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CULTURAL INFORMATION
FROM CATALAN SPEAKING LANDS

(January-June 1988)

HISTORY

Three important meetings bearing on Catalan medieval history were held during the first half of 1988. *Les Corts a Catalunya. Congrés d'Història Institucional* (The Legislature in Catalonia. Institutional History Congress) was held April 28-30 in Barcelona, and three main topics were discussed: overall development and organization; the importance and influence of the *Cort General* (General Legislature) and the *Diputació del General* in Catalonia (12th-18th centuries); and, the Corts of the other territories belonging to the Crown of Aragon, Navarra, and Castile. The other two meetings brought together academicians on medieval Catalan art: *Estil 1200 and l'art català* («The Style of 1200 and Catalan Art»), held March 10-12 in Barcelona, and the international symposium on *Architecture in Catalonia: the 9th, 10th, and the first half of the 11th century*, which took place March 17-21 in Girona. Both meetings dealt with two specific problems, the end and the beginning of Romanesque Art in Catalonia. We await the publication of the proceedings to better evaluate the work presented at these three meetings.

A new edition of articles by Jordi Rubió i Balaguer has appeared: *Història i Historiografia*, published by the Publications of the Montserrat Abbey, as number 58 in its «Abat Oliba» Library (Montserrat, 1987). The volume contains 14 articles, one of which was previously unpublished, written between 1907 and 1963. All discuss various historiographic issues, although some are also noteworthy for their contribution to literary history.

Història de la Corona d'Aragó a l'Edat Mitjana by T. N. Bisson, originally published in English in 1986, has been published in Catalan by Editorial Crítica (Barcelona, 1988). This book represents a considerable effort to provide a university-level synthesis, and at the same time make the material understandable for students who are not from Catalan-speaking lands. This work is must reading for all those who want to be researching Catalan history between the 12th and 15th centuries. A work notable for its thoroughness is the series *Història de Catalunya* under the direction of Pierre Vilar; the third volume, written by Carme Batlle and entitled *L'expansió baix medieval, Segles XIII-XV* («The Late Medieval Expansion, 13th-15th centuries») was published by Edicions 62 (Barcelona) in 1988. This volume completes the overall view of Medieval Catalonia provided by this ambitious and new synthesis of Catalan history.

Although Robert I. Burns' book *Moros, cristians i jueus en el regne de croat de València* (published by Tres i Quatre, in its series Biblioteca d'estudis i investigacions, Valencia, 1987) concentrates on a very specific topic, in the middle of the 13th century the history of Valencia and its relationship to populating and organizing of the time cannot be separated from the history of Catalonia pro-

per, which is so connected to the crusade of James I (Jaume el Conqueridor). This work, first published in English in 1984, has finally been translated into Catalan. There are two other works which can be included both within historical and literary studies, but they cannot go ignored here. *La Dona en Francesc Eiximenis* by David J. Viera and Jordi Piqué (published by Curial as number 66 in its Biblioteca de Cultura Catalana, Barcelona, 1987) provides a detailed summary and interesting study of the thought of this clergyman from Girona on the social and legal situation of women in Catalan society in the late 14th century. The other book offers us the 102 letters written between 1533 and 1540 in Catalan and sent by Estafania de Requesenes, *Cartes íntimes d'una dama catalana del segle XVI. Epistolari a la seva mare, la Comtessa de Palamós* («Private letters of a 14th-century Catalan lady. Letters to her mother, the Countess of Palamos», published by LaSal in its series Clàssiques Catalanes, Barcelona, 1987). These letters are valuable for historiography, as they are private correspondence and written from Spanish into Catalan at the beginning of the 16th century, a time of complete political, economic, and cultural decadence in Catalonia.

A work extremely important for historical studies of the modern era in Catalonia is *Pagesos i senyors a la Catalunya del segle XVII. Baronia de Sentmenat 1590-1729* («Farmers and Lords in 17th-century Catalonia. The Barony of Sentmenat 1590-1729», published by Editorial Crítica, Barcelona, 1988). Since we have so few detailed and careful studies of this period, this book is not only significant for the quality of the research presented, but also for being one of the first research projects on the evolution of Catalan farming and land policy in the important period following the Arbitral Sentence of Guadalupe in 1486.

Perhaps there were few publications in the first half of 1988—some of those mentioned appeared in late 1987, but in practical terms appeared in 1988—but several of the works mentioned are essential to a better understanding of Catalan Medieval and modern history. The task of researchers is constant, and advances in our understanding of history continue to appear.

Fewer and fewer works on modern and especially contemporary history appeared during the first half of 1988; it was as if the Catalan publishing world did not know how to publish this type of intellectual product without institutional backing. In addition, it seems that a significant amount of readers interested in cultural topics no longer purchase books on these topics. This general view, which simply confirms a trend that has been developing for some time now, has exceptions, of course: *La enseñanza religiosa en la España de la Restauración (1900-1920)* by Anna Yetano stands out among the works by single authors. Published by Anthropos (Barcelona), the work delves into a topic that has often been forgotten by historians yet is vital to understanding many of the social attitudes in contemporary Spain.

Also deserving mention here is Manuel Lladonosa's thesis, *Catalanisme i moviment obrer: el CADCI entre 1903 i 1923*, which has appeared as number 62 of the now essential collection «Abat Oliba» of the Publications of the Montserrat Abbey. This work offers a new perspective on the union movement that is complementary to the anarchist view, and offers nuances on the one-dimensional versions of the Catalan workers' movement.

In terms of co-authored works, the third volume of the *Història de la Diputació de Barcelona*, published by the Diputació under the direction of Borja de Riquer, merits special attention. The book provides important information on contemporary political, electoral, and social trends.

One of the most important, albeit irregular, fields in Catalan historiography is the publishing of texts and memoirs. Along these lines the collection of M. Carrasco i Formiguera's *Cartes de la Presó*, edited by Hilari Raguier and published by the Publications of the Montserrat Abbey (as number 72 of «El gra de blat» collection) clearly stands out. This is an important collection to better understand the thoughts behind one of the most significant pioneers in the Christian Democratic movement in Catalonia. *Memòries d'un militant catalanista* by Miquel Guinart is much less useful to the historian. It is representative of a significant part of the Catalan populace that fluctuated between moderate union views and those identified with the Republican Left of Catalonia Party during the Second Republic. Finally, in this field we would like to make mention of a new book in the collection «Biblioteca dels Clàssics del Nacionalisme Català», published by Edicions de la Magrana and the Diputació de Barcelona. *Articles polítics* by Joan Maragall (number 19 in the series) includes an introduction by Joan-Lluís Marfany and a collection of important texts from 1893 to 1911, the year of Maragall's death, and they add much to the recent studies on this most prominent Catalan poet, intellectual, and journalist of the turn of the century.

Commemorations of major events are important not only because they stimulate research, but also because they provide opportunities for funding and publishing work, and the first half of 1988 included the 20th anniversary of the Parisian (and world's) May 1968. This anniversary generated relatively little research and few translations here, but M. Sitbon's *La primavera de París. Cronología gráfica del mayo del 68*, published by Muchnik, merits attention. We also find here the proceedings of the Third Symposium on Catalan-American Studies, which took place in April 1988 and was sponsored by the Catalan Commission on the Quinquennial of the Discovery of America.

The Symposium, perhaps, concentrates too much on the methodological and quantitative analysis of the Catalan contribution to the New World's demography. We also would like to mention the publication of J. M. Oliva's doctoral dissertation, *Cataluña y el comercio privilegiado con América*. This thesis is the

first in the series «Temes d'Història» published by the University of Barcelona, which in itself is noteworthy.

Several works have come about through the financial support of institutions in Valencia. The «Alfons el Magnànim» institution has supported the translation of E. P. Thompson's *William Morris*, a «biography» that has played an important role in renovating socio-historical studies. In this field we also find the first issue of the journal *Història Social*, which is published under the auspices of the UNED (National University of Education by Correspondence), Valencia, and is directed by X. Paniagua and J. A. Piqueras. There are too few of this kind of forum for the appearance of this journal to go unnoticed; it strives to be a broad-based initiative for serious work, reflection on methodology, opening up to the outside, conceptual controversy, book reviews, and the spread of activities which are representative of the field of social history, which up to now has been practically monopolized by ideological studies on the workers' movement. From the first issue the journal has had a main, monographic «Dossier». This issue contains papers from the III Meeting of Historians of Social Movements, which took place in Valencia in December, 1987: *Historiografia recent sobre l'anarquisme i el sindicalisme a Espanya (1870-1923)* by Pere Gabriel, *Anarquismo y sindicalismo durante la dictadura y la república* by Eulalia Vega, and *Guerra y revolución: la edad de oro del anarquismo español* by Julià Casanova.

Finally, we turn to the history of science, culture, and ideas, fields which have traditionally been important, but have not been well integrated into our historians' studies. The book by N. Bilbeny, *Eugeni d'Ors i la ideologia del noucentisme*, examines the doctrinal and philosophical bases of 19th century Catalanism. *La mirada roja. Estética y arte del anarquismo español (1880-1913)* by L. Litvak helps us to understand the complex world of the people's and workers' movements in Catalonia. The collection of papers by J. C. Mainer, *La doma de la quimera (ensayos sobre nacionalismo y cultura en España)*, published by the Autonomous University of Barcelona, provides much insight and suggestions for future research, although it is often difficult to find the connecting thread which would further our comprehension of the stormy socio-cultural history of 20th century Spain.

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LINGUISTICS

Issues of two journals appeared in the first half of 1988: numbers xxxi (March) and xxxii (June) of the Onomastic Society's *Bulleti Interior*, and issue n. 4 of *Limits*, the recently begun journal on language sciences published by Empúries.

The first two volumes honoring Enric Moreu-Rey (*Miscel·lània d'homenatge a Enric Moreu-Rey*) were published by the Publications of the Montserrat Abbey as numbers 59 and 64 in its series «Abat Oliba Library». The volumes were edited by Albert Manent and Joan Veny, and contain articles on onomastics and on different aspects of the 18th century, as these were Moreu-Rey's main interests.

Several essay works on linguistics appeared during this six-month period. Jesús Tusón's *Mal de llengües. A l'entorn dels prejudicis lingüístics* (published by Empúries) and Vicent Pitarch's *Fets i ficcions. Llenguatge i desequilibris* (published in Valencia by Tres i Quatre) both deal with sociolinguistics. *De la literatura com a signe*, co-authored by Sebastià Serrano, Vicent Salvador, Àlex Broch, and Josep M. Llompart (also published by Tres i Quatre) and *Significat i Significació* by Maria Teresa Espinal (Publications of the Montserrat Abbey) deal with more theoretical topics.

The Valencian Federation of Cultural Organizations published *Sociolingüística per a joves. Una perspectiva catalana* by Jordi Solé i Camardons, a textbook on sociolinguistics.

In the field of phonetics and phonology, *Sons i fonemes de la llengua catalana* (University of Barcelona Press) by Antoni M. Badia i Margarit is a useful collection composed of previously published articles.

Two valuable works in lexicology have now become available. *El lèxic d'Antoni Canals* by Emili Casanova (published jointly by the Publications of the Montserrat Abbey and the Institut of Valencian Philology) provides much insight into the history of Catalan vocabulary. The *Vocabulari d'utillatge de cuina i menjador*, co-authored by Rosa Ardid, Carles Mata and Josep Romero (published by the Department of Culture, Generalitat of Catalonia), contributes much both to the specialized vocabularies that have appeared recently and to the process of linguistic normalization.

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LITERATURE

One of the characteristics of Catalan publishing activity in the last few years has been and continues to be the attention given to translations of works from foreign literatures. It is as if the publishers wanted to recover lost time and get back into contact with the great literary tradition on an international level. Not only are the classics, many of which have not yet appeared in Catalan involved, but there are also translations of some of the most active contemporary authors, as well as the main representatives of the latest literary tendencies. It goes without saying that translation has always been an excellent way to put new life into the literature of a country, as it is a window on the world of other literatures, through which innovative spirits impeding literary and even linguistic rigidity can reach us.

The role of translation has not been so obvious, perhaps, with poetry. For some years now, some of the very few publishers interested in this genre have always been open to a coherent policy of translation that has meshed well with their constant and main interest in Catalan poets. This is the case with, for example, Edicions 62's collection «L'Escorpí» or the numerous translations published by Llibres del Mall; it is also true of the well known «Grega Poesia» which has recently included poems by Robert Graves, E. E. Cummings, Tristan Tzara, Eugenio Montale, Eugenio de Andrade or the Hungarian writer Attila Jozsef, whose work as translated by Eduard J. Verger received the Cavall Verd award for the best translation of poetry in 1987. At the same time, we should like to point to the bilingual works published by the Institute of North American Studies of Barcelona: *Last Poems (1977-1982)* by Agustí Bartra, *The Shade of Mist* by Marià Manent, *The Span of Compassion* by Tomàs Garcés, all translated by Sam Abrams, and *Sinera Cemetery* by Salvador Espriu, as translated by James Eddy. The flow of poetry translations continues with the edition of *Ossos de Sípia* by Eugenio Montale, translated by Joan Navarro, and the anthology entitled *Set poetes neogrecs* (Kalvos, Solomos, Palamàs, Kavafis, Sikelianós, Seferis, and Elitis) collected and translated by Carles Miralles.

Special mention must be made of the long and fruitful continuity achieved by the journal *Reduccions* (published in Vic, province of Barcelona). Number 38 has appeared; few publications in Catalan have been able to reach this number. Among the most recent issues we can mention the one dedicated entirely to Marià Manent (Number 37, March 1988). Two other periodical works are noteworthy: *Lletra de canvi*, a monthly journal on the literary world, and the weekly supplement to the newspaper *Diari de Barcelona* on books published in Catalan. A negative point is the lack of a program on Catalan literature on Spanish—and particularly Catalan—television.

The year began with the awarding of the Cavall Verd Poetry Prize, which is organized by the Association of Writers in Catalan and the City Hall of Palma de Majorca. The winner was *En aquest dau de foc*, by J. M. Sala-Valldaura. *Poesia completa*, by Josep Sebastià Pons, and *El cop a la lletra* by Marià Villangómez are among the collections of poetry which appeared during the first half of 1988. Other authors who are continuing to consolidate their work are Salvador Jafer, with a collection of all his poetry entitled *Produccions Ansietat* (1970-1988), David Jou, with *Transfiguracions*, Damià Huguet with *L'ull dels clapers*, E. Rodríguez Bernabeu with *Teoria del somni*, Pere Rovira with the Catalan-Spanish bilingual edition of *Cartes marcades*, Pere Bessó with *Pagaràs els ous de cugul*, Olga Xirinacs with *Llavis que dansen*, which received the 1987 Carles Riba Prize, Salvador Oliva with *Retalls de sastre*, the novelist Vicenç Villatoro with *Cartografies* and the Majorcan writer Andreu Vidal *Els dies tranquils*, which is probably one of the most interesting and profound books written by a young poet in Catalan. Also deserving mention are the first books by Remei Margarit, *De la soledat i el desig*, and by Joan Maluquer, *Blava fulgència*, as well as *Flexo* by Teresa Pascual and *Arbres d'exili* by Anna Montero.

Nevertheless, it is in the field of prose that we see the results of the translation policy begun by various publishers. As previously mentioned, to the classic authors of world literature, which little by little are appearing in Catalan, we can add some of the most recent tendencies, such as American «dirty realism» or the most outstanding works of recent German and Italian literature. As a result, there begin to appear, especially among the younger authors, novels and stories that take us to worlds and forms related to this abundance of translations. Quim Monzó's work is not foreign to this—generational?—change that Catalan narrative is currently undergoing. Several young authors have published in recent months works along these lines: *Infecció* by Sergi Pàmies, *Línia*, by Màrius Serra (mentioned in the previous issue of *The Catalan Review*), and *Botxenski i companyia*, by Josep M. Fonalleras.

The book that has had the most impact in the first half of 1988, however, was the novel *Camí de sirga* by Jesús Moncada. Moncada had previously published two books: *Històries de la mà esquerra* (1981), and *El Cafè de la Granota* (1985). *Camí de sirga* is an ambitious novel that narrates a century of life in the town of Mequinenza, in the Franja de Ponent, an area that is bound to yet constantly threatened by the waters of the great river that it will fatally surrender to. The town's memory, people, and landscapes, rescued from oblivion by Jesús Moncada, are present on every page of this memorable novel. Memory and forgetting are also the main topic of *Esborren-me el record!* by the Valencian writer Joan M. Monjo, and they also play an important role in *Aldebaran* by Joan Franco, which recreates the anarchist insurrection that took place in Cullera at

the beginning of the century. We would also like to mention the following books: the first novel by Emili Teixidor, *Retrat d'un assassí d'ocells*, a marvelous recreation of the postwar period in rural Catalonia; *Ara* by Maria Aurèlia Capmany; *Posicions* by Ricard Creus; *Un dia o altre acabaré de legionari* by Jaume Pomar; *L'inspector fa tard*, by Manuel de Pedrolo; the collection of stories *Barroca mort* by Vicent Josep Escartí; and *El poeta*, the second novel by Toni Cucarella. It seems that a small but steady market is being consolidated for collections of the «black novel» (the collection «La Negra» of La Magrana publishers), erotic literature (collections by La Magrana and Portic publishers), and children's literature by several publishers in Catalonia and Valencia.

In the field of essays and literary studies we must first mention the appearance of the eleventh volume of the now monumental *Història de la literatura catalana*, begun by Riquer and Comas and finished by a team of collaborators under the direction of Joaquim Molas. The publication of the «Obra catalana d'Eugeni D'Ors», begun by Quaderns Crema with *La Vall de Josafat*, with an excellent introduction by Josep Murgades must also be applauded. We would also like to draw your attention to the following books: *Introducció a la poesia de Joan Brossa*, by Glòria Bordons; *Bibliografia catalana dels anys més difícils (1939-1943)*, edited by Albert Manent and Joan Crexell, the recipient of the 1987 Josep Pla award; and *Solc de les hores. Retrats d'escriptors i de polítics*, also by Albert Manent. J. M. Castellet surprised us with some very privileged and most interesting memoirs in *Els escenaris de la memòria*, winner of the 1987 Joanot Martorell Prize for Narration. In the book he talks about Ungaretti, Alberti, Rodoreda, Pla, Octavio Paz, Pasolini, Mary McCarthy, Aranguren and Gimferrer.

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MUSIC

Musical seasons have their own rhythm; if they begin in the late months of the year, the months of January, February, March, and April mark their full splendor. This means that musical offering is multiplied in these last weeks of winter and the beginning of the spring, to the extent that it is absolutely impossible to attend all the musical acts that take place. The selection is extremely varied, especially in the city of Barcelona, where the now established series of

Ibercàmera, *Euroconcert*, *Fundació Caixa de Pensions* and the musical institutions extend their influence.

We begin with the principal home of opera in Catalonia, the Gran teatre del Liceu. This season it had performances of *La clemenza di Tito*, *Un ballo in maschera*, *Fedora*, *Der Freischütz*, *Il trovatore*, *Otello*, *La Gioconda*, *Faust*, *Doña Francisquita* and *Der fliegende Holländer*. The high levels of voice quality and sets were expected but no less applauded; the performance of Umberto Giordano's *Fedora* by the Gran Teatre del Liceu company was particularly noteworthy, as was the revival of Amadeu Vives' *Doña Francisquita* as produced by the Teatro Lírico Nacional La Zarzuela and featuring Alfredo Kraus and Enedina Lloris, the Valencian soprano with an extraordinary international career. The opera season also included a number of individual productions, such as the performance of Mozart's *Die Zauberflöte* by the Chamber Opera of Warsaw, of Eduard Toldra's *El giravolt de maig* by the Chamber Orchestra of the Palau de la Música Catalana at the Romea Theater, in addition to individual concerts by soloists such as Joan Cabero and Meritxell Olaya.

The City of Barcelona Orchestra, now enjoying a new, successful period, had outstanding soloists for its Saturday afternoon and Sunday morning concerts: Ida Haendel, Bruno Leonardo Gelber, Shura Cherkassdy, Claudio Arrau or the Orfeón Donostiarra, for example. It seems that this new focus is contributing greatly to improving the level of our oldest orchestral group. Other orchestras or chambers groups are taking similar steps: the Symphonic Orchestra of the Vallès has overcome the initial difficult period and has improved greatly. It performs all throughout Catalonia, in addition to providing the musical accompaniment for the operas produced by the Friends of the Opera of Sabadell. The Orchestra of the Teatre Lliure, under the direction of Josep Pons chooses its repertoire carefully and always plays to a large, appreciative audience: especially worth mention were their concerts on specific themes such as "20th century Italian composers". Other institutions like the Chamber Orchestra of the Palau de la Música Catalana, the Catalan Chamber Orchestra, or the Pro Arte Orchestra directed by Lluís Millet continued giving performances.

Rivalry among institutions that promote concerts is a clear sign of progress. *Ibercàmera* entered its fourth season with such outstanding figures as the Philharmonic Orchestra conducted by Plácido Domingo, the Vienna Philharmonic Orchestra conducted by Claudio Abbado, and the Concertgebouw Orchestra conducted by Riccardo Chailly. The *Fundació Caixa de Pensions*, with its large and varied selection of concerts, sponsored a curious version of J. S. Bach's *Passion according to St. Matthew* directed by John Elliot Gardiner, with the Monteverdi Choir, as well as several performances by local groups and artists such as Diatessaron, Jordi Savall, and Hesperion xx. *Euroconcert*, which continues to

gain in importance every year, was able to attract Lucia Popp to Barcelona; despite her exquisite voice, the soprano had never sung at the Liceu.

Finally, there were numerous activities sponsored by such dynamic groups as the Joventuts Musicals of Barcelona with its series Diumusica, concerts at the Conservatory, a unique version of Händel's *Messiah* performed all over Catalonia by the Polifònica of Puig-reig directed by Ramon Noguera, and the first performance in Catalonia of Helder Camera's *Two World Symphony* by the Coral Sant Jordi, directed by Oriol Martorell. Contemporary music has an important outlet at the Nick-Havanna bar, with concerts by performers as surprising as Siegfried Fink.

The first half of 1988 was also memorable for marking certain milestones. The University of Barcelona presented an honorary doctoral degree to the soprano Victòria dels Àngels, and the Orfeó Laudate under the direction on Àngel Colomer del Romero celebrated its 45th anniversary.

Valencia has recovered its operistic tradition. The Chamber Opera of Warsaw performed *Die Zauberflöte* and *Le nozze di Figaro*, a concert version of *Parsifal* was performed, and there are commitments for future programs of opera. Ensembles'88 sponsored a concert series of 20th century music under the auspices of the Valencian Association of Contemporary Music. In addition, the established series continued their activities. The new setting of the Palau de la Música i Congressos Valencià had winter and spring concert series. Along with international groups that toured Catalan-speaking lands, there was the strong presence of local groups, such as the Municipal Orchestra and Choir of Valencia directed by Manuel Galduf, Mario Monreal, the Municipal Band of Valencia, as well as local soloists.

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VISUAL ARTS

In general terms, the art exhibits in Catalonia during the first half of 1988 continued along the same lines as those of the last half of 1987. Consequently, although the exhibits were, in fact, quite varied in nature, we can identify two trends. On the one hand, the great collections are confirmed once again as collections of incalculable consequence for the preservation and spread of universal artistic patrimony. On the other hand, we are seeing the slow but sure ree-

valuation of photography as art; an indication of this is the large number of photographic shows and their growing number of visitors.

In Catalonia, the world of art collectors was magnificently represented in three major shows. First, we must mention the Joan March Foundation (Caixa de Barcelona Foundation, Barcelona). Based on the Lenz Schönberg Collection, the show entitled *Zero, moviment europeu* (Zero, European Movement) included works from approximately 20 European artists such as Tinguely, Klein, Tàpies, Vecker and Manzoni. The unifying thread was that they had all made contributions to contemporary art between 1958 and 1964, and that their work can be considered the artifices of a new esthetic condition resulting from World War II. The second show is a good example of business supporting culture. The collection *Telefónica-España*, belonging to the National Telephone Company of Spain, Inc., was shown at the Palau de la Virreina in Barcelona. This collection is much more specialized than the others, as it is limited to four artists: Juan Gris, Antoni Tàpies, Luis Fernández and Eduardo Chillida. Thirdly, we must mention the show entitled *Mestres americans del segle XIX* (*American Masters of the 19th century*; at the Palau de la Virreina in Barcelona) with works from the Thyssen-Bornemisza collection. Eighty-two works of 49 artists, distributed in six major groups—the 18th century, the Hudson River School, landscapes, genre painting, still lifes, and Impressionism—show the evolution of American painting over this period. The show included works by T. Cole, F. E. Church, Asher Brown Durand, F. Hugh Lane, M. J. Heade, W. Sidney Mount, J. F. Peto, T. Robinson and C. Hassam.

The show *Surrealisme a Catalunya* stood out among the single-theme exhibits. This exhibit marked the inauguration of a new showplace for art, the Centre d'Art Contemporani Santa Mònica. The exhibit opened the door to reexamine a movement that reached great heights in Catalonia, but to date has remained rather unknown, as it has been overshadowed by two of Surrealism's most celebrated artists, Miró and Dalí. In addition to paintings by Miró and Dalí, the show contained works by A. Ferrant, A. Planells, A. Carbonell and E. Frances, among others.

Girona was host to the exhibit *L'època dels genis* ('The era of geniuses'), on Renaissance and Baroque patrimony. The end of the exhibit was marked by an international conference on art history.

There were several exhibits devoted to the work of a single artist. For its sheer size, the show *Josep Lluís Sert 1874/1945* held at the Royal Shipyards in Barcelona, merited special attention. Sketches, models, paintings, and some finished works allowed visitors to see how one of the 20th century's great mural painters worked. The show on Donald Judd, held at the Miró Foundation, introduced the work of one of the most important proponents of Minimal Art, a

movement which is little known here because of the lack of adequate spaces to display such large pieces. The exhibit of works by Lucio Fontana (Caixa de Pensions Foundation) gave visitors the opportunity to view not only his very characteristic monochrome hole-filled fabrics, but also his little-known polychrome baroque-like ceramics. Another interesting show dedicated to an artist who was previously—and unfortunately—unknown here was that on the work of *Oskar Kokoschka 1886-1980*, at the Picasso Museum in Barcelona.

The show entitled *Entorn de les senyoretes d'Avinyó* («On the Women of Avignon») was organized jointly by the Picasso Museums of Paris and Barcelona and held in the Museum in Barcelona. Thanks to a truly exceptional loan made by New York's Museum of Modern Art, fifty works and sketches relating to Picasso's painting helped further our understanding of the masterpiece.

Another show which deserves mention here was that entitled *Punt de confluència* («Converging Point»). *Joseph Beuys, Düsseldorf 1962-1987*. The exhibit, which originated in Düsseldorf and was shown at the Caixa de Pensions Foundation in Barcelona, was not truly an anthology or retrospective show, but rather offered an overall view of the artist's creative vision, with paintings by him and his disciples, all of whom have ties to Düsseldorf's School of Fine Arts.

On strictly contemporary artists, two anthologies stood out: that on the sculptor Oteiza (Caixa de Pensions Foundation) and that on *Tàpies, els anys 80* («Tàpies, the eighties») sponsored by the Barcelona Municipal Government.

As far as photography is concerned, the fourth *Primavera Fotogràfica* («Photographic Spring») was help with over 60 participants. Organized by the Generalitat's Department of Culture, the exhibits are designed to provide a platform for avant-garde movements before they become history. Three exhibits were particularly interesting. In the show (at the Caixa de Barcelona Foundation in Barcelona) by Jan Saudek, considered by some to be the best photographer in the Eastern Blok today, human beings were the clear focus. The second was a retrospective show on the American photographer Imogene Cunningham (sponsored by the Imogene Cunningham Trust, at the Palau de la Virreina), and finally the anthology with more than 200 photographs by Agustí Centelles (sponsored by the Caixa de Catalunya Foundation) set out to recover the person who was one of the pioneers in Catalan photojournalism.

In the field of architecture, at the College of Architects of Barcelona there was an extensive exhibit on Aldo Rossi, perhaps the most universal of Italian architects of this century. The show concentrated on his most recent projects.

Turning to exhibits outside Catalonia, the show on the saga of the Benlliure family, who contributed much to art in the 19th and 20th centuries, merited special mention. The exhibit was housed in the newly renovated Edifici del Relloge («Clock Building»). In the Balearic Islands, the exhibit on the theme of

the Virgin Mary, entitled *Nostra Dona Santa Maria dins l'art mallorquí* («Our Lady St. Mary in Majorcan Art») was sponsored by the Balearic Islands Government and shown at Sa Lonja. Also worth mention were the following photographic exhibits: *Això era i no era* («That was and wasn't»), sponsored by the Balearic Islands Government, *Segona Marató fotogràfica* («Second Photographic Marathon»), and *Maig fotogràfic* («Photographic May»), both of which were sponsored by the Palma Municipal Government and held at the Palau de Sollerich.

LOURDES PERACLAULA i GUASCH

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