Izendegia: diccionari d'equivalències català-basc /euskara katalana* (Katalana Argitaldaria, 2002).

Vocabulary lists, specializing by theme, tend to be one of the most abundant products published in the area of lexicography. Using the names of the publishing houses as an ordering criterion I would first like to mention those books published by Termcat, the official terminology center in

Catalonia: the *Diccionari d'otorinolaringologia* (Barcelona: Termcat, 2001), which contains 1,300 terms with definitions in, Catalan, Castilian, and English with definitions, and has been put together with a committee of specialists from the Hospital de Sant Pau de Barcelona; *Lèxic per a l'empresa que vol fer negocis a Catalunya* (Barcelona: Generalitat de Catalunya, Termcat, Cambra de Comerç de Barcelona, 2001), which provides in sequential order the words and phrases that a foreigner is most likely to need when s/he arrives in Catalonia for a trade fair; the *Lèxic de medi ambient* (Barcelona: Unió Latina, Termcat, 2002), one of the products resulting from the European Linmiter Project coordinated by the Unió Latina and dedicated to neo-Romance minority languages, with 179 terms in Catalan, Corsican, "friülès" (spoken in northern Italy), Galician, Ladin, Occitan, and Sardinian. Other vocabulary lists produced by Termcat during this period are: the *Diccionari d'hoteleria i turisme* (Barcelona: Edicions 62, 2001), and the *Vocabulari de restaurants* (Generalitat de Catalunya, Departament de Comerç, Consum i Turisme), in Catalan, Castilian, German, English, French, Italian, and Dutch.

The Enciclopèdia Catalana published the *Diccionari de sociolingüística* (Barcelona: Enciclopèdia Catalana, 2001), by Francesc Ruiz, Rosa Sanz, and Jordi Solé, as well as the *Diccionari de matemàtiques i estadística: ciència i tecnologia* (Barcelona: Enciclopèdia Catalana, 2002), with Termcat in an advisory capacity.

The Institut d'Estudis Catalans has promoted the translation and edition of Michael A. Murphy and Amós Salvador's *Guia estratigràfica internacional. Versió abreujada* (Barcelona: Institut d'Estudis catalans, 2001), translated by Salvador Reguant and Roser Ortiz and edited by Salvador Reguant.

The Catalan universities, always eager to offer new vocabulary lists on new topic areas, have also made their contribution in this area during this review period. Professor M. Josepa Arnall i Juan, recently deceased, has left us with *El llibre manuscrit* (Barcelona: Servei de Llengua Catalana de la UB, Edicions Universitat de Barcelona, Eumo Editorial, 2002, *Diccionaris d'especialitat*, 4), a magnificent study of codices and paleography with 1,800 terms including definitions, notes, and more than 500 illustrations with equivalents in Castilian, French, and Italian. The next book I would like to mention has come about as a result of a collaboration of the Institut Joan Lluís Vives' university network. The book in question is the second edition of *Vocabulari bàsic de la construcció català-castellà* (Barcelona: Servei d'informació, imatge i Publicacions de la UPC, 2002), by Ramon Sastre, Sílvia Llovera, and Montserrat Noró, including more than 1,000 terms covering 24 areas. The Universitat Autònoma de Barcelona has revived its terminology publications with the appearance of various vocabulary lists: Mercè Coll and Joan Vilarnau, *Vocabulari d'informàtica*; Lluís Tort and Joan Vilarnau, *Vocabulari de fisiologia animal*; Xavier Domènech and Joan Vilarnau, *Vocabulari de medi ambient*; Xavier Sanz and Sílvia Llovera, *Vocabulari de dret administratiu*; and Roger Bosch and Pilar Dellunde, *Vocabulari de lògica* (Bellaterra: UAB, 2002).

Other specialized thematic vocabulary lists theme worth mentioning here are: the *Diccionari jurídic per a infermeria* (Marré produccions editorials, 2002), by Eduard Albacar Cavour; the *Diccionari de la indumentària* (Castelló: Diputació provincial de Castelló, 2002), by Aureli Puig

i Escoi; and the *Diccionari de la cuina catalana* (Barcelona: Edicions 62, 2002), by Ignasi Riera.

But, before leaving the area of lexicography I would like to mention the reproductions by the Llibreria París-València that now allows us to enjoy classic books on Catalan lexicography at more interesting prices. This year they have edited *Vocabulario valencian-castellano en secciones*, by Joaquim Martí y Gadea; and *Ensayo de un diccionario valenciano-castellano*, by Luís Lamarca Moratí (València: Llibreria París-València, 2002).

MISCELLANEOUS CONFERENCE PROCEEDINGS AND "IN HONOR OF" PUBLICATIONS

As is the custom here, the miscellaneous publications comprise "in honor of" publications and conference proceedings. Beginning with the former, Publicacions de l'Abadia de Montserrat published three miscellaneous volumes in honor of Giuseppe Tavani in its series *Estudis de llengua i literatura*. The first volume, *Miscel·lània Giuseppe Tavani, I* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, *Estudis de llengua i literatura catalanes*, 42), contains contributions on Catalan linguistics by the following: Antònia Carré, "Nova terminologia medica medieval;" Maria Pilar Perea, "Els quaderns d'Antoni M. Alcover: una font abundosa d'informació lingüística;" Josep J. Conill, "La noció de conflicte lingüístic segons Benvenuto Terracini;" Károly Morvay, "Problemes de fraseologia històrica i dialectal [notes on Roussillon phraseology];" and Jordi Bruguera, "Sufixos fòssils del català". In *Miscel·lània Giuseppe Tavani, II* (Barcelona: Publicacions de l'Abadia de Montserrat, 2001, *Estudis de llengua i literatura catalanes*, 43), you will find the following articles: A.M. Badia i Margarit, "Entorn de Pere Miquel Carbonell. Primer comentari sobre les Regles de esquivar vocables (edició i estudi 1999);" Joaquim Martí Mestre, "La parla dels grups marginals de València als segles XVIII i XIX;" Jordi Ginebra, "Un debat periodístic entre Gabriel Alomar, Antoni Rovira i Virgili i Pompeu Fabra sobre ortografia catalana;" Abelard Saragossà, "La pronúncia dels numerals 17, 18 i 19 al llarg de la història;" and Aina Torrent-Lenzen, "Què tens gana? Anàlisi de la funció pragmàtica del que introductor d'una pregunta amb corba entonativa descendent". Finally, *Miscel·lània Giuseppe Tavani, III* (Barcelona: Publicacions de l'Abadia de Montserrat, 2002, *Estudis de llengua i literatura catalanes*, 44), contains the following articles: M. Àngels Dieguez Seguí, "Expressions multinominals i variació sinonímica en textos valencians del segle XIII i principis del XIV;" Francesc Bernat i Baltrons, "Els inicis de la teoria fonètica catalana al segle XIX. Les idees de M. Milà i Fontanals sobre el vocalisme;" Emili Casanova, "L'evolució de la marca d'imperfet d'indicatiu -B- del llatí al català: una explicació multifuncional;" Joan Veny, "Busnada 'tronada; pluja forta' arabisme o romanisme?;" Montserrat Adam Aulinas, "La isoglossa i/i/ del present d'indicatiu: de l'any 1906 al 2000;" Sandra Montserrat i Buendia, "El procés de gramaticalització del verb venir. La perífrasi venir +a + infinitiu;" and Lúcia Pons i Grieria, "Presència d'altres llengües a la publicitat en català."

Enric Valor (1911-2000). *In memoriam* (Barcelona: Institució de les Lletres

Catalanes, 2001), is a book that brings together a homage to this Valencian grammarian and writer by scholars from the Universitat Autònoma de Barcelona and the Institució de les Lletres Catalanes at the beginning of 2000. The book is divided into four parts: an interview with Enric Valor, an article by Gemma Lluch on Valor the writer of children's stories, another by Vicent Simbor on his narrative works, and finally, Vicent Pitarch gives a personal portrait of the language of this grammarian.

Although there have been a great number of "in honor of" publications during this period, such as Joan Triadú (published by Eumo) and Joan Veny (Publicacions de l'Abadia de Montserrat), because of their relevance I will be reviewing them in greater detail in the next issue of the *Catalan Review*.

Among the conference proceedings, I would like to make special mention of the following: Miquel Àngel Pradilla (ed.), *Societat, llengua i norma. A l'entorn de la normativització de la llengua catalana* (Benicarló: Edicions Alambor, 2001); Janet DeCesaris and Victòria Alsina (eds.), *Estudis de lexicografia 1999-2000* (Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 2001, Sèrie Activitats, 9); *Bilingüisme a Amèrica i Catalunya: Actes del I Fòrum de bilingüisme Amer&Cat* (Barcelona: Institut Català de Cooperació Iberoamericana, 2002); *Les claus del canvi lingüístic* (Alacant: Institut Interuniversitari de Filologia Valenciana, 2002), which brings together the papers read at the XII and XIII Jornades de la Nucia (1999-2000); and Clara Ubaldina Lorda and Montserrat Ribas (eds.), *Anàlisi del discurs polític: producció, mediació i recepció* (Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 2002, Sèrie Activitats, 10).

SPECIALIST JOURNALS

During this period *Articles de didàctica de la llengua i la literatura* (Barcelona: Graó) published three volumes. Volume 25 is a single theme issue on programming where I would like to mention, given their linguistic content, the articles by Felipe Zayas on metalinguistic activity, and the article by Carmen Corral and Ana Martínez Laínez on approaches to sociolinguistic programming. From volume 26, I would like to note the following articles: Montserrat Ferrer, "Els continguts lingüístics del Batxillerat," Felipe Zayas, "Ensenyar i aprendre gramàtica en el batxillerat," and Jordi Ginebra, "La llengua i la literatura al BUP i al COU". As regards volume 27, I would like to note the following articles: M. Villanueva, "La diversitat a la classe de llengua," Lluïsa Coma, "El treball ortogràfic: un procés d'aprenentatge," and finally, the article by Montserrat Morera and Clara Vilardell on oral messages.

Revista de llengua i dret (Barcelona: Generalitat de Catalunya, Escola d'Administració Pública de Catalunya) published the following articles in volume 35 (2001): "Governança i governabilitat: una proposta terminològica," by Amadeu Solà; and "El català a l'avantprojecte de llei de llengües d'Aragó de l'any 2001," by Xavier Sebastià. Then the following in volume 36 (2001): "Cal planificar la mediació lingüística? L'exemple de catalunya," by Oscar Dias Fuoces; and "Polítiques lingüístiques i fractures sociopolítiques al voltant de la identitat lingüística. Aproximació a la dimensió contemporània del conflicte lingüístic valencià," by Anselm Bodoque Arribas.

In volume 22 of *Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Direcció General de Política Lingüística), in addition to the article by Miquel Siguan, "Una política lingüística per a Europa," you will find the following articles on a variety of topics related to the language standardizing process in the Balearic Isles: "El pla de normalització lingüística a les Illes Balears, entre urgències i retards," coordinated by the Direcció General de Política Lingüística del Govern de les Illes Balears; and "Algunes reflexions sobre l'estàndard de les Illes Balears en relació a les varietats dialectals," by Magdalena Ramon. In addition, there are various articles on language teaching, and an article on Andorra, "La llengua catalana al Principat d'Andorra. Situació actual i evolució 1995-1999," by Marta Pujol Palau. Volume 23 is dedicated to the European Year of Languages, with contributions by Lluís Jou and Joan Melià, Montserrat Badia Gomis, and Josep Puig i Pla. Finally, volume 24 is dedicated to immigration and language reception, with contributions by Pere A. Salvà Tomàs, Javier Alonso, Lluís Recolons, Montserrat Gimeno, David Casals, and Marta Xirinchachs.

Caplletra. Revista internacional de filologia (València: Publicacions de l'Abadia de Montserrat, Institut Interuniversitari de Filologia Valenciana) published volume 30 (Spring 2001), a single theme volume on contrastive analysis, coordinated by Maria Josep Cuenca and Joan Rafael Ramos. There is an introduction by the coordinators, "Anàlisi contrastiva. Antecedents i perspectives," and the following topic-related articles: F. Javier Fernández Polo (rhetoric); Maria Josep Cuenca, Montserrat González, and Hang Ferrer (pragmatics); Núria Alturo, and Joan-R. Ramos (syntax and semantics); Marta Torres, M.T. Cabré, Judit Freixa, and Elisabet Solé (punctuation); and Àngels Campos (lexicon). Volume 31 (Fall 2001) is a single theme issue on literature and culture in the Modern Era, coordinated by Vicent Josep Escartí. Here you will find the following articles on linguistics: Maria Conca and Josep Guàrdia, "Els orígens de la paremiografia catalana contemporània;" August Rafanell and Francesc Feliu, "La llengua abans de la lingüística, aran d'unes notes d'Antoni de Bastero;" Joaquim Martí Mestre, "Llengua i societat en la medicina tradicional i popular dels segles XVIII i XIX;" and Emili Casanova and Francesc A. Martínez, "La guerra i la paraula. Sobre els sermons patriòtics en valencià durant la guerra de la independència".

I would like to end this review of publications for this period with reference to the publication of volume 12 (2001) of the academic journal *Llengua & Literatura* (Revista anual de la Societat Catalana de Llengua i Literatura, Institut d'Estudis Catalans). This includes the following articles on Catalan linguistics: Maria Antònia Puiggròs i Caldenty, "Anàlisi del sistema vocàlic balear;" Montserrat Badia i Cardús, "Vocals pròpies del sistema tònic en el sistema àton del català central;" Rafael Marín, "La situació sociolingüística del català a la Franja. El cas de Benavarri;" Josefina Carrera i Sabaté, "La normativització del català modifica els hàbits fonètics dels parlants?;" M. Pilar Perea, "La momentània i incompleta reconducció balear de 'L'obra del Diccionari': A.M. Alcover," and "La personalitat lingüística de Mallorca;" and Daniel Casals i Martorell, "El primer llibre d'estil de les emissores radiofòniques de la Corporació Catalana de Ràdio i Televisió (1): orientacions per a l'ús de la llengua a Catalunya Ràdio i RAC (1986)". In volume 13 (2002) there are the following articles on linguistics: Brauli Montoya, "La

representació del conflicte lingüístic en la literatura valenciana contemporània;" Xavier Luna, "El present de subjuntiu en -o en el català central;" Laia Amadas, "Tres arguments a favor de la naturalesa lèxica dels verbs aspectuals seguits d'una oració no finita;" Montserrat Pascual, "Diversos usos i peculiaritats de la preposició *amb*;" Josefina Carrera, "Fonètica i morfologia a la televisió lleidatana;" Josep Moran, "Una gramàtica catalana del segle xv;" and Jordi Bruguera, Passa 'epidèmia': un cas d'homonimització."

MERCÈ LORENTE CASAFONT
UNIVERSITAT POMPEU FABRA
(Translated by Roland Pearson)

LITERATURE

The period covered by this review is replete with new and quality publications embracing theater, essay, and particularly important, the short story and poetry. There is a long list of reclaimed authors, now considered classics in their own right, as well as a number of new writers who have been able to publish for the first time within the arena of the literary arts.

I would like to begin with lyrical poetry. Poets such as Feliu Formosa and Narcís Comadira continue to offer us a cultivated world of lyrical poetry with *Cap claredat no dorm* (Pagès editors, 2001) and *L'art de la fuga* (Empúries: Ed. 62, 2002), respectively. The first is a collection of poems that reflect on the inexorable passing of time and the frailty of human beings confronted with this fact. They not only center on the road towards death, but also the ephemeral nature and inadequacies of life; a continual self-questioning typical of Formosa's sensitivity. The second of these collections of poems is divided into three quite different parts. There is an initial epistle addressed to a young male poet in praise of poetry and expressed through a chorus of voices that make reference to the book's musical title. This long poem is followed by a second part in quatrains, and the collection ends with a group of poems on a wide range of subjects where the theme of old age is taken up again. This is another excellent example of the poetic skills of Comadira. But, the author Josep Palau i Fabre has baffled me with a work that I find most difficult to classify. *Les veus del ventriloc* (Proa, 2001), is an anthology of theater fragments that truly function as poem in an autonomous manner (at least this is the opinion of David Castillo, author of the prologue and responsible for this selection of poems). It contains thirty-four poems dating from 1956, with the "Tragèdia de Don Joan", to 1979 with "Confessió a l'escola del pecat".

Pere Quart and Maria-Mercè Marçal are two classic poets who make (re)appearances under the supervision of Àlex Broch and Lluïsa Julià in their respective anthologies. *Antologia bufa* (Proa, 2002), is a collection of poems by Pere Quart, and the result of a project by the scholar Broch which he undertook to vindicate the merits of one of the most sarcastic of Catalan

poets. This anthology offers the reader a taste of the best of Joan Oliver. In contrast, Julià, edited *Contraban de llum (antologia poètica)* (Proa, 2002), where the reader can rediscover poems on the daily life and personal concerns of women, mothers, and, above all, of Maria-Mercè Marçal herself. This is a veritable tour de force of lyricism and humanity.

Other familiar voices continue to publish, and one such case is Romeu i Figueras with *Imatges i metàfores* (314, 2002). This erudite author now offers a work written in blank verse and is divided into three parts. The conspicuous motifs here are ethics and reflections on the mystery surrounding death or divinity and illustrate the profound nature of this author's creative skills. Joan Margarit has returned with a darker, but penetrating voice in *Joana* (Proa, 2002). Here you will find the expression of contained emotion in a collection of poems that evoke the last months in the life of his daughter Joana and the early months living with her absence.

Montserrat Abelló has put together a collection of her poems in *Al cor de les paraules* (Proa, 2002). This book comprises seven poetry books published between 1963 and 1998, with their respective prologues written by outstanding figures such as P. Quart, M. Àngels Anglada, and M. Mercè Marçal, and with a section dedicated to versions by Abelló of other poets such as S. Griffin and S. Path. Bartomeu Fiol has also published the third volume of *Canalla de Grècia* (Proa, 2001). This Majorcan poet continues approaching the concept of truth through poetry with a rich language that draws on the names of the island of Majorca. Another Majorcan, Damià Pons, returns after his incursion into the world of politics with, *Mapes del desig* (Moll, 2001), a book that brings together his published poems dating from the 1960s to the 1990s. This collection allows us to enjoy the luxury of intense and renowned quality lyricism.

A different lyrical offering, but which draws from a long tradition, is the result of the collaboration between August Bover and Salvador Alibau in, *L'hivern sota el Cadí* (Arola, 2001). Both poet and painter offer their respective arts in a book that appeals to our sense of sight and sound: the tanka allows Bover the means to survey the beauty of shapes and colors of the water color paintings. In contrast, two other well-known poets, Jaume Subirana and Gerard Vergés, have taken up the pen again after years of silence: *En altres coses* (Empúries: Ed. 62, 2002), and, *La insostenible lleugeresa del vers* (DVD Edicions, 2002), respectively.

Turning to Valencia I have to mention *El temps en ordre* (Empúries: Ed. 62, 2002), the fifth collection of poems by Teresa Pascual where she speaks to us, in decasyllable blank verse, about a search for truth while acknowledging the incomplete nature of memory. Another original offering is *Física dels límits* (Setimig, 2001), by Joan Garí. This is a work located somewhere between poetry and essay, as the author points out at the beginning of the book and with God as the focal point.

Other new voices have erupted in the panorama of lyrical poetry promoted by prestigious literary awards. One such case is *Música i escorbut* (2002), by Anna Aguilar-Amat, winner of the Màrius Torres literary award. Another is the more markedly existential tone of Jordi Pàmies, *Narcís i l'altre* (Empúries: Ed. 62, 2001), which was awarded the Miquel de Palol literary prize.

Still with the genre of poetry, I would like to mention two collections where the journey motif is central: *A flocs de temps remot* (Brosquil edicions, 2001), by

Miquel de Renzi; and *Quaderns de l'india remot* (Brosquil edicions, 2001), by Joan Baptista Campos. *Clams d'ardida confessió* (Setimig, 2001) is the most recent collection of poems by Jaume Bru i Vidal who offers the reader a lyrical account of facing up to the proximity of death. In contrast, the prologue by Maria de la Pau Janer, in *Un hivern remot* (Brosquil edicions, 2001), orients the reader regarding this re-edition of the works of Ramon Guillen, one of the most eminent Valencia poets from the 1980s.

Regarding anthologies I would like to mention the selection by J. Ricart: *20 anys de poesia a la universitat* (Ed. 96, 2001), a descriptive account of Valencian poets who composed both in Castilian and Catalan, in the atmosphere of the University and city of Valencia. Although there are some conspicuous absences, for example Enric Sòria, it is one view of the most recent examples of Valencian poetry.

Catalan playwrighting seems to be experiencing a boom at the moment with works such as *Abú Magrib* (Bromera, 2001), by Manuel Molins. Although this was written in 1992, it broaches the more recent controversial topic of immigration in a forceful manner and demonstrates that the line drawn by the law is once again the frontier between the rich and the poor. This is a solid piece of drama resolved with dashes of lyricism. All said and done, and in the words of Gabriel Sansano, this is a voice crying out against pain; an example of the continuing importance of this playwright.

Another source of human anguish that is not such a far cry from this last publication is that experienced in *Refugiats* by Sergi Pompermanyer (Proa, 2002). Pompermanyer provides a war backdrop to show the brutality and pain of others, represented as a virtual reality show by the mass media.

Jordi Teixidor has also published *Fürer* (Proa, 2001), which looks at the final throes of nazism through a weave of growing panic experienced by supporters of Hitler when they were faced with imminent defeat. Teixidor gives protagonism to the agonizing horror which is seen close up. David Plana continues his upwardly mobile career with *La dona incompleta* (Institut del Teatre, 2001), which delves into the theater of the fantastic with games of intrigue that drag us towards our most primitive feelings as human beings. In addition to this, I would also like to mention his more recent publication, *Després ve la nit* (Arola, 2002). A more familiar landscape is that established in the script by Manuel Vázquez Montalbán, *Flor de nit* (Ed. 62, 2001), based on an idea by Dagoll Dagom with music by A. Guinouart. The title refers to the name of a cabaret located on the avenue Paral·lel that is demolished to build the new Olympic Barcelona and serves as the setting for a love triangle between an idealist, a working woman, and an intellectual.

Another play that also deals with more familiar daily landscapes is *Amigues* (Edicions Brosquil, 2002), by Albert Hernández i Xulvi, who plies his trade as a playwright once again. This work makes use of familiar and often-used anecdotes in an attempt to reflect on the world around us and divorce itself from empty rhetoric. As J. Lluís Sirera states in the prologue, this is the coming together of conventionality and sincerity. Another Valencian playwright, Carles Alberola, has now edited *Mandíbula afilada* (Bromera, 2001), a comedy that received various literary prizes, and tackles the eternal conflict between reality and desire.

Among foreign works I should mention the adaptation by Quim Monzó

of Howard Barker's *Escenes d'una execució* (Proa, 2002). The power and the limitations of art and the written word as vehicles for freely expressing criticisms on this issue are the focus of this play that has been a total success.

Other noteworthy dramatic works are: *Fum, fum, fum* (Empúries, 2001) by Jordi Sánchez; and *El somniure del guanyador* (Ed. 62, 2001), by Gerard Vázquez. The first is a comedy set around Christmas that unmasks the weave of relations between couples and family members, but without going as far as employing poignant sarcasm. The second deals with two parallel planes: the theme of justice, and piety, questioning as much the platonic ideal as the deeply-rooted Christian concept of compassion. This is a major work well deserving of the Ciutat d'Alcoi award.

I would also like to mention the new edition by Xavier García of *Cruma* (Ed. 62, 2001), the play that Manuel de Pedrolo baptized as the theater of the absurd or the theater of protest, where the symbol gives sense to a reality devoid of sense.

Finally, I would like to highlight plays by new authors: *Vainilla* (Arola, 2001), by Rosa M. Isart; and *No hi ha pany que tanqui* (Pagès Editors, 2001,) by Felip Gallart. The latter refers to the world of strolling players and reflects on the concept of theater by offering us theater within theater. This is extremely well written revealing a carefully crafted play.

But, the main dish of new publications is in the area of the narrative, with an increasing presence of the short story. I would like to begin by pointing out the new editions of three well-known authors: Maria Barbal, Maria Antònia Oliver, and Biel Mesquida. The first assembles in one book the lost world of Pallar Jussà, *Cicle de Pallars: Pedra de Tartera, Mel i Metzines, Càmsfora* (La Magrana, 2002). There is also the updated edition of *Crineres de foc* (Ed. 62, 2002) as well as the books narrating the story of Mesquida: *T'estim a tu* (Empúries, 2001), and *Camafeu* (Empúries, 2002). Another novel that has been recovered, dating from 1926, is by Joan Puig i Ferrater, *Servitud. Memòries d'un periodista* (Proa, 2002) which offers autobiographical material that brings together the best and the most popular works by this author.

Continuing along the lines of short narratives brought together under single publications are: Jesús Moncada, *Contes* (La Magrana, 2001); and Baltasar Porcel, *Les maniobres de l'amor: tots els contes, 1958-2001* (Destino, 2002). The former gives us the opportunity to delve into the mythical world of Mequinsena and the many and varied characters and plots, but set against a recurring and lively backdrop. In the book by Porcel we can recognize an individual voice that runs from Antrax up to other places in the Mediterranean. However in both cases the novelist surpasses the narrator of short stories.

Another now well-established novelist is Ferran Torrent who published *Societat limitada* (Columna i Bromera, 2002). This is an excellent example of Torrent's skills as a novelist, here revealing political ambition and corruption in Valencia but applicable anywhere.

Well-established women novelists are also actively productive. Mercè Ibarz's *A la ciutat en obres* (Quaderns Crema, 2002) is her third book which consists of three independent short stories but with cohesive elements that make up a chronicle of present-day society in Barcelona. In *Lluny del tren* (Destino, 2002), Antònia Vicens in many ways follows the world she created

in *Febra alta*, but here with motifs such as illness and madness. Margarida Aritzeta, for her part, has once again taken up the police genre with *Veri* (Cossetània, 2002). The 20th century world of art is the setting for this intelligent mystery that constantly searches out the complicity of the reader. Still within this genre I would also like to mention *L'home mort*, by Alfons Cervera, where the outstanding feature is the attentive observations of a journalist who more and more finds himself at ease in the guise of a writer.

The Spanish Civil War and the post-war period are the settings for some new publications: *L'ombra del coronel* (Arola, 2002), by Jordi Tiñena; *Sara i Jeremies* (Proa, 2002), by Sebastià Alzamora; and *L'avió del migdia* (Bromera, 2002), by the journalist Miquel Bayarri. Tiñena is now a well-established voice within the panorama of Catalan narrative, and in his latest book he presents the reader with a story of the struggles and frustrations encountered by those who were defeated and who do not always escape from their destiny. In the case of Alzamora's short story, Sara and Jeremies are two protagonists affected by love and the violence of the war; it is here where the moral and political concerns of the author filter through. As for Bayarri, he has moved to the world of the novel and, although this book exhibits the imperfections one might expect of a first novel, he successfully offers a lucid portrayal of the high hopes of the generation that has lived through the transition period.

Another Valencian writer, Josep Vicent Escartí, continues with his evocation of the Baroque world of Valencia in the novel *Nomdedéu* (Bromera, 2002). Here Escartí provides the setting for the story of Cosme between holiness and heresy with a style that takes the reader from the 17th to the 18th century, with the additional pleasure of delving into the Valencian language of that period. *Verso* (Bromera, 2002), in contrast, is the first novel by Manuel Baixauli. This is an interesting plot contained within a well-constructed narrative which observes the real life of a young man who is a painter, and his invented parallel life based on the content of a personal diary.

Another sub-genre I would like to mention here, the erotic novel, is *Evasions efímeres* (Bromera, 2002) by Vicent Pallarés. This is a collection of seven stories with overlapping plots that justify the existence of sex and eroticism.

Literary awards have also provided us with a harvest of quality literature for the period covered by this review. *Adéu* (Proa, 2002) by Àngel Burgas was awarded the Mercè Rodoreda literary prize. This is a collection of fifteen narratives that revolve around the theme of death and are replete with imagination and surprises. Manel Ballart was the winner of the Pere Calders award with his *Un músic al jardí* (Columna, 2002), a well written and poetic prose that, through different narratives, recounts stories of love and seduction and demonstrates the author's wealth of registers ranging from the epistle to the historical short story. The Pin i Soler literary prize was awarded to *L'arbre de la memòria* (Proa, 2002), by Joan Agut. This is an inner portrait of Isidre Giralt, a man scarred by melancholy, solitude and regret. It is a well-resolved novel that describes characters and situations in a present-day setting. *Les seduccions de Júlia* (Planeta, 2002), by Màrius Carol, was awarded the Ramon Llull literary prize and is a novel with three interwoven plots that revolve around the figure of Dalí. The investigation of a death and the documents about the artist are the beginning of a love story between the

protagonists. Miquel Bezares has consolidated his art in the short story with *Quan els avions cauen* (Empúries, 2002), winner of the Marià Vayreda literary prize for 2001, whilst the Sant Jordi award continues its own efforts to reward quality literature, in the case, *No miris enrere* (Proa, 2002) by David Castillo. This is a novel that reflects on the passing of time and the end of hope in all possible utopias; a lucid and clear poetic vision that stings.

Turning to the essay, one outstanding piece of quality travel prose comes from the pen of Josep Maria Espinàs who is an expert in the art of walking and observing. In his book, *A peu per Galícia* (La Campana, 2002), he treats these landscapes and peoples with respect and reproduces, with a degree of credibility, the peculiar way of speaking of the people in the rural areas of Galicia. Espinàs has also published another quite different book, *Temps afegit* (La Campana, 2001), close to one hundred pages where he offers a self-portrait oozing with lucid and simple reflections on the world around us. Other Catalan locations that have been the focus such books are Majorca (Maria de la Pau Janer), Pallars (Maria Barbal), and Teresa Pàmies' unsettling look around Spain and Portugal. The first is a unique guide, *Mallorca, l'illa de les mil i una nits* (Columna, 2001), which takes the tourist for a stroll through the city of Palma and reveals the consistencies and inconsistencies of the island where there is a constant conjuring of beauty and horror. The same author who offered us *Pedra de Tartera*, has now published *Camins de quietud. Un recorregut literari per pobles abandonats del Pirineu* (Ed. 62, 2001), a journey where the reader is invited to go on a journey where they will fall in love with the country in a different way. Teresa Pàmies combines her work as a journalist with that of travelogues. *Allí em trobareu. Viatges* (Destino, 2002), brings together a selection of five journeys she took through Spain and Portugal, a very suggestive sampling of people and places told in a style bordering on journalistic; and then *Carta a la meua neta sobre el comunisme* (Columna, 2001), an essay that reflects on her experiences as a Communist Party member without shrinking from self-criticism.

A somewhat more journalistic contribution is *Déus i desastres* (Proa, 2001) by Joan Francesc Mira. This is a collection of articles that have been published in the Valencia version of the newspaper *El País* and are masterly examples of both erudite essays and articles addressed to a more general readership.

Literatura autobiogràfica: història, memòria i construcció del subjecte (Denes, 2001) is a collection of studies resulting from the conference that took place at the Universitat d'Alacant, where the central theme was the "I" in literatures. Following on from this topic I would like to present some new contributions to the genre of memoirs, exemplified by one excellent example, *Dies de memòria 1938-1940* (Proa, 2001), by Joan Triadú. The uniting thread throughout this book is how a young man educates himself and in 1938 began his teacher training. Through this story the reader gains access to a period of Catalan history when the organized working class and a Catalan theater were particularly significant features of the Second Republic. This diary also offers the reader another side to Triadú, the didactic. Moving on, D. Sam Adams edited *Obres completes: Dietaris* (Diputació de Barcelona: Ed. 62, 2002), by Marià Manent. This edition provides the reader with Manent's diaries ordered chronologically and presented as a whole that for the first time. Allowing for

some parentheses, they cover the period from 1914 to 1987 and clearly show the literary quality and ethics already associated with this Catalan author.

Enric Gallén offers us *Memòries teatrals de Narcís Oller* (La Magrana, 2001), originally conceived as "Memòries de mon pas pel teatre català", but which he finally abandoned. This book describes Oller the translator of works by authors such as Turgenev and is a fundamental reader for those working on Catalan theater at the beginning of the 19th century. One other book that allows us to enjoy of one of the most important figures in Catalan literature is the study by Albert Manent published as, *Tomás Garcés, entre l'Avantguarda i el Noucentisme* (Ed. 62, 2001).

I must also mention the excellent research carried out by N. Barenys and S. Portell in editing the letters of correspondence published as *Sebastià Gasch – Josep Francesc Ràfols* (PAM, 2002). This is a dialogue on the avant-garde movement including a very good contextualization for each of the letters.

As regards Joan Fuster there are two outstanding books: *El falcó de Sueca* (Proa, 2002), by Josep M. Muñoz; and *Joan Fuster. Converses filosòfiques* (Ed. 314, 2002), by Júlia Blasco. The first book is not exactly a biography, although it comes close, rather it is a literary recreation with, in the words of the author, narrative license, that deals with a period and its intellectuals through one of its most representative figures. The second is a transcription of conversations between the author and Fuster about his philosophy, and the appendix includes the letters the two of them wrote to each other discussing this project.

Another outstanding biography is *L'Ovidi* (314, 2002), by Núria Cadenas on the author from Alcoi Ovidi Montllor. This is a collection of unpublished poems and songs and contains well-documented material on this lively and great personality. This book often allows the man to speak for himself, or his friends, such as Pere Gimferrer, Isabel-Clara Simó, and M. Antònia Oliver, allowing the reader to become more familiar with this multi-faceted man of the theater.

At another level I would like to talk about the most recent book by the Valencian writer Joan Garí, *Les hores secundes* (Bromera, 2002), a diary with literary leanings and by a writer how knows how to best employ personal anecdotes in the service of a story for a more general readership. The wide range of styles used is illustrated by the use of aphorisms, daily annotations, and texts that could be considered fragments from a travelogue. In contrast, Gustau Muñoz, *A l'inici del segle. Un dietari de reflexions* (Ed. 314, 2002), offers a text more in the vein of an essay. This is a book of ideas that avoids personal anecdotes and where the author reflects on the present stagnation in varying degrees in País Valencià and Catalonia.

New publications of essays during this period are also noteworthy for the variety of themes they embrace. Of a more spiritual nature there is the *Diàlegs amb l'Índia* (Proa, 2001), by Joan Mascaró, which is a book that gathers together introductions of works that Mascaró has been translating and includes other essays. He sketches out his thoughts on Oriental spirituality, how this clashes with Western spiritual concepts, and is a work of intellectual and literary wealth.

Art is also a focal point of interest as demonstrated with *L'espai intermedi* (Proa, 2001), by the ex-director of the Institut Valencià d'Art

Modern, J. Francesc Ivars. This is a collection of writings which make poignant, original and clear criticisms of contemporary art. In contrast, the evolution of the Valencian media map from the Franco dictatorship to the present day is the theme dealt with by Rafael Xambó in *Comunicació, política i societat. El cas valencià* (Ed. 314, 2001).

Language and literature also have their own space. Joan-Lluís Marfany has published *La llengua maltractada* (Empúries, 2001), a study that redefines concepts and where he battles against the issues that have dominated the phenomenon of the castilianizing of Catalan society. Then we have Lluís Alpera and Josep Ballester who focus their attention on literature. Alpera offers us the second volume of *Sobre poetes valencians i altres escrits* (Institut de Cultura Joan Gil-Albert – PAM, 2001), a collection of articles dedicated to literary criticism on Valencian poets, authors, readings of poems, and a variety of themes that are in vogue at the moment. Particularly worth noting are the interviews that include Maria Beneyto and Gaspar Jaén. *La traïció d'Ariadna* (Set i mig, 2001), by Josep Ballester, is a collection of short prose pieces presented in chronological order. Particularly worth noting are those which talk of writers, artists, and historical figures much-loved by the author.

Finally, in a separate category, I would like to mention reflections generated by the new millennium and one of the events that has left its mark, the 11th of September attack on the Twin Towers. *L'individu davant el Tercer Mil·lenni* (La Busca, 2002) brings together a variety of authors that pose a series of questions and responses about the individual and reality during this time of change. *11/09/2001* (La Magrana, 2001), is the latest book by Noam Chomsky, a book of interviews carried out by this linguist and where his totally critical position against power and the military industry is a particularly striking theme, as is his desire to understand what provoked the attacks from, and the hostility of, the world of Islam towards the West, while at the same time recognizing the US as one of the main terrorist states in the world. These events have generated a great deal of curiosity for the world of Islam, as illustrated with *Obertura a l'islam* (Cruïlla, 2001), by Dolors Bramon. This book is clearly directed towards a general readership, and discusses the origins of Islam and issues related to daily facts of daily life.

ANNA ESTEVE GUILLÉN
(Translated by Roland Pearson)

THEATER AND DANCE 2001 (II)

Catalan theater, throughout its geographical entirety, has experienced a timid recovery of venues and publics in recent years. Some of the medium-sized cities have remodeled their theaters or built new ones to furnish them with more stable programming options open to interdisciplinary projects (theater, dance, music, cinema). Major cities, such as Valencia or Majorca, have renovated and reopened some of their time-honored venues and

increased theater offerings with new outlets. One example is the Teatre Micalet in Valencia which premiered its new lease of life with *El somni d'una nit d'estiu*, by William Shakespeare, directed by Joan Peris. It goes without saying that these efforts would have been much more effective if those institutions involved had articulated a theater policy with a more long-term view toward the future. Nevertheless, this is a factor that needs to be considered when evaluating the attendance figures for all the theaters in the Catalan speaking territories.

Despite their areas of mutual interest, the theater festivals continue to go their own way with hardly a trace of coordination between them. The three major festivals that cover most of the theater festival map continue to promote stage creativity and act as a springboard for productions. Meanwhile other less influential festivals, such as in Girona, Alcoy, Maó and Manacor, persist with their own individual missions or readapt them according to needs. Generally speaking, the latter have tended to improve their programs and attempted to project themselves beyond their local sphere of influence. For example, the Festival Internacional de Teatre Temporada Alta de Girona programmed a dramatized version of the novel *La plaça del Diamant*, by Mercè Rodoreda, directed by Gilles Bouillon and with the French actress Martine Pascal in the leading role. Other initiatives such as the Projecte Alcover, that supervises an exchange circuit for stage productions between a number of Catalan cities, are working under very difficult circumstances due to the lack of support from the media.

THE SITGES INTERNATIONAL THEATER FESTIVAL (SIT)

The 32nd edition of the Sitges Teatre Internacional (SIT) was marred by controversy, one of the most strident features throughout its history. On this occasion it took the form of Joan Ollé's resignation for political and budgetary reasons. The new director, Magda Puyo, until then a member of the advisory committee of the Teatre Nacional de Catalunya, took his place and made manifest her wish to convert this festival into a space for research into, and experimentation with, recent developments in the stage arts. Embarking on its newly defined trajectory, the SIT embraced a wide variety of plays both in terms of texts and stagings, co-producing some of these with other institutions, and once again became a setting for reflection and discussion aimed at stagecraft professionals.

The offering of international productions was the main highlight of this new edition. The highest praises from critics went to: *Disco Pigs*, by the Irish playwright Enda Walsh, performed by Schaubühne and directed by Thomas Ostermeier; and *Shakespeare's villains*, a solo written and interpreted by Steven Berkoff. Other plays, in which sex and violence were represented in all their harshest light, were also relatively well received: *K.O.S. (fer-se el mort)*, by Marta Galá; and the provocative *After sun* and *De vegades em sento tan cansat que faig aquestes coses*, by La Carniceria Teatro. One piece that was only warmly received was the staging of a work from the previous edition of this festival: *Cara de foc*, by the German playwright Marius von Mayenburg, directed by Carme Portaceli, and co-produced along with the

Teatre Lliure.

Among other stagings there were three particularly worth noting: the premiere of *Nina*, by Josep Pere Peiró, a SIT co-production along with the autonomous government of the Balearic Isles; *Paraules en penombra*, by Carles Alberola; and *Brossa als ulls*, by Joan Brossa, directed by Àngels Aymar. These three quite different plays cover text theater, recreation of the world of the poet Joan Brossa, and a narrative play that fuses the dream and poetic worlds, with bitter-sweet comedy that deals with relationships between couples. In the dance section of the SIT's program were: *A modo de esperanza*, with music by Agustí Fernández and the choreographer / dancer Andrés Corchero, a production that fuses music and dance; and *Bésame el cactus*, by Sol Picó, premiered by Dansa València.

This year's edition invited guest playwrights to discuss and reflect on various aspects of their art. M. Antúnez, M. Galán, J. Policarpo, and I. Pericot expressed their points of view concerning the use of new technologies, the importance of the receiver-audience, and the concept of originality. Contemporary text creation was amply represented (proof of its vitality) in the form of dramatized readings and organized pre-productions in two independent cycles and a section dedicated to German playwrighting. "The author's turn" handed the microphone over to six authors: J. Prat (*Carrer Hospital amb Sant Jeroni*), À. Aymar (*Tres homes esperen*), B. Escudé (*Beats*), A. Mestres (*1714, Homenatge a Sarajevo*), F. Pons (*Amb la mort als llavis*), and E. Hibernia (*La hija de Barrabás*). "Stage proposals by..." is a new cycle that has been incorporated and offered three plays produced by the Teatre Nacional de Catalunya: *La dona i el detectiu*, by M. Sarrias; *Numbert*, by G. Vázquez; and *Cavallitus*, by A. Morcillo. Finally, German contemporary playwrighting was brought into the limelight with the readings of *Tatnatge*, by Dea Loher, and *Les filles de King Kong*, by Theresia Walser.

THE GREC SUMMER FESTIVAL OF BARCELONA

Since the first Grec Festival in 1976, the panorama of Catalan stage has undergone enormous changes, meanwhile the Grec is still trying to win approval alongside other international theater festivals (such as Edinburgh and Avignon). The model adopted in the most recent festivals has focused on theater, dance and music and promoted collaboration among the various agents comprising Catalan theater (alternative venues, private producers, independent companies, and commercial sponsors). In short, the Grec summer theater festival, without taking any risks, has transformed itself into a kind of publicity arena and showcase for subsequent theater seasons. Its major short comings can be summarized as follows: attempts to be considered as a high-ranking and adventurous festival that promotes creativity; lack of international perspective, in the sense of a greater international presence within the festival and greater projection of the festival itself within Europe; and the search for a stronger commitment to Catalan stage in general.

In its second year under the management of Borja Sitjà, the Grec opted to continue reducing the number of productions to avoid fragmentation of the potential theater-going public, and proposed embarking on a mission of

consolidating itself at as a theater festival promoting freedom of creativity oriented toward the future. The three emblematic works premiered at the Grec festival were those by classic playwrights: *Dom Joan*, by Molière, directed by Ariel García Valdés; *Medea*, by Euripides, directed by the Greek director Michael Cacoyannis with Núria Espert in the leading role; and *Bodas de sangre*, by Federico García Lorca, directed by Ferran Madico. Another three plays premiered at the Grec in their respective venues were: *Unes polaroids explicites* (Lliure); *Woyzeck*, by Georg Büchner, directed by Àlex Rigola (Romea); the far less successful *Enric IV*, by Luigi Pirandello (Villarreal), directed by Oriol Broggi; and finally, from a more iconoclastic perspective, General Elèctrica presented *Trilogia 70* (Mercat de les Flors).

Participation by international companies was practically limited to the return of the Teatro Garibaldi di Palermo, which during the previous year was awarded the critics' prize for *Misura per misura* in the cycle dedicated to the city of Buenos Aires; and some of the protagonists of the solos from the Convent de Sant Agustí (C. Zorrilla, G. Lavaudant, P. Chéreau, C. Cecchi). Later on the Sicilian group offered a delicious menu at the Teatre Lliure comprising Chekhov's *Le nozze*, and *Sik Sik* by Eduardo De Filippo. For their part, the samples of Argentinean theater provided a wide variety of offerings that were much more thoughtful and experimental: *El fulgor argentino*, by the popular theater group Catalinas Sur, a review of Argentinean history marked by its coup d'états; *Kleines Helnwein*, by Rodrigo M. Malmste; *Fuera de cuadro*, by Javier Daulte; and, among others, *La modestia*, by Rafael Spregelburd.

The alternative venues drew attention to plays that would later begin the theater season, some of which delighted minority audiences: *Una vida al teatre*, by David Mamet (Malic); *Aquí al bosc*, by Joan Brossa (Espai Escènic Joan Brossa); *Oblidar*, by the Quebec author Marie Laberge (Artenbrut); and *Ball trampa*, by the Parisian Xavier Durringer, an assiduous participant at the Avignon festival (Nou Tantarantana), all respectively directed by Rafel Duran, Jordi Coca, Lurdes Barba, and Carme Portaceli. Xavier Albertí, another director who moves within the spheres of alternative venues, premiered *Más extraño que el paraíso* (Convent dels Àngels), a play about the poet Jaime Gil de Biedma and script by Lluïsa Cunillé, which was recycled by the Sala Muntaner during its own season.

The dance section was able to count on the presence of the Nederlands Dans Theater which presented a selection of choreographies from its repertoire at the Mercat de les Flors. The same venue also included the following in its program: *El somriure*, by Àngels Margarit (Mudances); and *Jump Start Jazz*, an assortment of choreographies inspired by Wynton Marsalis on the language of jazz, performed by the IT Dansa company, directed by Catherine Allard, and the Orquestra de Cambra Teatre Lliure conducted by Lluís Vidal. Among other productions, I would also like to mention: *Bésame el cactus*, by Sol Picó; and *A modo de esperanza*, by the tandem Corchero and Fernández (cf. SIT).

THE TÀRREGA THEATER FESTIVAL

The 21st edition of the Fira de Teatre al Carrer de Tàrraga consolidated its triple orientation as a showcase, festival, and market for stage arts. The objective of Joan Anguera, director for the third consecutive year, consisted of reducing the number of plays on offer, giving priority to improved conditions for stage productions, and more stage-oriented plays. Thus, the festival rationalized its program, increased the programmers, selected both street and venue shows, and overcame the problem of waning attendance. Beyond these, it became one of the founding members of a network of international festivals and set up a theater company exchange program with the Quebec Juste pour rire festival. All this taken aside, it was not able to resolve its lack of adequate infrastructures nor increase the budgetary items set aside for the artistic program.

Distributed across a wide variety of stages and cycles, the festival opened with the pyrotechnic show *Una mica més de blau al cel de Tàrraga*, by the French Pierre-Alain Hubert, and offered a wide variety of productions from the most heterogeneous stage disciplines. From its program I would like to highlight those shows that were well received by critics and public alike: *Formica Rufa*, by the company Sarruga, an imaginative parade of street theater; *Gala*, a circus production by the young Argentinean company Teatro de la Arena; and *Madame et monsieur*, a poetic love story and homage to the silent cinema by the mime artists Leandre and Claire. From the more experimental initiatives I would like to highlight the premiere of *Subjectes*, by Xavier Pla and Jordi Fondevila, an adventurous mime production centered around the world of Beckett that was later taken up by the Nou Tantaràtana in Barcelona for its own season.

2002 (I)

The mirage of Catalan theater is beginning to fade. The general decline in theater attendance has revealed a profound crisis concealed by the euphoria of recent seasons. The explanation? 1) The lack of credibility: a consequence of the shameful quarrels resulting from the culmination of the grand scale institutional projects. 2) The monopoly of private interests: this directly or indirectly determines the programming policies of the public and private theaters. 3) The shoring up of commercial theater within the context of the most reactionary Spanish dynamics: this has turned some theaters into provincial branches where they program the most odious shows originating from Madrid. 4) The triumph of the most superficial and popular productions: in the short term these inflate attendance figures and generate major financial benefits, but do not contribute to educating and consolidating a wide range of theater public. 5) The drying up of provocative aesthetics: they strive only to display vacuity and absence of new ideas. 6) The inability to organize artists beyond the sphere of corporate interests: they offer an aesthetic alibi for questionable private policies or enterprises that are cynically packaged in the name of serving the public.

So, caught between the on-going institutionalization and commercialization, the public theaters find themselves immersed in an unambitious cultural program which limits its activities to managing infrastructures and not to programming with artistic criteria or with an eye to the future impact on Catalan society. Meanwhile, the private companies are obsessed with profitability strictly within a short-term context and, lacking an artistic orientation, do not look beyond the restrictive horizons of supply and demand. The lack of an effective network that could interrelate all theater activities throughout the Catalan speaking territories, has also been an obstacle to sharing initiatives that would favor exchange between the major theater reference points (Barcelona, Valencia and Majorca). The setting up of a public theater network within this territory would allow the majority of municipal theaters to become centers for producing plays and at least would avoid programs that mimic the more commercial shows. It is a combination of these dynamics and their perverse derivations, such as the involvement of private enterprise in public theaters, that have caused Catalan theater to feel the effects of its lack of credibility and its potential to be a driving cultural force.

This is a somewhat desolate panorama, which should be seen in the wider context of the discredit of the culture, the victory of unscrupulous commercialism, and the repression of dissident ideologies. But in spite of this, there is creativity overflowing everywhere: new companies are being created, spaces for working or exploring, and combined platforms; various venues are opening / reopening across the geographical scope of the Catalan speaking territories (for example the Teatre Faràndula in Sabadell, the Teatre Auditori in Granollers, and the Teatre La Massa in Vilassar de Dalt), while others miraculously survive; shows are staged in inadequate conditions yet scripts continue to be written. In fact, in accordance with recent historical developments, the public theater structure, private companies, alternative venues, and companies who have distinguished themselves on the international circuits (Els Joglars, Comediants, and La Fura dels Baus), offer a very varied and rich horizon of possibilities. However, if no action is taken the growing crisis which Catalan theater is experiencing will become more acute. This crisis is not only due to the dramatic expansion of Catalan theater and potential in a very short space of time, but also to the lack of a future perspective and an inability to coordinate energy and efforts to act together and work towards common goals. Nevertheless, one can perceive attempts to take corrective measures.

TEATRE NACIONAL DE CATALUNYA (TNC)

The end of the TNC's 2001-2002 season served as a summary of the programming politics of this institutional coliseum: its program was a sober combination of universal classics, contributions by contemporary playwrights, and dance. There were two major hits at the end of this season: the excellent adaptation by Rodolf Sirera of Albert Camus' novel *La caiguda*, directed by Carles Alfaro (performed by Moma Teatre); and *Escenes d'una execució*, by Howard Barker, directed by Ramon Simó. There were outstanding individual performances: in the former by Francesc Orella, and

in the latter by Anna Lizaran, one of the great actresses of the Teatre Lliure. The token Catalan classic took the form of *La filla del mar*, by Àngel Guimerà and directed by Josep M. Mestres. The location of the original story was moved to a post-war society and illustrated the difficulties encountered when dealing with the heritage of Catalan playwrighting.

In contrast, the productions of two classics and one contemporary playwright were far less enthusiastically received and failed to live up to initial expectations: *Coriolà*, by William Shakespeare, directed by Georges Lavaudant who has frequently collaborated with TNC productions; *Ran de camí*, by Anton Chekov and directed by Joan Castellés; and *Refugiats*, by Sergi Pompermayer, directed by David Plana. The season ended more in step with neoclassic-style ballet with the visit by the Montecarlo Ballets directed by Jean-Christophe Maillot, and their version of *Roméo et Juliette*. By way of an appendix to the program there was also the staging of *Lo cor de l'home és una mar*, by Pep Paré and Teresa Vilardell, a stage play based on the writings of the poet Jacint Verdaguer and which added to a long list of events celebrating the Any Verdaguer (Verdaguer Year).

With very low average attendance figures and plays enjoying varying degrees of success (or failure?), the TNC, under the management of Domènec Reixach, is still beset with too many obstacles to be able to attract more theater-goers and consolidate its aesthetic approach. So often the TNC resolves this situation by offering, from an artistic perspective, safe and low-risk productions. But, the classics are not defined by William Shakespeare and Anton Chekov alone, and neither is the wealth of Catalan playwrighting limited to authors such as Àngel Guimerà or Josep M. de Sagarra. The TNC needs to be more adventurous when it comes to producing stage plays and include those by lesser known classic playwrights and, as regards Catalan playwrights, in addition to staging lesser known works by Santiago Rusiñol or Ignasi Iglésias, it needs to be more adventurous in recovering playwrights from the history of Catalan theater who have been lost or overlooked: Frederic Soler, Juli Valmitjana, Ramon Vinyes, Salvador Espriu, Joan Oliver, Manuel de Pedrolo, and Joan Brossa, to name just some.

Another matter entirely was the dance program. Here the TNC opened its doors to two noteworthy productions: *El país sense nom*, by the Roseland Musical Company and directed by Marta Almirall, which was mainly directed at young children; and *La casa de l'est*, by the Mar Gómez company, a choreography inspired by the work by the Marquis de Sade, and the aesthetics by the paintings by Edward Hopper. Dance is part of the institutional billing to such a degree that many dance companies are linked with public theaters (Sol Picó to the TNC and Cesc Gelabert to the Teatre Lliure). But despite this fact their predicament at best can only be described as fragile. The Espai de Dansa i Música, another theater under the auspices of the Catalan autonomous government, offered a wide-ranging program of stage productions: the Thomas Noone Dance Company (*Loner*); Emili Gutiérrez and Víctor Zambrana (*La reina de la neu*); and, among others, Jordi Cortés (*De cara*). Curiously enough this theater celebrated its tenth anniversary with a series of events that did not include one single dance production.

THEATER CITY: THE MERCAT DE LES FLORS AND THE TEATRE LLIURE

The Ciutat del Teatre (Theater City) still fails to function as a collective block that can coordinate the three independent member theaters (the Institut del Teatre, the Mercat de les Flors, and the Teatre Lliure). This dysfunction also prevents full cultural output from all its stage machinery as the other creative and dynamic pole of public Catalan theater, at least in terms of its potential. The Mercat de les Flors, under the management of Joan Maria Gual during this last season, persisted with its eclectic programming policies (this time with postmodern touches), mixing contemporary European playwrights (directed by prestigious directors) with genre heterogeneity (especially dance) and international productions (for example, *Noh*, traditional Japanese theater, directed by Toshiro Morita).

The selection of contemporary plays was noteworthy for their commitment to recent or present-day problems: *Un sant sopar europeu*, by Werner Schwab, directed by Lurdes Barba, is a lucid and provocative criticism of European welfare states; *Sigue la tormenta*, by Enzo Cormann, directed by Helena Pimienta, another reflection on the horrors of European history; *Sallinger*, by Bernard-Marie Koltès, directed by Carme Portaceli, an indictment against the dominant power of the US; and *Esodo*, by Pippo Delbono, dealing with immigration and exile. Along similar transgressive or experimental lines José Luis Gómez's Teatro de la Abadía presented *Mesías*, by Steven Berkoff, while the Teatro de los Sentidos offered *Oráculos*, an individual inquiry into the world of the senses where the spectator is the protagonist. As regards dance, the Mercat de les Flors assembled a program of recent productions by the following companies: Tomàs Aragay (*Tomorrow will be like today*), Búbulus (*Item-el fred no es neteja*), Senza Tempo (*Peixos a les butxaques*), and Iliacan (*Elvira Dorado*).

The aspirations of the Teatre Lliure, during the first season of its new lease of life, continued to pay tribute to the great theater classics and new contemporary offerings, extend its dance program, and open up new roads in innovation and exploration into alternative stage forms. The Teatre Lliure is trying to strengthen dialogue between the creative sectors, coordinate its own efforts with public theater (the TNC) and private initiatives, and maintain a stable relationship with established theater companies (such as the Comediants). The three stage spaces that make up the Teatre Lliure maintain their multi-faceted and versatile philosophy and specialize according to each individual venue: the Teatre Fabià Puigserver focuses on the classics and repertory, guest companies, dance, music and major musical productions; the Lliure in Gràcia is aimed at medium-sized and small productions of contemporary plays; and the Espai Lliure concentrates on innovative, explorative, and experimental offerings, dramatized readings, cabaret, theater, dance, and modest music productions.

The first season in the new era of the Teatre Lliure got off to a bad start due to the fall in attendance figures and some criticisms of Josep Montanyès' management, considered to be lacking artistically. Lluís Pasqual's position has distanced him from the project and his repeated criticisms of the management of the Teatre Lliure has created a feeling of skepticism and accusations that the Teatre Lliure has lost its bearings. But, despite a quite stifled beginning,

two successful productions once again reminded one of the better days enjoyed by the Teatre Lliure: *Víctor o els nens al poder*, by Roger Vitrac, directed by Joan Ollé, a masterpiece of surrealism that, within the context of Catalan history, ridicules the military and church social estates and the bourgeois idea of the family; and *Ronda de mort a Sinera*, by Salvador Espriu and Ricard Salvat, the fifth version of this play that the Catalan director has brought to the stage thanks to the efforts of Montanyès. Espriu and Salvat's *Ronda* became the hit of the Teatre Lliure's season and brought the powerful voice of this poet back into the limelight.

Other productions from the Teatre Lliure's program did not achieve the same degree of success despite their allegedly contemporary aesthetics: *Cara de foc*, by Marius von Mayenburg, directed by Carme Portaceli (which premiered at the SIT 2001); *Fedra + Hipòlit*, a version by Magda Puyo and Ramon Simó, directed by the former; *Imagina*, by Yolanda Pallín, José Ramón Fernández and Javier G. Yagüe, directed by the latter, which was the second installment of the *Trilogía de la juventud* by La Cuarta Pared from Madrid; and *Intimidad*, by Hanif Kureishi, by the Argentinean actress and director Gabriela Izcovich. Dance was also allocated a small space with two productions by companies linked to the Teatre Lliure: Cesc Gelabert premiered his solo *Preludis*; and ITDansa, directed by Catherine Allard, presented various choreographies featuring, among others, *Un ballo*, by Jiri Kylian, and *Cor perdu*, by Nacho Duato.

The showcase of the Teatre Lliure project is the Espai Lliure, a kind of gallery for art and experimentation managed by Joan Ollé, the assembly of an "essentialist" program that was well received by critics. This was a series of small format productions by various authors: José Sanchis Sinistera (*Carta de la Muga a bebé Rocamadour*, based on Julio Cortázar's *Rayuela*); Ingmar Bergman (*Després de l'assaig*, directed by Jordi Mesalles); Pier Paolo Pasolini (*Orgia* directed by Xavier Albertí); Lev Tolstoy (*Confessione*, directed by Franco di Francesantonio), and Boris Pasternak (*Hamlet, una llicó*, directed by Theodoros Terzopoulos and interpreted by Alla Demidova).

THE ALTERNATIVE VENUES AND THE COMMERCIAL SPHERE

The alternative venues are suffering from a permanent process of adaptation to their role in the Catalan theater ecosystem which locates them somewhere between the axes of the major public theater infrastructures and private companies interested in commercially viable products. The programs of these venues combined productions of updated versions of the classics (*Don Joan*, by Molière), and theater productions of non-theatrical texts (Stefan Zweig's *Els ulls de l'etern germà*, by Oriol Broggi, and Nabokov's *Una altra lolita*, by Artur Trias). But, above all, they demonstrated a decided commitment to contemporary writers both Catalan and from the international arena: Sam Shepard (*Follia d'amor*), Jon Fosse (*Vindrà algú*), Philippe Blasband (*Addictes a la xocolata*), Albert Mestres (*Dramàtic*), David Plana (*Després ve la nit*), Annaïs Schaaff (*L'home res*), Cristina Estrada (*Com germanes*), and Vicenç Tur (*George*), to name but a few. From among the alternative venues the vitality of the Espai Escènic Joan Brossa is an outstanding feature. Under

the management of Hermann Bonnin, it dedicated a cycle to the poet, whose name is given to the venue, with three productions inspired by the works of Brossa: *Kont Arte*, by Taun Taun Teatro; *Brossa als ulls*, by Àngels Aymar; and *Vasmésdepressaquèfrègoli*, by Teatre-Mag (a production that was censored by the conservative local government of Palma).

The commercial sphere offered a program that was a diverse amalgam. On the one hand there were the most shamelessly commercial and media promoted products, multi-national macro-shows, and imported musicals that were copied directly from Broadway and the West End, and productions originating from the commercial stage in Madrid. At the other end of the spectrum there were shows with a minimum of artistic content or with a postmodern packaging that varnished the mediocrity of the repertoires of private theaters. However, from this range of product options I would like to mention two exceptional plays: *Madame et monsieur*, a magnificent mime show by Leandre & Claire, a tribute to Charles Chaplin (Teatre Poliorama); and *Macbeth*, by William Shakespeare, directed by Calixto Bieito, an eccentric, polemic, and gory production that premiered amidst controversy at the Salzburg Summer Festival (Teatre Romea).

THE SITGES INTERNATIONAL THEATER FESTIVAL

La 33rd edition of the Sitges Teatre Internacional particularly focused on plays that were more risky, experimental, innovative, and contemporary. The person managing the festival, Magda Puyo, is committed to transforming the SIT into an open space where artists can develop their aesthetic and ethical concerns. As a driving force for new proposals, the SIT is attempting to bring together projects and encourage collaboration and co-productions that guarantee plays being subsequently incorporated into the regular theater season. Aesthetically the SIT is a proponent of genre hybrids and stage languages, it incorporates dance as part of its program and acts as a showcase for creative processes.

From among the international plays on offer, the following were well received by public and critics alike: *A de Srbrenica*, an astounding monologue by the Italian actress Roberta Biagiarelli; *Gore*, by the Argentinean author and director Javier Daulte which reflected on the tragic situation in Argentina; *4.48 Psychosis*, a posthumous text about the obsessions of Sarah Kane presented by the Royal Court Theatre; and from a multimedia context, *Roadmetal sweetbread*, by Station House Opera, which combined live actors and virtual reality. With quite different results, Catalan-grown productions (some of which were taken up later by the alternative venues during the their season) staged pieces by authors such as Gerard Vázquez (*El somriure del guanyador*), Theresia Walser (*Les filles de King Kong*), Hans Magnus Enzensberger (*L'enfonsament del titànic*), Antonio Morcillo (*Dies meravellosos*), and Ricard Gázquez and Anabel Moreno (*Niederringen*).

The revelation in dance was the production of *My movements are alone like streetdogs*, by Jan Fabre, with an extraordinary performance by the ballet dancer Erna Omarsdottir; and in second place, the solo *Atrás los ojos*, by Maria Muñoz (Mal Pelo). As on previous occasions the cycle of dramatized

readings brought to light the works of the following up-and-coming authors: Enric Nolla (*Sortida d'emergència*), Andreu Carandell (*A-dicció*), Victòria Szpunberg (*Esthetic Paradise*), and, among the most outstanding, Albert Mestres (*La Partida*).

FRANCESC FOGUET I BOREU

(Translated by Roland Pearson)

VISUAL ARTS

As regards visual arts there is no doubt that during this review period the event that had the biggest impact and was most successful (not only here but also abroad), was the celebration of the Any Internacional Gaudí (in commemoration of 150 years since the birth of Gaudí). In effect, this has been the definitive celebration of this brilliant architect to date and by definition meant presenting his most emblematic works to the entire world and re-assessing his art at all levels. Furthermore, this commemoration has allowed visitors (some who traveled a long way) to be able to experience and appreciate first hand Gaudí's architecture: all his buildings, even those that are normally closed to the public, opened their doors so that people could admire in person the unique qualities of his work.

In addition to the publications prepared for this occasion, activities organized by institutions, and conference cycles organized around the theme of Gaudí, the celebration of the Any Internacional Gaudí was also punctuated with a series of exhibitions. Most of these were in the city of Barcelona, although there were other towns that have examples of Gaudí and modernist architecture that have to be added to the list of exhibitions: Reus, Tarragona, Riudoms, Mataró, Girona, Palma de Mallorca, Astorga, and Comillas (although this list is in no way complete). These periphery exhibitions also attempted to explain the work of Gaudí from all possible angles, not just focusing on his creations, but also other aspects that thrived in the atmosphere of his time. Other aspects, despite seeming secondary at first sight were an important integral element in the creation of a unique Gaudí "universe", or, in other words, difficult to repeat. One excellent example of this was the *Univers Gaudí*, an exhibition that was organized by the Centre de Cultura Contemporània and which thematically focused on Gaudí and art with the final objective of trying to understand what was the key to his unique qualities, his way of working, of creating, and what elements made up his cosmic vision. Consequently, the exhibition began with his early years as an apprentice architect and his relation with the artistic tendencies at the end of the 19th century. It showed how he worked in his workshop and his contacts with the workshops of other important figures such as Rodin or Claudel. The exhibition clearly demonstrated the individual seal that Gaudí the architect left on art and later schools of architecture: from Mendelssohn to Le Corbusier and even Surrealist art. The exhibition achieved these objectives through the exhibition of 400 original works by Gaudí (some of

them never seen before) in an attempt to illustrate a visual trajectory of Gaudí that was not always easy to follow but nevertheless revealing. Revealing is a term I would also apply to the exhibition *Gaudí. La recerca de la forma*, in the Saló del Tinell at the Museu d'Història in Barcelona. This was a fascinating exhibition with a didactic approach that attempted to appeal to the general public and explain the complex construction logic of Gaudí, based on geometry, thought in terms of economizing on shapes, providing stability to buildings, and directly inspired by shapes in nature. The exhibition included audiovisual aids that illustrated the essential concepts of the works of Gaudí, life-size models that illustrated the different geometrical solutions, as well as smaller models, photographs and computer graphic drawings, that analyzed the origin and use of geometry. In other words, this exhibition attempted to help the general public to understand concepts that are normally reserved for specialists in the field.

The Fundació Caixa Catalunya, whose main office is one of Gaudí's creations, La Pedrera, was almost under obligation to take part in the celebrations. Their exhibition went under the title of *Gaudí. Art i disseny*, and focused on Gaudí's art from the perspective of interior decoration. It is a well-known fact that Gaudí not only designed buildings but also in most of these projects he had thought out the interior decoration and exterior finishings (balconies, banister rails, entrance doors etc.), not to mention furniture. This explains why he was in close contact with the most distinguished craftsmen of Barcelona in each area. The exhibition assembled together the best of the pieces designed by Gaudí, including chairs, tables, benches, railings, door and window handles, and lights from both public and privately owned buildings designed by Gaudí. Along similar lines, another outstanding exhibition included in the year celebrations was that by the Museu Nacional d'Art de Catalunya, in collaboration with the Fundació "la Caixa". Their exhibition was dedicated to one of Gaudí's closest collaborators, the architect Josep Maria Jujol (the bench in Parc Güell immediately comes to mind). The exhibition, *Jujol, dissenyador*, offered a review of the contributions of this multi-faceted artist to the field of art objects that are not as well known as his works as an architect. There were close to one hundred pieces on display which allowed the public to gain a better understanding of his own creative universe: some, often described as unclassifiable fantasy (furnishings and fittings from the shop Mañach, Picasso's dealer), others responded to the Catholic faith (a collection of shrines), and his firm belief in re-cycling materials (ceiling lights and candelabras). Jujol was an intuitive and innovative artist and became one of the major figures during the first half of the 20th century. The exhibition later traveled to Palma de Mallorca, the city where Jujol and Gaudí worked together on the remodeling of the cathedral.

Moving away from these celebrations, there was an excellent exhibition under the title of *Picasso eròtic*, at the Museu Picasso in Barcelona. Later, in collaboration with the National Museum of Paris and the Museu Nacional d'Art de Catalunya, there was the exhibition, *París-Barcelona*, a unique occasion to contemplate the fruitful dialogue that was established between 1888 and 1937, between intellectuals and artists from Catalonia and Paris. These were to become an inescapable reference point in the forming of a more

innovative Catalan culture. The exhibition focused on visual and decorative arts, architecture, and photography and was divided into different thematic areas organized chronologically which allowed one to follow the development of this dialogue. It began with a close-up view of these two cities with the creations of Catalan and French Modernist architects, followed by the Catalan school of sculpture (Blay, Llimona, and E. Arnau) with the inescapable references to Rodin, the Bohemian Paris of Rusiñol, Casas and Utrillo, who were followed by young people desirous of going to Paris (Picasso, Noneli and Pidelaserra). It then moved on to the field of Cubism (Picasso, Braque, Gris, Hugué) and to Barcelona that, during the First World War, became the host and meeting point for a number of important Parisian proponents of the avant-garde movement. Here you could see together the aesthetic proposals of noucentisme expressed through the works of Sunyer and Torres-Garcia, that reflected the works of Cézanne and Puvis de Chavannes. Joan Miró and Salvador Dalí were the two figures that concluded this vision of relations between Barcelona and Paris, with the final concluding piece being a scale reproduction of the Republic Pavillion designed by Sert for the International Exhibition in Paris in 1937. Among other works on exhibition were: *Guernica* by Picasso, *El segador* by Miró, and *La Montserrat* by Juli González. All in all, this was an exhibition that carefully illustrated the complexity of a period of time of intense and effervescent creativity.

Moving on to other areas I would first like to note the inauguration on March 2 of the new site of the Fundació "la Caixa", baptized as CaixaForum, in the old Modernist factory Casaramona, a project by Puig i Cadafalch dating to 1911 (Av. Marquès de Comillas, in front of the Pavelló Mies van der Rohe, in Montjuïc). CaixaForum now has at its disposal some 12,000 m², 4,000 of which are destined for use as exhibition rooms, a media-library, rooms for cultural events, an education workshop, an auditorium, restaurant and shop. This new space is to be a continuation of the policies of the Fundació in their previous headquarters in the Passeig de Sant Joan. Their mission is to provide a free and open space for debates on art via conferences and round table discussions and to promote a wide range of cultural events embracing art, music and literature. So, this is to be a multi-disciplinary space with some very encouraging objectives.

The first thing on display was a selection from the Foundation's Col·lecció d'Art Contemporani, a collection that was begun in 1985. One of the outstanding pieces was *Schmerzraum* (the space of pain) by Joseph Beuys, which was the first international piece acquired for this collection. Alongside this were works by prestigious artists such as Juan Muñoz, Christian Boltanski, Julian Schnabel, Gerhard Richter, Francesco Clemente, Ferran Garcia Sevilla, and Sol LeWitt, to name but a few. After this, the CaixaForum exhibition rooms were the site of the exhibition entitled *De Renoir a Picasso. Obres mestres del Musée de l'Orangerie*. This was a veritable journey into the origins of Modern art with works by Manet, Henri Rousseau, Renoir, Cézanne, Marie Laurencin, Matisse, Modigliani, Utrillo, Derain, Soutine, and Picasso. These pieces were the legacy of the art dealer and collector Paul Guillaume, who was sharp enough to take a gamble on artists who were to become the true fathers of Modern art.

Turning to single theme exhibitions there are two that I would like to

mention here: the Fundació "la Caixa" offered one that was on show at their old headquarters in the Passeig Sant Joan, and dedicated to the painter Joan Ponç; and the exhibition by the Fundació Caixa Catalunya organized around the person and figure of Guinovart. The former was more an anthology and offered a view of the very individual work by this artist who was one of the founding members of the artistic group Dau al Set. His symbolic universe is not always easy to penetrate but is extremely suggestive and maintains a permanent contact with the world of magic and the labyrinthine paths of the mind. This was nothing short of a homage to a unique artist. As regards the exhibition of the work of Guinovart, this was an excellent occasion to see together works comprising 50 years of uninterrupted creations, works deeply rooted in the earth and with doses of poetry that combine all manner of recycled materials, pictorial and geometric, resulting in compositions with a great plastic and poetic force. The outstanding exhibits were his first works inspired by the countryside and ordinary folk, the major abstract compositions from the 1960s, emblematic works such as *Nova York*, from 1988, and his later works in 2001 such as *Itaca* and *Retaule de Jerusalem*.

The Miramar building in Sitges was the site of an interesting exhibition on the so-called *luminista* school of Sitges under the pretext of celebrating the 50th anniversary since the birth of the painters Joan Roig i Soler and Arcadi Mas i Fondevila, two of the school's outstanding members. The exhibition comprised some one hundred works, some of which have never been on public display before, and allowed one to gain an understanding of these paintings which grew out of Modernism. The main objective of this sub-genre is to capture the light in this Mediterranean corner, Sitges, yet always from the perspective of compromising reality. The exhibition also included pieces by Rusiñol, Casas, and Picasso, who in one way or another are linked to *luminisme*.

By way of conclusion I would like to offer a sketch of photography exhibitions. The Museu Nacional d'Art de Catalunya offered two exhibitions dedicated to modern photo-journalism, both of which were dedicated to war images: *La Guerra Civil espanyola. Fotògrafs per a la història*, and *Memòria dels camps. Fotografies dels camps de concentració i extermini nazis 1933-1999*. Both exhibitions attempted to illustrate the role of photography as an eye-witness to history, and at the same time, obliged one to reflect on the use and perverse abuse of this means of representation in the hands of those in power. One only has to recall its use as part of the nazi propaganda machine. This was nothing short of a lesson in history that did not shrink from the responsibility of representing the cruelty of war.

I could not end without mentioning the event Primavera Fotogràfica (April 15 to May 31), the biannual photography exhibition which is made accessible throughout a major part of the Catalan speaking territories, and which includes a wide-ranging selection of exhibits, approximately two hundred, (contemporary, retrospective and anthology exhibitions) that appeal to almost everyone.

ELENA LLORENS I PUJOL
(Translated by Roland Pearson)

MUSIC

2001 (II)

In June, coinciding with the fifteenth celebration of the Festival de Peralada, Spain premiered the then recent opera by Aribert Reimann, *Bernarda Alba Haus*. Based on the play by Lorca, it had been presented with unexpected success in Munich. The musical director was Windfried Müller, and scenery by Harry Kupfer. Still with the same music festival, in August there was the performance of the musical score by the acclaimed Sofia Gubaidulina, *Cántico del sol*, based on the texts of St. Francis of Assis, with Rostropovich conducting the Ohrenburg Choir and the Lithuanian Philharmonic Orchestra Percussion Group. I would also like to mention two other concerts. The first opera fragments with the veteran Montserrat Caballé heading the cast in commemoration of the 15 years of the festival (July 14). The other (August 15) celebrated the ten years of collaboration with the Orquesta de Cadaqués, where the entire assembly was conducted by the regular guest conductor, Sir Neville Marriner, with works by Montsalvatge, Rachmaninov, and Dvorák on the music stands. As regards symphony-choir, there was the almost obligatory *Requiem* by Verdi under the baton of Ernest Martínez Izquierdo leading the Orquesta de la Ópera de Sofía and the Orfeón Donostiarra choir (July 27). Opera was another item with performances of two works from the *Triptych* by Puccini: *Il tabarro* and *Gianni Schicchi*, with the Menorcan baritone Joan Pons (August 14 and 16). Meanwhile William Christie and his fabulous ensemble, Les Arts Florissants, interpreted Haendel's oratory, *L'Allegra, il penseroso ed il moderato* (July 22). Individual singing performances were another item with the recital by Eva Marton (August 6), and the recital by Ainhoa Arteta and her husband, the baritone Dwayne Croft (August 3).

From September 22 to 30, the protagonist at the Mozart Festival at the Auditori in Barcelona was the Dutch Ton Koopman, one of the major references when it comes to performances using original instruments. The beginning of October saw the beginning of the opera season in Barcelona, this time at the Liceu theater, with a version of *Bohème* with Maria Bayo in the leading role, while a little later on the same stage, the mezzo soprano Marjana Lipovsek performed a recital based around three of the most theater-oriented composers of all time: Monteverdi, Wagner, and Mussorgsky. Around the same time, in the Palau de la Música in Valencia, there was a homage to the maestro Joaquín Rodrigo, in celebration of one hundred years since his birth. This was the beginning of a music season that again places the city of Valencia on the river Turia as one of the main Spanish centres for music. The program offered an impressive cycle of pieces by Mozart and other composers such as Maazel, Previn, Salonen, and Varady. Then, almost at the end of October, the Liceu theater once again offered what is one of the most distinguished creations from the heritage of Spanish music, *La Fattucchiera*, by Vicenç Cuyàs i Borès conducted by Josep Pons.

The Teatro alla Scala choir and orchestra arrived at the Liceu (Barcelona) in November with Verdi's *Macbeth* in a concert version conducted by Riccardo Muti, who during these dates celebrated his 15 years at the head of

this choir from Lombardy. Also, around these dates, Verdi's *Luisa Miller* came to the Palau de la Música in Valencia, conducted from the orchestra pit by Lorin Maazel and the Bavarian Radio Orchestra and Choir. The individual singers were the soprano Barbara Frittoli, the tenor Vincenzo La Scala, Laszlo Polgar, and Paolo Gavanelli. This was followed by *La forza del destino*, although only a fragment of it, with Inés Salazar and Paata Burchuladze under the baton of the Italian maestro Pier Giorgio Morandi conducting the Coro y la Sinfónica de Valencia. Shortly afterwards, at the Liceu in Barcelona, the German Waltraud Meier offered a recital, as did Jessye Norman who was the protagonist of a soirée on the same stage with Franz Schubert on the music stands and sponsored by Ibercámara. In December the French pianist Jean-Yves Thibauder became one of the musical protagonists of the month with his recital in the Palau de la Música in Valencia which he shortly afterwards presented in Barcelona with his interpretation of Grieg's *Concerto*.

2002 (I)

One of the main lyrical events of 2002 was in January in Barcelona, part of the Palau 100 cycle, with the American soprano Renée Fleming accompanied by the aforementioned pianist, Jean-Yves Thibauder, and with a program that offered a selection of *lieder* by Liszt, Rachmaninov, Debussy, Strauss and the little known Joseph Max (a post-romantic artist - Fleming is one of his major advocates today). Zoltan Kocsis, considered one of the most brilliant Hungarian pianists of his generation, along with Dezso Ranki and András Schiff, presented himself in this guise and that of orchestra director in an extensive tour with the Budapest Mozart Orchestra (traveling to Barcelona, Saragossa, Oviedo, Valencia, and Alicante) with a repertoire dedicated entirely to this Salzburg composer. In the parallel opera program, the Liceu theater, at the end of the month, performed a concert with works by Wagner, Beethoven, and Pfitzner, conducted by Bertrand de Billy.

Three contra tenors was the billing for the concert announced at the Palau de la Música in Valencia at the beginning of February, presenting James Bowman, Charles Brett, and Michael Chance, with works by Dufay, Schütz, Purcell, and Bach, and the collaboration of Álvaro Marías heading the group Zarabanda. Around the same dates, Mstislav Rostropóvich conducted the Orquesta de Valencia and the Generalitat Choir with a performance of Verdi's *Réquiem* in the three capital cities of the Autonomous Community of Valencia. Among the noteworthy soloists were Ana María Sánchez and Josep Bros. Valencia was also the scene for performances by the London Philharmonic Orchestra and the Finnish maestro Esa-Pekka Salonen, one of the leading figures in the field of conducting, who offered a top rate concert: *El mandarín maravilloso* by Bartó; *Parada* by the Swede Lindberg; and *Symphony N° 4* by Sibelius. Around these dates, The London Symphony Orchestra performed in the cities of Barcelona, Valencia, and Madrid with André Previn conducting and Kyung-Wa Chung from Korea as violin soloist.

At the end of the month the concerto version of *La clemenza di Tito*, by Mozart, arrived at the Liceu in Barcelona with Bertrand de Billy at the head of an interesting cast (which he also took to the Palau de la Música in Valencia): Julia Varady, Montserrat Martí, Heidi Brunner, Jennifer Larmore, and Deon van der Walt.

In March the latest production of *Katja Kabanova*, by the Czech composer Leos Janáček (which premiered at the Salzburg Festival), arrived at the Liceu in Barcelona under the baton of Sylvain Cambreling, with staging by the Swiss director Christoph Marthaler. In June, the Palau de la Música de Valencia was the venue for the Orchestre Revolutionnaire et Romantique, conducted by John Eliot Gardiner, with a very attractive program comprising the *Overture* from the last opera composed by Weber, the *Concerto for violin and orchestra*, and *El sueño de una noche de verano* by Mendelssohn (the complete performance included the participation of the Monteverdi Choir). The lyrical panorama was rounded off around these dates with the single act opera, *Suor Angelica*, by Puccini, and in the concert version performed at the Palau de la Música in Valencia, with Miguel Ángel Gómez Martínez conducting the Orquesta de Valencia, with Elisabete Matos and Leandra Oberman in the leading roles. This was preceded by a homage to Xavier Montsalvatge, who had recently passed away. Also in June the Liceu in Barcelona was the venue for *Tristan e Isolda*, with Deborah Polaski and Thomas Moser in the leading roles, conducted from the orchestra pit Bertrand de Billy.

LAURA GARCÍA SÁNCHEZ
(Translated by Roland Pearson)