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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.

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CULTURAL INFORMATION
FROM CATALAN SPEAKING LANDS
1995

The last months of 1994 and the beginning of 1995 have been enriched by Catalan medieval and modern historiography with the publication of collections of source documents. Although short works dealing with a single theme (products of research and study) are of lesser importance, the edition of unpublished sources is fundamental to research. The historian of the time periods between the 10th and 18th centuries has need of the publication of certain documentation which acts as an element of support in his or her work. We must consider the opinion brought forward by some historians, mainly those dedicated to the investigation of time periods rather close to our own, that documentary corpi have little historiographic value when considering modern techniques of reproduction of writings. Notwithstanding, we forget that modernist and medieval scholars have to deal with scattered documentation in archives which are often far away and of which, at the same time, they must make a rather paleographic reading, composed in Latin or in archaic forms of his or her own language. The document in itself may even present difficulties of interpretation which often cannot be resolved in a rapid reading—some contain an added value which could imply a one-of-a-kind case. It is necessary to assure a faithful interpretation of the text. This study is often possible through work including the use of both published and unpublished documentation. The historian, until the 18th century, had to rely on published sources which afforded him or her a more satisfactory investigation in order to be able to directly confront and direct the sources. The tragedy of the historian, especially the medievalist, who had to carry out his research with documentation from before the 18th century, is the shortage of source material. For this reason, collections, documentary corpi, are always a cause for gratitude.

Joaquim Martí y Mestre has edited *El "Llibre de Antigüetats" de la Seu de València* (Barcelona, 1993-1994). These two volumes offer us important information which allows us to appreciate both religious and secular activity in terms of the society, economy and culture of a cathedral; in this case, the *Seu de València*. We owe gratitude to the *Fundació Noguera* for the edition of two important *diplomataris* (collection of documentary transcriptions related to a determined theme) which in part complete the "Llibre de Antigüetats." Maria Pardo i Sabatés publishes 201 documents of the *Mensa Episcopal de Barcelona (878-1299)* (Barcelona, 1994) and Albert Bener i Clarà edits 291 documents which inform us of the history of the city of Manresa: *Diplomatari de la Ciutat de Manresa (segles ix-x)* (Barcelona, 1994). This documentary contribution is complemented with another of a more specific theme: *El castell del rei en temps de Jaume II, edició comentada dels llibres de comptes de l'obra (1313-1317)* (Tarragona, 1995)—work in which Isabel Companys i Farrerons and Núria Montardit i Bofarull not only transcribe the documentation but also bring in an accurate study of the activity of the builders in the service of the Catalan count-kings in various projects, situated not only in Tarragona but also in its surrounding areas. This book documents work techniques and the economic problematics of the constructions. Lastly, a monograph of importance to the knowledge of Catalan medieval commercial activity: *Galeres mercants catalanes dels segles xiv i xv* (Barcelona, 1994), a work by Arcadi Garcia i Sanz and

Núria Coll i Júlia, two specialists in studies of commercial activity of merchants and their proceedings. The study treats the themes of ships, products, accounting systems, and just about everything concerning the organization which during the early middle ages was used in Catalan cities, from Perpignan, Barcelona and Valencia to the City of Mallorca. This work is required reading for all students of medieval Catalan economy.

The integral publication of the *Dietaris de la Generalitat de Catalunya* (Barcelona, 1994), with volume I covering 1411 to 1539 and volume II spanning from 1539 to 1578, contributes valuable information about the history of Catalonia, especially during the 16th century, and to a lesser extent that of the 14th century. The *Dietaris* may not be documentary sources of the highest calibre, since the information contained is already known, but there are valid references for many scholars—not so much in the way of political or military history, but rather in the social, economic and cultural spheres. They are contributions which permit us to illustrate aspects which could potentially seem secondary and which on some occasions allow us to obtain important knowledge about life and customs, or which simply offer a series of references. An example might be the understanding of climatological problematics. The historiography of this period is completed with the painstaking edition and study done by Montserrat Bajet i Roya over the ordinations of a municipal magistrate with considerable influence on daily life in Barcelona: *El Mostassaf de Barcelona i les seves funcions en el segle xvi, edició del "Llibre de les ordinations"* (Barcelona, 1994). This text is of interest to the scholar who wishes to be able to know and comprehend this city's society in a century of change and, at the same time, to understand the projection of its commercial and craft industries' stagnation, considering the crisis and paralysis of the Western Mediterranean and the grave consequences this had in Catalonia.

Rafael d'Amat i de Cortado, Baron of Maida, continues to be the most valuable writer to exist for Catalonia between the 18th and 19th centuries. He was one of the last representatives of the Old Regime, moving between the memory of the medieval world and the reality of the new one born with the modern age. He lived every day with all its consequences. He was not so much a nostalgic person as one anchored to a past which he admired—one which he lived and wrote about. His image of a city which he knew and admired is that of a medieval Barcelona which could, on a daily basis, supremely glory in its urban structures as much as its craftsmanship and commercial activity. Thus, any historian must gratefully acknowledge his contributions as a documentary source. His writings, like those edited by Margar da Aritzeda: *Miscellània de viatges i festes majors*, volume I (Barcelona, 1994), are a compilation of writings composed to be read to those belonging to his intimate circle of acquaintances, covering annotations between 1770 and 1782. These memoirs are important documents for studying the Catalan social reality of those years. His anecdotes are slightly diminished by the documentary value of the narration. However, one newly published monograph may aid in comprehension of the Baron de Maldà: Enric Riera i Fontana's *Els afrancesats a Catalunya* (Barcelona, 1994) takes a forward step toward comprehending the personality of this social group characterized by a modern way of thinking; a group which confronted the political parameters of the majority of Catalans, especially an important group of them which accepted new ways of thinking and were far from the ideological scheme of Rafael d'Amat i de Cortada.

One last bit of historiographic information will serve to close this summary—the announcement of the publication of the latest volumes of *Catalunya romànica* begun in 1984, only 4 of the 26 volumes of which are still to be completed. The work is an inventory of the architectural, artistic, and cultural patrimony of the Catalan Romanesque, including those territories situated to the north of the Pyrennees (in France) as well as to the south (in Spain). It covers the period between the 10th and 13th centuries; Romanesque at its purest, pre-Romanic and Cistercian, the final moment of Romanesque and beginnings of Gothic—with which he tries to obtain the maximum amount of thematic and temporal information possible. Like all works which are general in perspective and in which a substantial number of authors collaborate, it is rather irregular stylistically, although it is of notable quality—superior even to that which works of this magnitude usually have. *Catalunya Romànica*, I, *Introducció a l'estudi de l'art romànic català. Fons d'art romànic català del Museu Nacional d'art de Catalunya* (Barcelona, 1994) is the first of the collection, but almost the last to be published in which the synthesis of Romanesque Catalan art can be found by the *consell assessor*. Joan Ainaud, Xavier Barral, Joan F. Cabestany, Eduard Carbonell, Anscari M. Mundó, Pere de Palol, Manuel Riu and Frederic Udina contribute to occupy pages 23 to 192. The span of Romanesque art of the *M.N.A.C.* covers pages 193 to 466. This inventory completes the other two volumes dedicated to the study of the other Catalan museums with collections of Romanesque art: *Catalunya romànica. XXII. Museu episcopal de Vic. Museu diocesà i comarcal de Solsona* (Barcelona, 1986) and *Catalunya romànica. XXIII. Museu d'art de Girona. Tresor de la catedral de Girona. Museu diocesà d'Urgell. Museu Frederic Marès* (Barcelona, 1988).

We will close this historiographic evaluation with the thought with which we have begun, highlighting the value of the publication of documentary sources and adding that the general works also have a distinguished place in the research of history. The assembly of information contributed by these such different but complementary types of works make possible the improvement of the task of research, allowing it to become progressively more rigorous and accurate.

JOAN-F. CABESTANY I FORT

Translated by Melissa Wallace

CONTEMPORARY HISTORY

Second half of 1994 and first half of 1995

One important question to surface during these months is the reflection over contemporary Catalan history itself, impelled by 1994's celebration of the year of Soldevila, in commemoration of Ferran Soldevila. During the two semesters studied diverse publications have appeared. Rosa Monturiol, in *Ferran Soldevila 1894-1971. Una aproximació bibliogràfica* (Afers) aims to present a

comprehensive bibliography related to the historian. Also recently published we have a collection of texts elaborated by Enric Pujol entitled *Ferran Soldevila. Textos d'història i política (1924-1967)* (Generalitat); and another, that of Josep Fontana i Lluís Duran, *Per conèixer Ferran Soldevila* (Publicacions de l'Abadia de Montserrat). And finally, the biography of Soldevila as historian by he who knew him best, Enric Pujol's *Ferran Soldevila. Els fonaments de la historiografia catalana contemporània* (Afers). Among all the activities that have been dedicated to the Year of Soldevila, this reflection over historiography is completed with some workshops convoked by the *Societat Catalana d'Estudis Històrics* entitled "Als 30 anys de la publicació de Catalunya dins l'Espanya Moderna." These symposiums aimed to balance the impact of the work by Pierre Vilar, and also present the documentary collection of a recent polemics, which Albert Balcells condenses in *La història de Catalunya a debat. Els textos d'una polèmica* (Curial).

Little by little our historiography offers new research in strongly diverse fields. In the months which we are commenting upon here, this characteristic has become quite evident. Some very solid investigations come to light, such as that of Jordi Figuerola, *El bisbe Morgades i la formació de l'Església catalana contemporània* (Publicacions de l'Abadia de Montserrat), dealing with a theme which is essencial in understanding contemporary Catalan society. In the same manner that Soledad Bengoechea offers us her doctoral thesis, *Organització patronal i conflictivitat social a Catalunya* (Publicacions de l'Abadia de Montserrat), Andreu Mayayo contributes *De pagesos a ciutadans. Cent anys de sindicalisme i cooperativisme agrari a Catalunya (1893-1994)* (Afers). At the same time Maria Campillo takes cultural history one step further with *Escriptors catalans i compromís antifeixista (1936-1936)* (PAM/Curial). As with the aforementioned work, the links and blends which can be introduced from a double focus of political and cultural history are also behind other publications to come out in these last months. We are referring to Joaquim Coll's *El catalanisme conservador davant l'afer Dreyfus 1894-1906* (Curial); *Literatura, cultura i carlisme* (Columna) coordinated by Josep M. Solé i Sabate; Albert Ghanime's *Joan Cortada: Catalunya i els catalans al segle XIX* (Publicacions de l'Abadia de Montserrat); and *Cultura i compromís polític a la Mallorca contemporània. Els intel·lectuals i l'àmbit cultural català* (Fundació Emili Darder) edited by Sebastià Serra. With a different orientation, and raising a great deal of controversy, we have *La cultura del catalanisme* (Empúries) by Joan Lluís Marfany.

Additionally, various biographies of political and pedagogical figures have come out, such as Enric Jardí's *Cambó. Perfil biogràfic* (Pòrtic), *Artur Martorell; l'home* (Publicacions de l'Abadia de Montserrat) by Otilia Defis, and *Manuel Ainaud i la tasca pedagògica a l'Ajuntament de Barcelona* (Publicacions de l'Abadia de Montserrat) by Salvador Domènech.

New proposals of interpretation of important phenomena, such as Carlism, are appearing, with the work by Pere Anguera entitled *Déu, Rei i Fam. El primer carlisme a Catalunya* (Publicacions de l'Abadia de Montserrat). We are offered the consolidation of some foci, such as that treated by Santi Ponce and Llorenç Ferrer in *Família i canvi social a la Catalunya contemporània (ss. XIX-XX)* (Eumo); and the eruption of new thematics, such as the social history of sports, is approached by Xavier Pujadas and Carles

Santacana in *Història il·lustrada de l'esport a Catalunya (1870-1931)* (Columna). In addition, the minutes of several conferences have been edited. To mention only a few, we find *Actes del II Congrés Internacional d'Història Local de Catalunya* (L'Avenç) and *La premsa, la ràdio i la televisió des d'una perspectiva històrica* (Institut d'Estudis Balearics).

In terms of the Franco regime, various types of materials have been published. Regarding memoirs, it is necessary to mention *El tunel dels anys 40. Memòria personal* (Ed. La Campana) by Nèstor Luján, *Memòries cívi-ques 1950-1975* (Ed. La Campana), by Joan Gomis, Armand Carabén's *Catalunya és més que un club?* (Edicions 62), and the memoir of Antoni Bascompte, entitled *Memòries obertes d'un catòlic laic. Fent poble, fent país* (Proa). In the area of works more precisely historiographic in nature, several new studies have come out, such as that of Vicenç Riera Llorca entitled *Els exiliats catalans a Mèxic* (Curial). Another important contribution to appear are the two volumes of cultural history compiled by Joan Samsó, entitled *La cultura catalana entre la clandestinitat i la represa (1939-1951)* (Publicacions de l'Abadia de Montserrat). In the same line, Josep Benet has re-elaborated one of his classic works, *Catalunya sota el règim franquista*, the amplification of which has yielded as a result *L'intent franquista de genocidi cultural contra Catalunya* (Publicacions de l'Abadia de Montserrat). A highly recommended study which expounds upon the repression of, as well as the instrumentalization of the autochthonous culture, is Santi Cortés's *València sota el règim franquista (1939-1951)* (Publicacions de l'Abadia de Montserrat). This overflowing of cultural history grows with an important look at the fissures and cracks of progressive culture, in a book coordinated by Miquel Porter, *Memòries dels Cercles de l'Institut Francès* (Hacer), and in the monograph dealing with the Castilian-speaking cultural world of Barcelona elaborated by Laureano Bonet, *El jardí quebrado. La Escuela de Barcelona y la cultura del medio siglo* (Península). Regarding the opposition, a new contribution referring to the Balearic Islands called *L'esquerra mallorquina i el franquisme* (Edicions Documenta Balear) has been released. The other side of the coin, the establishment of the Franco regime, has been addressed by Josep Massot with fascinating, previously unpublished diplomatic information in the form of *El cònsol Alan Hilgarth i les Illes Balears (1936-1939)* (Publicacions de l'Abadia de Montserrat). Referring to the last years of the period, an interesting monograph over the synthesis between marxism and christianity based on the study of one of its postulants, is now available; Albert Marzá's *Alfonso Comín, esperança en la història* (Edicions 62).

In addition to publications it is necessary to mention the celebration of various conferences and workshops, among which several stand apart, including the *III Jornades d'Arqueologia Industrial de Catalunya* with the theme of "El vapor i els vapors" (Sabadell); the *III Jornades de Debat: Orígens i formació dels nacionalismes a Espanya* (Reus); the *VI Jornades d'Història del Socialisme: el FOC* (Barcelona), and the *I Congrés de la Coordinadora de Centres d'Estudis de Parla Catalana* dedicated to the theme of "Moviments Socials i Dinàmica Associativa" (Lleida), all forming part of quite a long list.

Some expositions also help to advance knowledge and debate over Catalan

contemporary history. Among these we will mention that dedicated to *Noucentisme* (Barcelona), that dealing with "Catalunya i ultramar: poder i negoci a les colònies espanyoles (1750-1914)" (Barcelona), and the exposition "Temps d'ahir. Arxiu d'Etnografia i Folklore de Catalunya 1915-1930" (various cities).

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LINGUISTICS

After the crisis suffered by the world of publishing in Catalan in 1993, a crisis which especially affected publications related to linguistic themes, it seems that a considerable revival has occurred in 1994, even if only due to the number of titles published. We have tried to make a selection of those which are most significant in order to present them in this section in a way which will allow readers to get an idea of their contents, in spite of the brevity of the descriptions.

In this selection we have chosen to include neither works related to the field of the teaching of the Catalan language nor unpublished studies of Catalan linguistics. Surely with these exclusions we have forgotten to summarize some pertinent case. With these apologies up front, the author takes responsibility for all errors and omissions.

We will structure this presentation in terms of four main parts which correspond to books by authors, whether short works on a single subject or collections of articles, dictionaries and vocabularies, volumes of miscellanea (homages, minutes of conferences, etc.), and specialized journals.

BOOKS

First of all, we wish to highlight the edition of the *Gramàtica de la llengua catalana. Descriptiva, normativa, diatòpica, diastràtica* by Antoni M. Badia i Margarit (Barcelona, 1994, Enciclopèdia Catalana, Biblioteca Universitària 22). This voluminous work (880 pages) has been well received by the public due to its value as a basic reference work. The author holds as an objective a complete description of Catalan grammar, which also includes the norms of the language sanctioned by the *Institut d'Estudis Catalans*. It is structured into the following four parts: 0. Introduction: Pronunciation. Norms of operation. 1. Syntax of Speech: Discourse. Sentences. 3. Sounds: Phonetics and Orthography. Concerning the extent of the vast material on description of the language, the grammar covers the four large geographic varieties of the Catalan language (Northwest, Central, Balearic Islands and Valencia) and the diverse levels of expression (elevated, normal and colloquial).

From the point of view of "standard" or normative language, and apart from the aforementioned grammar, Joan Solà presents *Sintaxi normativa: Estat de la qüestió* (Barcelona, 1994, Empúries, Biblioteca Universal Empúries, 64). In it he provides an extensive list of dubious questions related to the

norms sanctioned, and proposes some solutions. Subjects such as agreement of the verb *haver-hi*, the neutral article, "weak" pronouns, prepositions, the verbs *ser* and *estar* and direct complements, among others, are dealt with.

In the section corresponding to studies of theoretical and descriptive linguistics, the university manual of lexicology by M. Teresa Cabré Castellví entitled *A l'entorn de la paraula. (I) Lexicologia general. (II) Lexicologia catalana* (València, 1994, Universitat de València, Biblioteca Lingüística Catalana, 13-14) stands out. In the first volume, the author presents a theoretical model over which it is possible to lay the foundation of a description of the lexicon of any language; in the second, descriptive data is offered concerning the functioning of the lexical system of the Catalan language.

Along the same lines, Abelard Saragossà offers us a reflection upon the basic concepts of syntax in *Els predicatius i les categories sintàctiques* (València, 1994, Universitat de València, Biblioteca Lingüística Catalana, 15). It consists of a treatise of predicative constituents and their relationship with predicate constituents. In the first part, the basic problems presented by proposals about predicatives are exposed; in the second, a characterization of the syntactic concepts necessary in defining the predicative notion are presented.

From within the context of applied linguistics, and more concretely in the field of automatic translation and computational linguistics in general, comes the publication of the doctoral thesis of Toni Badia entitled *Aspectes del sintagma nominal en català des de la perspectiva de la traducció automàtica* (Barcelona, 1994, Publicacions de l'Abadia de Montserrat, Biblioteca Milà i Fontanals, 17). Following an introductory chapter of theoretical framework, the second part presents a description of the elements that make up noun phrases in Catalan and in which, most prominently, semantic and syntactic factors (those most relevant to automatic treatment of translation) are highlighted. The third part of the text corresponds to the concrete application of the work, i.e. a proposal of the structure of the noun phrase which is appropriate to meet the objectives of automatic translation.

In the section dealing with sociolinguistics, three publications of different orientation stand out. First of all, the work by Xavier Lamuela, winner of the tenth *Premi d'assaig Josep Vallverdú 1993* and entitled *Estandardització i establiment de les llengües* (Barcelona, 1994, Edicions 62, Llibres a l'abast, 277) is presented to us as a reflection upon the theme of the social condition of languages and of the links between this condition and the evolution of linguistic structure. This topic is related to that of the life perspectives of languages and to aspects of linguistic intervention. Avoiding banal polemics, the author puts the theoretical revision of concepts like normalization or standard language on the table.

The next work selected, *Parlar i (con)viure al País Valencià* by Vicent Pitarch (Barcelona, 1994, Publicacions de l'Abadia de Montserrat, Biblioteca Serra d'Or, 139), corresponds to a collection of twelve works dealing with the panorama of contemporary Valencian sociolinguistics. Some of the articles have been revised and made current, and the collection is completed with a few supplements which deal with partial aspects of history of the language.

Finally we have the study *Com parlem a la UPC. Enquesta sociolingüística de la UPC 1991-1992* (Barcelona, 1994, Universitat Politècnica de Catalunya), which integrates the collection and analysis of sociolinguistic data of the UPC obtained in surveys conducted between 1991 and 1992 among three groups of the university community; professors, students, and service and administrati-

ve personnel. The work was directed by M. Rosa Mateu, head of the *Servei de Llengües i Terminologia* at the UPC, with the collaboration of F. Xavier Vila in the section on sociolinguistic analysis of the data.

The rest of the books selected respond also to the initiative of gathering, in one volume, articles published previously by an author in diverse publications which are sometimes difficult to locate. The most cohesive in terms of content is probably that of Josep Moran i Ocerinjauregui. His *Treballs de lingüística històrica catalana* (Barcelona, 1994, Publicacions de l'Abadia de Montserrat, Biblioteca Serra d'Or, 137), includes contributions of history outside of the language, historical grammar and edition of texts and proper names. All articles have been revised and brought up to date for editing.

Regarding Joan Fuster, in *Escrips sobre la llengua* (València, 1994, Tàndem Edicions, Col·lecció Joies de Paper 5), Marisa Bolta and Toni Mollà have edited linguistic and sociolinguistic articles by the author, putting them in chronological order. The book *Jaume Collell i la llengua catalana (Selecció de textos)* (Vic-Girona, 1994, EUMO i Universitat de Girona, Biblioteca Universitària, Història de la llengua) edited by Joan Requesens i Piquè, is a collection of letters, speeches, articles and literary criticisms of Jaume Collell i Bancells (1846-1932), well known canon from Vic who participated in various polemics about normative language, was a champion of Catalan, and participated in the *Renaixença*.

With this same orientation we present two works which share a common point of departure: means of communication. On the one hand, Joaquim Mallafrè's *De bona llengua, de bon humor* (Barcelona, 1994, Columna) is an assembly of reflections with an ironic touch about the situation of the Catalan language, published in a twice monthly column in the newspaper "Diari de Barcelona," from March of 1991 until June of 1992. On the other hand, *Parlem del català* (Barcelona, 1994, Editorial Empúries) by Oriol Camps includes a re-elaboration of texts done based on the themes dealt with in the radio program of the same name, and is organized into three sections; lexical, grammatical correction, and commentary of text and sentences.

LEXICOGRAPHY

The editing of dictionaries and vocabularies is almost always the most abundant in the panorama of publications in Catalan. Surely the historical lack of basic reference works in the Catalan language is the principle cause. 1994 has brought us some interesting new developments in terms of lexicographic innovation, due to the diversity of proposals related to their contents, objectives, and users.

In the section of general lexicology, two dictionaries for scholars have come out, with a basic lexical volume of 20,000 entries each. The *Diccionari escolar* (Barcelona, 1994, Grup Promotor-Santillana) includes definitions, illustrations, synonyms, antonyms and references between words of the same family. The *Diccionari essencial de la llengua catalana VOX* (Barcelona, 1994, Biblograf), written by Francesc Ferran, Salut Llonch and Joan Torruella of the *Seminari de Filologia i Informàtica* at the Universitat Autònoma de Barcelona is presented in pocket-sized format.

A much celebrated novelty in the panorama of Catalan lexicography is the edition of the *Diccionari visual DUDEN* (Barcelona, 1994, Enciclopèdia

Catalana, Sèrie Diccionaris complementaris 3), coordinated by Guillen Verger and Oriol Gil. It can be likened to the Catalan version of the fourth edition of the prestigious *Bildwörterbuch*, which contains 384 illustrations and is organized into 11 thematic fields of concentration.

There has also been a good deal of momentum in the area of bilingual lexicography with the publication of six new dictionaries, some of which represent the apparition of new languages to appear in bilingual Catalan dictionaries, such as Swedish, Dutch and Arabic. The *Diccionari català-neerlandès* (Barcelona, 1993, Enciclopèdia Catalana, Sèrie Diccionaris Bilingües) by Ann Duez and Bob De Nijs, as well as the *Diccionari català-suec* (Barcelona, 1994, Enciclopèdia Catalana, Sèrie Diccionaris Bilingües) by Dan Nosell present a vocabulary of 30,000 entries each, and both include a Catalan grammatical index. Directed by Antoni Seva, the *Diccionari llatí-català* (Barcelona, 1994, Enciclopèdia Catalana, Sèrie Diccionaris bilingües) contains a nomenclature of 60,000 entries of common vocabulary, proper names, place names, and names of villages and surnames, adequate for the educational and translational needs of students of latin at the high school and university levels. The *Lèxic usual català-àrab, àrab-català* (Barcelona, 1994, Generalitat de Catalunya, Departament de Cultura, Direcció General de Política Lingüística) by Pere Balaña is a brief vocabulary containing 2,200 entries, among which words and common expressions appear. The principle objective is the Arabic speaking immigrant community's learning of Catalan. Complementarily, it provides practical data for the learning of the most common Arabic words. For learners of English as a foreign language, from beginners to intermediate levels, Antoni Pascual has created a new lexicography entitled *Lexigram català-anglès* (Barcelona, 1994, Edicions de la Magrana)—product of the fusion between a basic vocabulary and a grammar, and oriented towards self-correction. And in the opposite direction, the *Catalan Dictionary. Catalan-English, English-Catalan* (London, 1994, Routledge) is introduced as a dictionary for learners of Catalan.

Within the area of specialized dictionaries, we will begin with three works of diverse orientation. Miquel Blanc, in collaboration with Joaquim Martí, has composed *Garba. Mil paraules de Calaceit* (Barcelona, 1994, Columna), treating the autochthonous vocabulary of Calaceit (el Matarranya), with a zeal both didactic and preservative of the language characteristic of the zone, and of the Franja d'Aragó in general. The *Diccionari de correspondències en la depuració del català* (Barcelona, 1994, Comissió d'Homenatge a Pompeu Fabra) by Josep Miracle is a dictionary of "barbarisms," designed as a complement to the *Diccionari nacional de la llengua catalana* by the same author. And in conclusion of this section, we must add the work of Júlia Butinyà, the *Diccionari d'autors del català modern* (Madrid, 1994, Universidad Nacional de Educación a Distancia), which offers data about the main modern and contemporary Catalan writers in an encyclopedic format.

Under the denomination of dictionaries specialized by theme we will situate an ensemble of lexicographic works which, although offering diversity in their extension, contents, orientation and methodology used, select their terminology based on a scientific or professional theme. In this sense, though, we must note that the eight specialized vocabularies published this year coincide in the methodology of work utilized: they are systematic terminological dictionaries which include definitions and equivalences in different languages.

Produced directly by Termcat, the following four dictionaries have been edited: The *Diccionari d'estadística* (Barcelona, 1994, Fundació Barcelona, Diccionaris terminològics) with 493 entries, including definitions and equivalencies in English and Castillian, is addressed to students and professionals related to theoretical and applied statistics. The *Diccionari de teoria del coneixement* (Barcelona, 1994, Fundació Barcelona, Diccionaris terminològics), with 409 entries, definitions and equivalences in Castillian, French, English and German, is directed towards students, translators, and anyone interested in the creation of philosophic thought. The *Diccionari de biologia cel·lular* (Barcelona, 1994, Fundació Barcelona, Diccionaris terminològics) contains 1,249 entries, definitions, and equivalences in Castillian and English. The *Diccionari de comptabilitat* (Barcelona, 1994, Fundació Barcelona, Diccionaris terminològics) has 1,033 entries, along with definitions and equivalences in Castillian and English.

Additionally, the specialized dictionaries edited by Curial and coordinated by Termcat contain definitions and illustrations, along with equivalences in five languages: Castillian, French, Italian, English and German. The *Diccionari de cartografia* (Barcelona, 1994, Curial Edicions Catalanes) by Josep M. Panareda, Jaume Busqué and Josep M. Rabella contains 1,066 entries and is appropriate for cartographers, computer scientists, specialists in graphic arts, draftsmen, topographers, architects, engineers, etc., who are related to the cartography industry. The *Diccionari de maquinària agrícola* (Barcelona, 1994, Curial Edicions Catalanes) by Robert Martí includes 994 entries and is designed as a work reference for peasant-farmers, specialists in agronomy and stockbreeding, agrarian schools and commercial machinery houses.

And finally, the *Diccionari de l'exterior del cavall* (Girona, 1994, Col·legi oficial de Veterinaris de Girona) has been created by a team headed up by J. Gratacós, under the guidance of Termcat. It contains 2,529 entries, with definitions and illustrations, and holds as an objective that of gathering the linguistic heritage related to the outer body of horses. M. Pau Tomàs and Gabriel Vicens are responsible for the first vocabulary of a collection addressed to students of secondary education, edited in the Balearic Islands with the collaboration of the *Gabinet de Terminologia* of the UIB: The *Diccionaris terminològics. 1. Biologia per a l'ensenyament* (Barcelona, 1994, Govern Balear) contain 1,480 entries, with definitions and illustrations.

MISCELLANEA, MINUTES, HOMAGES

With the participation of specialists in Catalan literature and linguistics from all over, the first two volumes of miscellanea created in honor of Professor Germà Colón have been published.

In *Miscel·lània Germà Colón I* (Barcelona, 1994, Publicacions de l'Abadia de Montserrat, Estudis de llengua i literatura catalanes XXVIII), after the bibliography of Germà Colón edited by Beatrice Schmid, articles about lexicography, vocabulary, history of the language, toponymy and dialectology are presented, including Montserrat Villas, "El camp lèxic-semàntic de la infantesa/jovenesa: un assaig de lingüística comparada"; Antoni I. Alomar, "Una altra mostra dels beneficis de l'estudi dels inventaris de béns: els filtres d'aigua

mallorquins"; Josep Moran, "L'ús de la llengua vulgar per a fins religiosos i catequètics en els orígens"; Marc Vicent Adell, "Problemàtica de l'acusatiu preposicional en català: notes al voltant de Roís de Corella"; Joaquim Martí, "Una contribució a la lexicografia del segle XVIII: Marc Antoni d'Orellana"; and Pep Vila, "Notes a un vocabulari francès-català de 1917."

In *Miscel·lània Germà Colón II* (Barcelona, 1994, Publicacions de l'Abadia de Montserrat, Estudis de llengua i literatura catalanes XXIX) we can locate the following contributions: Joan Veny, "Contacte de llengües en la llista de peixos de Jordi de Puig (1786)"; Hèctor Moret, "Un segle d'investigació lingüística a l'Aragó catalanòfon"; Mikel de Epalza, "L'estudi comarcal dels topònims àrabo-catalans"; Philip D. Rasico, "Sobre alguns topònims septentrionals"; Joan Anton Rabella, "L'ús dels verbs ésser i estar a la llengua antiga no-literària"; Cristià Camps, "Alguns aspectes comparatius de l'ús de l'article definit en català i en francès"; y Joaquim Viaplana, "Dialectologia generativa en l'àmbit morfofonològic: una perspectiva en els estudis dialectals."

SPECIALIZED JOURNALS

Els Marges. Revista de llengua i literatura (Barcelona, Curial Edicions Catalanes) edited three issues during 1994, one of which was dedicated exclusively to literary themes, while in issue number 49 (March 1994), in the linguistic context, the work of Blanca Palmada entitled "Sobre la semblança excessiva en fonologia," is highlighted. Issue number 50 (June 1994) contains "Les propietats dels verbs pronominals" by Gemma Rigau, "Els lingüistes i les llengües amenaçades" by Joan A. Argente, and Lluís Payrató's "Un exercici d'anàlisi del context (Apunts d'etnografia de la comunicació)."

Volume 6 of *Sintagma. Revista de lingüística* (Lleida, Departament de Filologia de la Universitat de Lleida), among diverse articles dedicated to aspects of Spanish lexicography and phonetics, includes the article by Helena Calsamiglia et. al. "Estrategias comunicativas e identidades socioculturales en 'talk shows': un ejemplo de 'La vida en un xip.'"

From the *Revista de Llengua i Dret* (Barcelona, Generalitat de Catalunya, Escola d'Administració Pública de Catalunya, núm. 21 [July 1994]) we have selected the article by Eudurne Zonzunegui Lasa entitled "Estrategias e inferencias en la comprensión de textos jurídicos: el caso del Acta Única Europea" within the section on administrative and juridical language.

In volume 3 of the anual *Catalan Working Papers in Linguistics* of the *Grup de Gramàtica Teòrica* at the Universitat Autònoma de Barcelona, the following articles are included: Joan-Manuel Ballesta, "The Complementary Distribution of the Subjunctive and the Infinitive in Complement Clauses"; Franco Benucci, "Temporal Periphrasis and Clitics in Central Romance Languages"; Eulàlia Bonet, "3rd Person Pronominal Clitics in Dialects of Catalan"; M. Teresa Espinal, "Two Squibs on Modality and Negation"; Mireia Llinàs, "An Incorporation Analysis Revisited"; and Paul Rowlett, "Remarks on Sentential Negation in French."

And finally, volume XVII (1994) of the *Anuari de Filologia. Llengua i Literatura Catalanes* (Barcelona, Universitat de Barcelona, Facultat de Filologia) presents the following collaborations: Eulàlia de Ahumada Batlle,

"Transcripció i estudi lingüístic d'un procés criminal del s. XIV a Lleida"; Joan Anton Rabella Ribas, "Variació i canvi històric de la morfologia verbal en les declaracions del procés contra 'El cavaller i l'alcavota'"; and Jordi Sàlva i Lardiez, "Coneixement i ús de la llengua catalana. Enquesta als alumnes de l'IB Carles Riba de Barcelona."

MERCÈ LORENTE CASAFONT

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LITERATURE

In the sphere of the novel, Ferran Torrent's *Gràcies per la propina* (Columna, 1995) certainly deserves mention—it is a splendid work which completely turns around the narrative universe associated with him until now to the scheme of the *novel·la negra*, taking place in the city of Valencia. In this work, the Valencian novelist presents us with an autobiographical fiction from which he reconstructs his social and family environs of the 1960's and 1970's. Torrent paints a vigorous universe, populated with characters rich in experience and with great personality. The peculiar style of the author turns this fiction into a milestone in Valencian narrative. Torrent was awarded the *Premi Sant Jordi* for 1994.

With *Igur Nebli* (De. Proa, 1994), Miquel de Palol, after the spectacular novel entitled *El jardí dels set crepuscles* (1989), continues his literary singularity in a style which evokes traditions such as the Arthurian novel or novels of chivalry as well as those of Kafka and other authors of the twentieth century. *Igur Nebli* is a hero who desperately seeks to penetrate State secrets. This is a novel, then, which blends various genres with a more than acceptable result.

Maria Mercè Marçal, one of the most outstanding poetic voices of the 1970's, has published the novel *La passió segons Renée Vivien* (Columna-Proa, 1994), a work for which she received the *Premi Carlemany*. This novel, full of lyricism and confidentiality, intends to be the portrait of a woman although it unexpectedly becomes, above all else, a song of praise to language and the expression of all the nuances of intimacy. Also along this line we find Víctor Batallé's *Tres d'amor* (3 and 4, 1994), winner of the *Premi Octubre de Narrativa*. It consists of a disturbing reflection on love and a vision of the Orient, by means of a Japanese architect who appears as a character in the work. The novel probes the past of the characters, marked by "dark feelings." One of the best-selling fictions is Maria Angels Anglada's *El violí d'Auschwitz* (Columna, 1994), a brief, precise and tough novel about Jewish genocide in Nazi Germany. The work is presented as one of the best in our literature to reflect this subject, with its sobriety and moving harshness.

The field of narrative offers us a pleasant surprise with *Fugitiu*, by Salvador Oliva (Quaderns Crema, 1994)—a novel written in verse (octosyllables grouped into stanzas of 14 verses) which presents diverse testimonies of characters who lived with great complicity and involvement the yearning for the end of the Franco regime. And to conclude this inventory, it is necessary

to mention *Plaça rodona* (De. 62 1995) by the Valencian novelist Ferran Cremades i Arlandis, winner of the *Premi "Joanot Martorell"* for 1994. It is a magnificent story told with the rules and guidelines of a running of bulls through the language of bullfighting.

Mention must be given in the field of poetry to Marta Pessarrodona's *Tria de poemes* (De. Columna 1994), a collection which gives us access to a vision of the poetic body of work of the author. In the panorama of Catalan literature, the author's work stands out for being as suggestive as it is terse. The poetess knows how to seduce us with experiences full of reflections and a discourse marked by ellipsis. With *Boscós i ciutats* (Columna, 1994), the poetic works of Alex Susanna, one of the most solid voices of Catalan poetry today, continue. From the viewpoint of maturity, the author continues to be preoccupied with the passing of time, as in earlier poetry, although now with a forward step towards overcoming— with contemplation of the landscape, with sensuality, and with a voice always open to reflect life.

In *Usdefruit* by Narcís Comadira (Empúries, 1995), the twenty five poems of the book propose to inhabit and possess territories of beauty without plundering or destroying them; territories that range from passion to the most cutting and serene reflection upon many diverse motifs.

With *Muntanya russa* (Pagès, 1993) and *Tenebra* (Proa, 1994) the literary critic from the newspaper "Avui" David Castillo shows us his creative facet. In the first collection we find a will to re-encounter the past, thus creating a melancholic and emotive atmosphere, while the second offers us a range of urban images with which the author seems to sink into an underground adventure marked by a cutting sentiment of living.

Jaume Creus, with *Eros d'encesa fletxa* (De. 3 and 4, 1994), of passionate thematics and dense erotic content, was awarded the *Premi "Vicent Andrés Estellés"* from the *Premis d'Octubre*. It contains a review of the amorous process, from the meeting of eyes to the meeting of bodies, from smiles at a distance to the most profound intimacy. From the poet Josep Ballester emerges *L'holandés errant* (De. 62, 1994), a beautiful collection of poetry full of Wagnerian resonances and meditations over the disturbance of the individual in current times.

In the field of memorialistic prose, a type of literature with an ever greater following, we must take note of many works. Oriol Pi de Cabanyes, with his *Pel bell nord glaçat* (De. 62 1995), winner of the *Premi Sant Joan* for 1994, offers us a series of twenty three descriptions of cities of eastern and northern Europe, written during various journeys. The work, styled rather like a book of travels, is a fine gathering of reflections upon the changes lived in Europe in the last years and upon the differences between the Nordic and Mediterranean worlds.

The painter and poet Albert Ràfols Casamada presents us with *D'un mateix traç* (*Dietari 1978-1982*) (De. 62, 1994), the interest of which stems from the rich personality of the author. To a good extent, these notes revolve around the painting of the author and that of other painters, although it also contains descriptions of landscapes, as well as notes of reading and reflection related to poetry (or literature) which confirm the author's literary soundness.

Within the sphere of essays and literary columns we would do well to mention works such as that of Quim Monzó. *No plantaré cap arbre* (Quaderns Crema, 1994) is made up of a collection of press articles in which

acuteness, humor, a lucid vision and the singularity of the author are thrown into relief. Without any doubt, Monzó is one of the most outstanding literary figures in current Catalan literature.

Antoni Marí, poet and narrator from Ibiza, brings us *Formes de l'individualisme* (De. 3 and 4, València), an essay of reflection upon the creative dispositions of various authors, from Diderot to Pla, passing through Poe and Proust. Dissidence, a critical attitude towards the world, is one of the characteristic elements of the behavior of all intellectuals, according to the observations and examples the author includes in this brilliant essay.

Joan Maria Pujals, with *La lluna de nisan* (Columna, 1994), offers us a splendid collection of essays and brief notes regarding transversal aspects of culture and literature, as well as the latter in relation to music and the plastic arts.

Emili Rodríguez-Bernabeu's *Alacant contra València* (Curial 1994) entails a disturbing essay about the reality of the southern part of the Valencian Community, marked by identity crisis and the cultural marginalization of Valencia and Barcelona, as well as in the intersection of attitudes in any border zone.

Maria Campillo, with *Escriptors catalans i compromís antifeixista (1936-1939)* (PAM, 1994) affords us a penetrating chronicle of the intellectual activity of Catalan writers during the fateful and ominous days of war. The author provides us with an exhaustive reconstruction of the intellectual universe of the time: organizations, official acts, and publications prominent within Catalan culture, as well as a vision of the most notable attitudes of the principal protagonists.

In the field of literary criticism we must mention *Llegir i escriure* (La Magrana, 1995) by Isidor Cònsul—a collection of studies dedicated to the authors which he considers to be the most outstanding in the panorama of current literature. In terms of narration, according to the author, these are: Miquel Àngel Riera, Baltasar Porcel, Jesús Moncada, Jaume Cabré, Maria Barbal, Ramon Solsona and Quim Monzó.

Cristina Badosa, in her *Josep Pla, el difícil equilibri entre literatura i política, 1927-1939* (Curial, 1994), presents us a partial biography of this figure. It is a meticulous review of his activities up to the time of the controversial newspaper (1936-37) in which Pla participated in tasks of espionage in favor of the Franco regime. All in all, the book is full of data and interesting information about the work and the personality of the author of the *Quadern gris*.

One last book that we must mention in this section dealing with essays is that of Joan Francesc Mira, entitled *Hèrcules i l'antropòleg* (3 and 4, 1994). This collection of diverse texts corresponds to the two main fields of interest of the author: anthropology and literature.

In the field of narration, it is necessary to note the following works: *El primer home* by Albert Camus, *L'home romput* by Tahar Ben Jelloun, *Alexis o el tractat del combat inútil* by Marguerite Yourcenar, *Els budenbrook* by Thomas Mann, *La lentitud* by Milan Kundera, and *La solitud de les parelles* by Dorothy Parker, among others.

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MUSIC

SUMMER FESTIVALS

The period of interest at hand begins inevitably with the summer festivals which are ever more numerous in the Catalan Lands. Thus, from the summer of 1994 we must point out the programming of the *VIII Festival Castell de Peralada* in which, in addition to the interesting performances of the *Orquestra de Cambra de l'Empordà* and the *Ensemble Orquestra de Cadaqués*, it is necessary to emphasize the participation of the pianists Katia and Marielle Labèque, as well as the excellent (from a musical as opposed to theatrical point of view) version done of Rossini's opera *Il turco in italia*; performed by Simone Alaimo and Sumi Jo, and directed by Giuliano Carella. However, we must refer especially to the debut of Xavier Montsalvatge's opera "Babel 46" on August 14, interpreted by Josep Ruiz, Rosa Mateu and Josep Ferrer, among others, with the *Orquestra de Cadaqués* conducted by Ernest Martínez Izquierdo.

The *Festival Internacional de Música de l'Empordà*, during September and the first days of October, joined the *Schubertiada* (celebration of Schubert's work) of 1994 with performances of groups and soloists as distinguished as the *Orquestra Nacional de Cambra d'Andorra* with Gerard Claret and Chantal Botanch, the London octet Mozart Players, or the tenor Christoph Prégardien, among others. All representations took place at the *Església de Santa Maria* except that on the 27th of September, performed by the South London Philharmonic Orchestra, with Alicia de Larrocha and conducted by Joan Cantarell.

Another festival which is consistently acquiring more importance is that of Andorra-Ordino, which on the 16th and 17th of September presented the ballet performance of Cristina Hoyos, and on the 23rd of the same month, that of Jordi Savall.

Valencia kicked off the summer with musical demonstrations important for what they represented in terms of activity concentrated in the centers in which they take place. We refer to the competition of bands which took place between the 11th and the 16th of July, as well as the *VIII Festival d'Orquestres Joves* on the 18th and 26th of July. In this last performance 18 groups from 7 different countries participated, an encounter which not only turned the *Palau de la Música de València* into a platform for recognition of musical talent during these days, but also served to dynamize Valencian musical life with elements of remarkable quality.

Somewhat similarly, we must note that the Francesc Tàrraga guitar competition of Benicàssim this year celebrated its 28th anniversary. The winner was Croatian guitarist Zoran Dukic.

We would also like to highlight the *Festival de Música Contemporània d'Alacant*, held between the 18th and the 25th of September, during which works by Halfter, Luís de Pablo and Xavier Darias (with his composition E.A.J.-12) debuted.

SEASONS DURING THE YEAR

For the 94-95 season of the *Orquestra Simfònica de Barcelona i Nacional de Catalunya* we would like to emphasize in a very special way the concerts held commemorating the centennial of the birth of Eduard Toldrà. We are referring to the 24th, 25th and 26th of March of 1995, at which time, with *l'Orfeo Català* and directed by Salvador Mas, *Camperola i Sol eixent* from the symphonic poem *Empúries* and Beethoven's 9th Symphony were interpreted. On the 12th, 13th and 14th of May of 1995, under the the direction of Franz-Paul Decker, Toldrà's opera *El giravolt de maig* was interpreted in concert version with soloists Rosa Maria Conesa, Anna Ricci, Dalmau González, Josep Ruiz and Enric Serra. It was a good homage to Toldrà since, of all the times it has been interpreted, it has not always been done with the rigor and conviction of Franz-Paul Decker, in spite of his lack of sense of "Mediterraneanness" observed by some of the critics, not quite in harmony with their own reading of the work.

Concerning the season of *Palaucent* concerts we must point out that which took place on the 22nd of December of 1994, in which the *Joven Orquesta Nacional de España* (JONDE), the Chamber Chorus of the *Palau de la Música Catalana* and the soloists Rosa Manion, Nell Archer, and Simon Estes, conducted by Edmon Colomer, interpreted Haydn's *La Creació* in the *Palau de la Música Catalana*. It was one of the most eagerly anticipated programmes and one of the key concerts of the season. We must not forget, however, that also within this series, The King's Consort directed by Robert King interpreted Händel's *Ezio*.

Works by Händel were offered by The King's Consort on December 30th, 1994, at the *Palau de la Música Catalana* within the *Palaucent* concert series. And certainly we cannot conclude a review of this season without adding the concert offered on the 7th of April of 1995 by the *Camerata Academiua* of Salzburg, with pianist Johnathan Gilad, conducted by Sandor Gegh, interpreting works by Mozart and Beethoven.

We remembered the classics of the 20th century during the Euroconcert season, in which works by Stravinsky, Strauss and Schönberg were interpreted by the Chamber Orquestra of the *Teatre Lliure* conducted by Josep Pons at the *Palau* on the 24th of November.

Equally, in terms of the *Ibercamera* season we must mention the concert of March 8th, 1995, performed by the *Bayerischer Rundfunk Sinfonieorchester*, conducted by Lorin Maazel, with works by Beethoven and Strauss. This series closed their season with the Orquestra of the Festival of Budapest, directed by Georg Solti.

Regarding traditional Christmas season interpretations we would like to acknowledge the concert organized by the *Fundació La Caixa* at the *Palau de la Música Catalana* given by the old musical group *Les Arts Florissanats*, interpreting Händel's "The Messiah". The group provided a painstaking and very interesting version, a delight for lovers of old music.

The commemoration of the birth of Henry Purcell was celebrated with the *Barokorkest's Concerto 91* and the Chamber Chorus of the *Palau de la Música Catalana*, featuring the voices of Sheila Barnes, Suzanna Marks and Jennifer Lane. Nigel Rogers directed the performances for Purcell's "Ode to

Saint Cecilia" and "Dido and Aeneas." The instrumental part had a dubious outcome and the tenor/director offered an excessively rigid vocal interpretation. Nevertheless it was a fine homage to Purcell, especially on behalf of the Chamber Chorus of the *Palau*.

OPERA

Opera seems to be at an impasse since the burning of the Liceu, but by no means does this mean that opera is no longer alive in Barcelona. On March 9, 1995, *Norma* by Bellini was presented in concert version at the *Palau*, as well as Puccini's "Madame Butterfly" at the *Teatre Victòria*, directed by Brian Salesky. The capacity of the *Teatre Victòria* made obvious in all senses its ability to tackle operatic productions with powerful dignity while the Liceu rebuilds itself. Catherine Malfitano in the starring role gave an outstanding performance in all aspects, which Peter Dvorsky and Vicenç Sardinero also lived up to.

On April 6, Jaume Aragall and Vicenç Sardinero, along with pianist Amparo Garcia Cruells, offered a recital at the *Palau de la Música Catalana* with works by Puccini, Verdi, Donizetti, and Giordano, among others. The two are great figures of song, diverse in different registers and moments. Aragall proved to be an irregular performer, excessively dominated by the zeal of dramatism while Sardinero let himself be carried by technique, maintaining his equilibrium and uniformity throughout the concert.

We must not leave out the *XIII Festival d'Òpera* of Sabadell nor the VII Series of Opera in Catalunya, from which we emphasize the performance of *La Cenerentola* by Rossini in November of 1994.

In Valencia on the 8th of October of 1994 the opera season at the *Palau de la Música de València* started off with a concert of fragments. During the season *Norma*, from the season of Barcelona's Liceu, was offered. With this we must also highlight *Siegfried* with Siegfried Jerusalem, Sabine Hass and James Morris on the 6th of May, without leaving out the four representations that the young team called *Taller d'Òpera* presented of Donizetti's *Don Pasquale* between December and January.

Regarding the season of the *Teatre Principal de Mallorca* we should accentuate the performance of "MacBeth" with Joan Pons, directed by Romano Gandolfi.

SPRING-SUMMER SERIES

At the *Palau de la Música Catalana* on the 16th of June, the *Orquestra de la Suisse Romande* with the *Orfeó Català* performed. Soloists Àngela Maria Blasi and Andreas Schmidt, directed by Armin Jordan, interpreted *Un Rèquiem Alemany* by Brahms.

And within the *XVIII Festival de Música Antiga de Barcelona* we would like to highlight the May 11th concert performed at the *Església de Sant Felip*, with Neri Barthold Kuijken on flute and Gustav Leonhardt on harpsicord, interpreting compositions by Bach and Telemann, among others.

In Andorra the *Temporada de Música i Dansa d'Andorra la Vella* offered, among other performances, a concert by the Harlem Spiritual Ensemble. Additionally, on the 16th of April and the 6th of May of 1995, the prestigious group *I Musici* performed at the *Centre de congressos i exposicions* of Andorra la Vella.

JAUME CARBONELL I GUBERNA
Translated by Melissa Wallace

THEATRE

First half of 1995

The boom of the musical reigned during the first half of 1995 with four great productions: to begin, *Cegada de amor*, which obtained an uninterrupted permanence on the stage of the Tivoli until June and with which the company called La Cubana celebrated its 15th anniversary. Next we had *Germans de sang* at the Condal, with text and music by Willy Russell and Ricard Reguant directing—a success at the Phoenix in London as well as at Broadway's Music Box and which, to some extent, was received as a forward step in the maturity of the genre for its acting and aesthetic conception; and, with special mention, *T'odio, amor meu*, by Dagoll Dagom at the Victòria and *Sweeney Todd* at the Poliorama. Thus, with the intention of producing musicals without the necessity of importing them from abroad, Dagoll Dagom presented *T'odio, amor meu*, with script by Joan-Lluís Bozzo (who also directed), and Anna-Rosa Cisquella and Miquel Periel. The production was based on the narratives of New Yorker Dorothy Parker and featured songs from the master of the Broadway musical, Cole Porter. The Dagoll Dagom company, specializing in musical theater and pioneer in the incorporation of the genre, returned to the formula which provided them with hits such as the musical *Glups!*, featuring a series of text and songs, with an aesthetics characterized by glamour. In this sense, notwithstanding the excellent bill of the musical, critics warned of a certain imaginative fatigue, a lack of creative nerve which turned the show into something of a reiteration. It was nonetheless apt for the wide public sector to which it was addressed, although it presented a rather weak, yielding and colorless Dorothy Parker—a discredit to the caustic Parker and a defamation of Dagoll Dagom's creative evolution. On the other hand, the greatest success of the season was a musical thriller: *Sweeney Todd, el barber diabòlic del carrer Fleet* by Stephen Sondheim, with libretto by Hugh Wheeler following the adaptation of Christopher Bond. Mario Gas directed. *Sweeney Todd* was, symptomatically, one of the *coups de fortune* of the *Centre Dramàtic de la Generalitat de Catalunya* (CDGC), a production which responded to the satisfied intent of to increase the spectrum of theater-goers. In fact, it was the second musical of the CDGC, after *L'òpera dels tres rals de Brecht* (one of the emblematic shows of the 1980's), and the second piece by Sondheim incorporated into Catalan theater (remember *Casem-nos una mica*, at the Villarroel Theater during the 1991-1993 season). All in all, the

debut of *Sweeney Todd* at the Poliorama represented, according to the recognition of the critics, the first complete musical in the history of Catalan theater, with a quality comparable to that of the most prestigious musicals from London or North America, giving a glimpse of a brilliant future for musical theater in Barcelona. Alongside this euphoria for the genre of musicals, endorsed also by a list growing ever more impressive in terms of aesthetics and contents, there were more discreet cases, such as *Picadillo i Canelons* by Francesc Lucchetti, directed by Lourdes Barba. The performance was staged at the SAT and, unexpectedly, even with all the structural problems inherent to the proposal, it became one of the first theatrical experiences in which Catalan rock and theater went tandem with the goal of capturing a young audience.

Additionally, the **Centre Dramàtic** offered four dramaturgical proposals taken from texts not specifically theatrical in nature, in this case in the Teatre Romea: 1) *Una geografia estilogràfica*, written and directed by Xavier Albertí and based on a selection of journalistic articles published by Sagarra in the magazine *Mirador* and later edited in the volume *L'aperitiu* (1937), in addition to the bringing to the stage of the poem "El corb", a model show which brought to a close the activities organized by the CDGC, motivated by the centennial of the birth of the dramatist. It was proved that Sagarra could still surprise. 2) *El llibre de les bèsties* by Ramon Llull, stage adaptation and interpretation by *Els Comediants*. The critics labeled the show a childrens' story, a sort of cardboard zoo in the style of the "Cavall fort", seemingly more in the line of the Teatre Regina (which specializes in shows for children) and which, in any case, made evident the difficulties the *Comediants* face with the word of a classic author and with closed spaces. On the other hand, with this show the CDGC participated in the *Convenció Teatral Europea a Luxemburg*; 3) *Les paraules de l'ànima*, a suggestive hodge-podge produced also under the writing and direction of Xavier Albertí, with medieval, renaissance and contemporary texts revolving around the "Cant de Ramon," "Lo desconhort," and the *Llibre d'Amic e Amat* by Ramon Llull. 4) Also we have *La Llavor dels somnis*, with stage and musical direction by Xavier Albertí; a small format show based on poems by Narcís Comadira. And finally, one of the riskiest projects of the season for the CDGC and a strong candidate in its search for the discovery of new authors: *L'hora dels adéus*, which closes the trilogy with *Neva* and *La vida perdurable* by Narcís Comadira, directed by Joan Ollé. Thus, the **Centre Dramàtic's** first season, with two theaters under its baton, finished with a noteworthy balance between quality and compensation of the offerings: an international *Sweeney Todd* at the Poliorama and the native *L'hora dels adéus*, from Romea.

As for the **Teatre Lliure**, this season they presented Samuel Beckett's *Final de partida*, performed by the Argentinian guest company of Alfredo Alcón. It was an excellent show with which the Lliure was able to fill in a blank in their programming, since they had only programmed in one sole work by Beckett in the past: the monologue *Oh, els bons dies* (we must remember along with everything else *L'últim vals* at the Tantarantana and *L'última cinta de Krapp* at the SAT in 1993). The season was closed with Joseph Kesselring's *Arsenic i puntes de coixí*, in a version by Guillem-Jordi and featuring Anna Lizaran's directing debut. With this show, fun for all audiences and ideal for attracting new theater-goers, the Lliure celebrated its 50th produc-

tion—a bit on the edge of its usual artistic course and thus, with all the imagination, originality and creative force which is the Lliure's stamp of authenticity. Also, the exposition entitled *Fabià Puigserver, scénographe*, organized by the *Unió de Teatres d'Europa* and co-produced by the Lliure, showed a wide selection of the production and scenographic evolution of the most charismatic founder of Gràcia's historical theater at the *Centre Georges Pompidou de París* (from the 9th of May to the 4th of September).

The *Mercat de les Flors* completed their season's programming with *Les escorxadors* by the British author Sarah Daniels, directed by Ramon Simó, and *Desgustació*, version and script by Josep M. Fonalleras. The show was directed by Quim Masó and performed by Girona's Talleret de Salt group. This theatrical menu was seasoned with gastronomic texts by Soldevila, Ronsard, Pérec, Daudet, Sade, Hugo, Cocteau, Prou, Prévert, Comadira and Fonalleras. Regarding guest companies, Salvador Távora of La Cuadra de Sevilla established a bridge of dialogue between the Catalan and Andalusian cultures by means of his most characteristic signs of identity. With *Identidades*, José Luis Gómez of the newborn Teatro de la Abadía directed the splendid *Retablo de la lujúria, la avaricia y la muerte* by Ramón María del Valle-Inclán. And finally, the English company of the Théâtre de Complicité closed the season with "The Three Lives of Lucie Cabrol," from a text by John Berger, directed and interpreted by Simon McBurney. This was one of the biggest hits of the season in London, consecrating the group as one of the most powerful, creative and renovating companies (*ex aequo* with Cheek by Jowl) on the British scene. We must hope that the *Mercat* allows at least one annual visit from Cheek by Jowl, the Théâtre de Complicité, the Théâtre des Treize Vents de Nîmet, and the Chamaille de Nantes, etc., so that Catalan theater can continue its ascending processes of learning, growth and improvement. Furthermore, in June, the *Mercat* and the Palau de l'Agricultura welcomed the *XII Marató de l'Espectacle*, the objective of which consisted in making possible the access to a stage with stable programming for a series of companies, debutantes and recent professionals, in order to diffuse their productions (theater, music, dance, circus, cabaret, poetry, variety shows, video, cinema, and the plastic arts).

Alternative and small-format theaters opted for, in general, experimental proposals such as shows stemming from a plurality of dramatic or narrative texts, for the incorporation of foreign or Catalan authors (whether unknown or in the process of consolidation) and, also, for uni-personal works. In this way, among other projects, we will note the following: The *Malic* offered its "Hamlet," with a version by Xavier Albertí, author and director, based on the text by Jules Laforgue: *Hamlet o l'amor difícil*, by Lleida's Teatredetext company. The *Sala Beckett*, continuing its tendency of contributing to the incorporation of contemporary universal playwriting and the emergence of new values in Catalan scriptwriting, tempted us with *En la solitud dels camps de cotó* by French playwright Bernard-Marie Koltès, performed by the Companyia Teatre de la Deriva and directed by Jordi Mesalles. Also, in terms of Catalan playwriting, *No hi ha res com ser siamès!*, by author and director Raül Contel (debuted in Sitges in 1991) was put on once again, along with a "sleepers" by one of the most tenacious playwrights of the *noves fornades* ("new schools"), *Quan els paisatges de Cartier-Bresson*, the most well-roun-

ded work by the author-actor-director Josep Pere Peyró. Moreover, with the goal of spreading the work of new authors of dramatic literature, a *Cicle de Noves Autores (Veus de dona. Dramatúrgia Femenina Contemporània)* was organized, which assembled the bringing to the stage of works by Lluïsa Cunillé (*Foc, terra, aire i aigua*), Beth Escudé (*El destí de les violetes*) and Mercè Sàrries' *òpera prima*, (*Al tren*), in addition to the reading of numerous short works from all around the world. La Casona offered *L'altra vida*, taken from narrations by E. M. Forster, with adaptation, direction and interpretation by Òscar Molina. The Tantarantana offered us the gift of a true little gem, *Obsessions*, based on four fantastic narrations by Guy de Maupassant, directed by Pere Sagristà. They also offered us *Si non e vero...*, Mercedes Abad's second theatrical piece featuring a new montage by the Pretèrit Perfecte company, directed by Jordi Llop. Next we have *Crusifixió*, with texts by Manuel Vicent, J. V. Marqués, Virgilio Piñera, Tatxo Garmendia and Àngels Mastretta, and featuring interpretation, script and direction by Pepelú Guardiola. And a risky theatrical show reflecting social commitment, *Euskadi crema* by Aleix Puiggalí, performed by the Companyia Terminal Teatre and directed by the Basque Ima Ranedo. Ardenbrut brings to light, in revival, *Ha vingut un inspector* by J.B. Priestley, with translation and direction by Jaume Melendres for the Companyia La Dolce Vita. Additionally we found *Les cadíres* by Eugène Ionesco, directed by Manuel Bausa; *Sólo me pasa a mí*, featuring texts by the French author and actor Raymond Devos, directed by Jordi Puní and interpreted by Luciano Federico; *Sa història des senyor Sommer*, original by Patrick Süskind, directed by Xicu Masí and interpreted by Pep Tosar. The Teatres de l'Institut del Teatre de Barcelona presented *Estrelles en un cel de matinada* by Alexandre Galine, a Russian theatrical work about accusation, with script version and direction by Jaume Melendres; *Rondaies* by Antoni Maria Alcover, dialogs and script by Gabriel Galmès and Pere Fullana, directed by the aforementioned; and *Tanca els ulls y pensa un desig* from a new name in the Catalan theatrical panorama of Xavier Company, version by Anna Ullibarrí—a disquieting work which foretells the revelation of an author. The SAT, with notable economic difficulties and dependent upon institutional funding, showed *Miracles d'Aigua* by Claudia Méndez, translated and directed by Ferran Audi.

Private theaters, enwebbed in the dialectic between art and business, tried to assure themselves, due to obvious commercial interests, of the success of a wide-ranging public. This was carried out in such a way that alongside the flagrant cases such as the Tívoli (*Cegada de amor*), the Borràs (*La extraña pareja*), and the Victòria (*T'odio, amor meu*), the Villarroel offered *La lluna per a un bord* by Eugene O'Neill, directed by Gerardo Malla, which was presented in its Castillian version at the *Festival de Tardor de Madrid*. The grand revelation of 1994's *Festival de Sitges, Krampack*, by Jordi Sánchez, directed by Josep Maria Mestres, was a bittersweet comedy about friendship and feelings, conceived from a standpoint of humor and tenderness and which is, according to the critic Joan de Sagarra, a show which on Broadway or London's West End could last for years. Finally we have Aristophanes' *Lysistrata* in the Catalan version by Àngel Alonso, which with an Aristophanistic pretext tried to provoke laughter on behalf of the spectator. Teatreneu continued with their most modernized projects: the exciting *Opus Primum (Un conte de guerra)* directed

by Hadi Kurich, ex-director of the National Theater of Sarajevo—one of the best shows to be seen at the *Fira de Tàrraga* in 1994, which in the form of documentary/testimonial theater denounced the horrors of war; the controversial *Oleanna* by David Mamet, directed by Mercè Managuerra; and the comedy of errors *De què parlàvem?* by Alan Ayckbourn, directed by Tamzin Townsend.

In short, it was a season in which, aside from the strong presence of the musical, which dominated the theatrical panorama, we can identify a series of characteristics of the programming as a whole: 1) the profusion of scripts over non-theatrical texts (those which are journalistic, narrative or poetic in nature), among which the following stood out: **Xavier Albertí**, one of the most decisive explorers of the contemporary stage, (*Una geografia estilogràfica*, *Les paraules de l'ànima*, *La llavor dels somnis*, *Hamlet*) and **Pere Sagristà** (*Obsessions*, following the multi-voice formula of the *Petits contes misògins*, of *Homes*, or of *Totes culpables*); 2) the increase of uni-personal works, in either a comical, musical or dramatic line; 3) the outstanding reception, (sheltered in small formal theaters and more or less conditioned by the trends of the author or by the personal interests of the directors of the shows) of authors of universal contemporary playwrighting, including the North American **Joseph Otto Kesselring** (*Arsenic y puntes de coixí*), **Eugene O'Neill** (*La lluna per a un bord*) and **David Mamet** (*Oleanna*; remember the recent "American Buffalo," *Perversitat sexual a Chicago* from 1993, and *Variacions sobre l'ànec* in 1994, with which the reception of Mamet was consolidated); the British **Sarah Daniels** (*Les escorxadors*), **John Boynton Priestley** (*Ha vingut un inspector*; remember also *El temps i els Conway*) and **Alan Ayckbourn** (*De què parlàvem?* Recall *Amor a mitges* and *Bones festes* in 1994); French: **Bernard-Marie Koltès** (*En la solitud dels camps de cotó*; remember *Combat de negre i de gossos* in 1989, *Roberto Zucco* and *La nit just abans dels boscos* from 1993; (Koltès, with Mamet, is one of the authors with the most continuous popularity), **Raymond Devos** (*Sólo me pasa a mí*. We will recall *Tracti'm Devos* from 1994), **Eugène Ionesco** (*Les cadíres*; Remember 1993's *La cantant calba* and *La lliçó*); and Russian: **Alexandre Galine** (*Estrelles en un cel de matinada*); 3) the lesser presence of authors of Catalan dramatic literature: **Narcís Comadira** (*L'hora dels adéus*), **Jordi Sánchez** (*Krampack*), **Lluïsa Cunillé** (*Foc, terra, aire i aigua*), **Josep Pere Peyró** (*Quan els paisatges de Cartier-Bresson*), **Beth Escudé** (*El destí de les violetes*), **Aleix Puiggalí** (*Euskadi crema*; remember *Fosc de lluna* in Tàrraga in 1993), and especially, two unknown names: **Mercé Sàrries** (*Al tren*) and **Xavier Company** (*Tanca els ulls i pensa un disseny*); all of which, apart from Comadira and Sánchez, entrenched themselves in alternative or small format theaters. Now then: of the whole group, there are a few which clearly stand out among the creators of the *generació dels novíssims*: the prolific and highly recognized **Lluïsa Cunillé** (winner of the *Premi de la Crítica* for her splendid *Libració*), **Josep Pere Peyró** (*La parella és...*, *La trobada*, *Una pluja irlandesa*) and **Jordi Sánchez**. Finally, a question which masks a desire and a confirmation which conceals uneasiness. The question: will the young Catalan authors of the "new school" be able to bring their works to the stage? The confirmation: the number of spectators continued its rising tendency. It seems, then, that the range of shows being offered, the progressively more decisive opting for commerciality, the profusion of alternative theaters and small-format productions, the decisive incidence of the audience success

of La Cubana's *Cegada de amor* and Moran and Pera as *La pareja extraña*; these are just some of the factors which contributed to this increase in spectators. The new shows achieved some significant levels of success, among which we would like to mention, first of all, the musicals which demonstrated the public's fondness for this genre: *Todío, amor meu* by Dagoll Dagom at the Victòria, *Germans de sang* at the Condal and *Sweeney Todd* at the Poliorama; and, secondly, *El Mercader de Venècia* at the Poliorama and *E.R.* at the Lliure.

The centennial of the birth of Josep M. Sagarra, actually initiated in the previous season, presented, in short, the following events: in the first place, the presence of playwrights' works on Catalan stages (*L'Hostal de la Glòria*, *El cafè de la Marina*, *La corona d'espines*, *Els comediants*); and secondly, the bringing to the stage of various works of Shakespeare translated by Sagarra (*Les alegres casades de Windsor*, *Otel·lo*, *El mercader de Venècia*, or the version of *El barret de cascavells* which the Lliure presented at Milan's Teatro studio del Piccolo at the *II Festival de la Unió de Teatres d'Europa*). In third place, shows over the works of Sagarra (from the splendid poetic recital *Ovidi Montllor diu Sagarra* to a surprising *Una geografia estilogràfica*); and fourth, within the area of publications, the Centre Dramàtic published the monograph *Josep Maria de Sagarra. Home de teatre 1894-1994* (Barcelona: Departament de Cultura/CDGC, 1994) which includes studies by Enric Gallén and Miquel M. Gibert, articles by Sagarra over theater, a collection of assessments of the work of Sagarra, a chronology, a bibliography, and the publication of *La corona d'espines*, all in all illustrated with a considerable amount of graphic material. The publishing house Tres i Quatre presented the first volumes of the critical edition of the complete works of Sagarra and the Institut del Teatre initiated the project of the re-publication of Sagarra's Shakespearian translations within the Col·lecció Popular de Teatre Clàssic Universal. On the other hand, another anniversary, that of the 10 years since the death of Salvador Espriu, passed without glory, victim of a great silence. Only the perseverance of Ricard Salvat, at the head of the *Associació d'Investigació i Experimentació Teatral* (AIET), which had already presented Sagarra's *Els comediants*, was able to achieve that the university actors which make up the AIET were able to reconstruct the historic show *La pell de brau* and present it at the auditorium of the Universitat de Barcelona.

On the other hand, in the *País Valencià*, we have the series *Eduard Escalante: cent anys de teatre* (in Valencia, from February 15th to the 9th of April) motivated by the commemoration of the centennial of the death of Eduard Escalante. The idea was to revise the work of the Valencian writer of short comedies, revealing a different Escalante while at the same time presenting a panorama of the last 100 years of Valencian theater. The series, well received by both critics and the public, presented: the musical comedy *Als lladres* by Escalante, *De algún tiempo a esta parte* by Max Aub, *El virtuoso de Times Square* by Eduardo Quiles, *No n'eren deu?* by Martí Domínguez, *Zona zero* by F. Adrià, *El 'Petrolio'* by J. A. Gil Albors, *Centaures* by Manuel Molins, and *El verí del teatre* by Rodolf Sirera. The series was closed by one of the most representative pieces of playwrighting by Eduard Escalante, *Tres forasters de Madrid*, adapted by Josep Lluís and Rodolf Sirera and directed by Lluís García Berlanga. Worthy of esteem from the *País Valencià*, in spite of the scarce information regarding theatrical activity which reaches us from the

beautiful south, we must note the birth of the first company to open a theater with stable programming and which is responsible for the recuperation of cultural activity at the Teatre Micalet de València with *Nàpols milionària* by Eduardo de Filippo, directed by Joan Peris. Secondly, the inauguration of the Sala L'Horta de Castellar, headquarters of the company L'Horta Teatre, and finally, the extraordinary public success of the last seasons of the show *Imprebis* by the Teatre de l'Om company, directed by Santiago Sánchez. The performances were based on improvisation, and could be seen in Alacant, València, Barcelona and Elba (the Italian island on which the *Primer Festival Mundial d'Improvvisació* took place).

The 26th edition of the **Festival Sitges Teatre Internacional** (from the 2nd to the 11th of June), headed up by their director Joan Ollé, continued the path forged in past celebrations of the Festival: the application of an artistic criterion to the programming of shows, the incentive and aid offered to the production of works by contemporary Catalan authors, and the presentation of some quality international projects, within a small to medium format, which would normally be difficult to integrate into the programming of the more prestigious circuits. However, with the recognized necessity of a budget increase which would allow them to maintain themselves at the desired level, companies from Russia, Greece, Italy, Argentina, Denmark, Portugal, Romania, Hungary, France and Germany presented, in general, small or medium-sized shows (with limited stage preparations and few actors) with great diversity and qualitative heterogeneity. Among shows by foreign companies we must acknowledge: *El castillo del Holstebro* by Eugenio Barba and Julia Varley with the Danish company Odin Teatret; *Fedra*, by Marina Tsvetaeva, which was a personal success for the Russian actress Alla Demidova who heads up the Taganka Theatre de Moscou (in the previous edition they presented *Quartet*); *Az Állhatatos herceg (El príncipe constante)* by Calderón de la Barca, in Hungarian by the company Budapesti Kammaraszínház (*Teatre de Cambra de Budapest*), directed by József Rust in a revision of the mythical show by Grotowski; the controversial *Danistés (Creditors)* by August Strindberg, performed by the Greek company Ta Dromea and directed by Yuri Lyubimov; *Badarani*, in Romanian, by the company Teatrul Tineretului Piatra Neamt; *I rusteghi* by Carlo Goldoni, in the charge of the Romanian company Teatrul Tineretului Piatra Neamt, directed by Louise Danceanu; *Anna Capelli* by the Italian Annibale Ruccello, directed by Valter Malosti; *Der Löwenjäger (El caçador de lleons)* by Javier Tomeo, German version by the *Hamburg Schauspielhaus*, directed by Titus Selge; and *Compleanno* by the Italian Enzo Moscato. Finally, an authentic "sleeper" from the Festival: *Kalo*, by Maurice Durozier, by the Gypsy company *Les Voyageurs de la Nuit*, a show revolving around the world of Gypsies. And two small format successes: *Artaud, retrato feroz*, a monologue in two voices of the Argentinian actor, writer and pedagogue Jorge Gorosco; and *Os poetas da minha vida*, literary cabaret show by Portuguese Mário Viegas. Among other activities, the edition of 1995 included parallel series such as *Paraula d'Autor*, an international meeting for theater magazines, one for festival directors, one for stage designers, a series of theatrical videos and courses by the *Institut del Teatre* with *La Fura dels Baus* featuring Julia Varley, the director Eugenio Barba and the actor László Gálffy.

Within a context in which people are said to have to struggle to succeed, to complete a growing panorama, the companies tried, with voluntarism and imagination, to promote themselves and to accede to the theatrical circuits. Thus, the *Cicle de nous autors* opted for the bringing to the stage of the three young Catalan authors chosen by the organization of the STI in order to present them in co-production: *Una pluja irlandesa* by Josep Pere Peyró by the company ¡Pocol; *El destí de les violetes* by Beth Escudé with the company Què On; and *Repúbliques* by Lluís-Anton Baulenas, performed by the Grup Íntim de Teatre, directed by Rafael Duran. Now then, although the STI's support for extremely new Catalan playwrighting in its previous edition allowed the discovery of *Krampack* by Jordi Sànchez, a work which triumphed on the commercial Barcelona scene and of which it seems a film version will be produced, the 1995 edition really offered no surprises. *Repúbliques*, the first foreseen part of a trilogy dedicated to the Civil War, was very badly received by critics who blamed the rambling and artificial nature of the text, as well as deficiencies in acting and of the staging of the show in general. *El destí de les violetes*, a piece which followed a small format production even though it had a dozen actors, constituted the debut of a playwright who participated in the highly reputable playwrighting workshops of the Sala Beckett. On the other hand, *Una pluja irlandesa*, interpreted and directed by the same author, represented one further step in the tenacious evolution of Peyró, who little by little was able to insinuate himself into the group of the few Catalan authors to premiere on the stage with regularity. With similar goals, those of discovering and promoting the newest Catalan playwrights, the series *Paraula d'autor*, promoted by the *Societat General d'Autors i Editors*, presented for the 5th year in a row the reading of 5 works by different authors: *Sara i Simó* by Manuel Dueso, *Hurricanes* by Enric Nolla, *Mars de gespa* by Ignasi García, *La paraula interrompuda* by Joan Borrell, and *Combat* by Carles Batlle—readings which, though they may be only substitutes for entire performances of the works, stimulate the production of new texts as a necessary condition for the qualitative development of the current scene and, most of all, they serve to evaluate the formal and conceptual evolution of young and struggling authors. Be that as it may, once a certain reactivation of the Festival was achieved, the work of the institutions would be to strongly reinforce this point, in a way which would avoid the term "jove" being turned into a synonym for "precarious" or "lacking in quality". And last but not least, in the section dedicated to local creators, the STI also bet on the small format formula which obtained some remarkable successes: *Esquerdes*, a monologue written and interpreted by Àngels Aymar (her second dramatic text), directed by Alexandra Palau, and two shows of textual collage: *Em vec el bec* by Joan Castells and Francesc Albiol, who assumed the roles of director and actor respectively; and *Tant x tant Shakespeare*, directed by Penny Cherns for the Tant x Tant Teatre. All sifted together, a wish and a proposal: that the STI not lose their philosophy of being a competition of risk, research and "laboratory" where the new Catalan stage proposals "explode", for better or for worse, and that they may exhibit those already internationally recognized. And the proposal: that the framework offered by the STI be suitable for initiating acts of exchange between institutions and schools from all over, with the objective of promoting the sufficient circulation of the *nova dramatúrgia*.

Within the arena of **theatrical politics**, the new year started off with a bit of good news: on the 23rd of January the relevant public administrations finally signed, after a long odyssey, the agreement for the financing of the new Teatre Lliure at the Palau de l'Agricultura. With its new headquarters, the Lliure, a model of independent theater with a commitment to society, a private theater backed by public desire, resolved the problems of the steady growth which has made the historic theater of the Gràcia neighborhood simply too small. The expectations are that the new Lliure will raise the curtain during the 1998-1999 season. Moreover, as for Pasqual Maragall, mayor of Barcelona, the project of the new Lliure, in the configuration of which Fabià Puigserver was a key person, we got a glimpse of the concretion of the theater that the city so needs. Maragall's intention is that the Lliure, with Lluís Pasqual (director of the Odéon-Théâtre de l'Europe de Paris and member of the board of directors of the Lliure) at the head, will participate in the exploitation of the Mercat de les Flors in the joint direction of both theaters as long as construction of the new headquarters lasts, as preface to the future Ciutat del Teatre on Montjuïc. The Ciutat will consist of a theatrical macro-complex which, with Joan Maria Gual as the main artificer and, according to the initial project, overseer of, in addition to the halls of the Mercat de les Flors, the Teatre Grec and the Palau de l'Agricultura-Teatre Lliure, the future situating of the *Institut del Teatre*, a Center for Theatrical Investigation, a Center of Information and Documentation, a multi-room alternative theater, and a space for the services and complementary facilities of the industry of performance in general. The deep-seated intention is the creation of a great center of production and exhibition and, in the same way, a nucleus of agitation and diffusion of the world of performance. On the other hand, the collaboration of the Lliure and the Mercat de les Flors was defined, in the end, in an agreement signed between the *Fundació Teatre Lliure* and the *Àrea de Cultura*, by virtue of which the Lliure would participate in the programming of the Mercat up to the inauguration of the new Palau de l'Agricultura, in light of a possible unification of all the stages of Montjuïc in a single direction. All in all, those of the Lliure explicitly intend to maintain the trajectory defined by the Mercat which, according to Gual, consists overall in designating space A for the reception of foreign companies and special format shows, and space B for their own productions as well as co-productions of theater and dance, most of all those by Catalan groups and companies.

Geo-urbanistically, after much debate, two poles can be mapped out which curiously criss-cross each other and which situate two great public theatrical spaces: on the one hand, the Teatre Nacional de Catalunya (TNC), under construction at the axis of Glòries, to be lead by its brilliant first director-founder Josep Maria Flotats; and, on the other hand, the earlier mentioned Ciutat del Teatre a Montjuïc which would integrate the Mercat de les Flors (2 halls), the Palau de l'Agricultura (the new Lliure) and the Teatre Grec. One key date in the consolidation of both infrastructures: 1988. Now, despite the worries of economists regarding the public deficit generated by the projects of the Palau de l'Agricultura-Mercat de les Flors, the Liceu, the TNC, and the consequential working and maintenance costs, it seems that behind the confusion and entanglements of both proposals there are two different politico-cultural conceptions, not necessarily opposite in nature, which

do not necessarily eliminate the possibility of a global proposal which could save energy and effort in facing the immediate future, and which has favorable repercussions on Catalan theatrical activity as a whole. At the very least, it seems that institutional theaters, as public services, would have to implicate themselves in some rather congruent and transparent objectives, some programmatic expectations, and some long-term planning. In other words, they must be capable of bringing into harmony, on the one hand, the viability of the productions and their economic and socio-cultural profitability, and on the other, the definition of some innovative, creative and imaginative artistic and aesthetic criteria which, although not the surest bet in terms of commercial success, opt for riskier and higher quality projects.

In this sense, it currently appears that the public excessively determines and, for this reason, brings under scrutiny, the projects proposed by public institutions. As a consequence, an institutional theatrical policy becomes more urgent—one which articulates, with coherence and rigor, the presence of the universal tradition in general and the Catalan one in particular, of classical and contemporary authors, without forgetting the authors of the "new schools." Also, one aspect that continues to be revealing is that the configuration of a Catalan theatrical repertory is solely the responsibility of the *Centre Dramàtic*, that it is not assumed, rather, as a collective patrimony, and that it has become practically reduced to the revision of classics, taking advantage of the commemorations of the births and deaths of the playwright *de jour*. Secondly, the majority of contemporary Catalan authors entrench themselves in alternative or small format theaters and go, in the best of cases, from one experience to another without too many repercussions, left with a feeling of helplessness or of constant alienation. Third, public theaters fall into the pitfall caused by fear of box office failure and undervalue or lower their artistic vigor with this excuse, and as a consequence, they abstain from opting for the articulation and organization of innovative and creative theatrical initiatives. Fourth, Barcelona is presented by its institutions as an authentic theatrical market and thus, on the margin of the arguable fact that public culture can conceive of itself in terms of commercial criteria, quite on the contrary, the *décalage* between supply and demand is considerable (and maybe, for this reason, only a model which keeps in mind the necessity or the right of the citizens to accede to theatrical culture could actually be plausible); and fifth, that theater bills tend more and more toward genres, and only the youngest companies in the smallest halls take certain creative risks. Finally, alternative theaters seem to get the short end of the stick and, in some cases, have to threaten the very institutions from which they hope to receive funding with the possibility of closing down. It is frightening, definitely, that the theatrical effervescence of these last years does not occur as in other spheres of Catalan culture—a letdown of (un) foreseeable magnitude.

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Second half of 1994

Three ephemerides mark the preface of the beginning of the second theatrical semester of 1994 and the advance of the 94-95 season: the 25th celebration of the Sitges Teatre Internacional (from the 10th to the 19th of June), the Festival d'Estiu de Barcelona GREC '94 (from the 27th of June to the 31st of July) and the XIV Fira de Teatre al Carrer de Tàrraga (from the 9th to the 11th of September). In the first place, then, the Festival Internacional de Sitges. With the management of the *Institut del Teatre de Barcelona* and the artistic direction of Joan Ollé, the festival experienced a reawakening which has progressively alleviated the stormy mishaps the competition has dealt with throughout the history of their existence. And the public responded. This year the programming explicitly showed the intention of emphasizing the figure of the author, with the presence of great international productions as well as, or especially, contemporary Catalan authors. Thus, among the participating companies (Taganka, Attis, L'ensemble, Ingrid Caven, Budapesti Karamaraszínház...) the Teatre Taganka of Moscow with *Kpaptet* (*Quartet*) by Heiner Müller (directed by Theodoros Terzópoulos) and the Budapesti Kamaraszínház with *Edward II* by Christopher Marlowe, directed by Ruszt József, clearly stood out.

In terms of works by some of the Catalan playwrights of the "new school" promoted at the STI, it is worth it to mention *La trobada* by Josep Pere Peyró, in a memorable but uneven representation on the beach of Sitges; *El vals dels desconeguts* by Raimon Àvila; *El bagul* by Joan Carallé; *No hi ha res com ser siamès!* by Raül Contel; *Krampack* by Jordi Sànchez; and *Biografia* (winner of the *Premi Nacional Ignasi Iglésias*, 1993) by Francesc Pereira. All of these shows were put on again in Barcelona: during 1994, *El vals dels desconeguts* at the Teatre Adrià Gual; *Biografia* at La Cuina; *La trobada* at the Teatreneu; *El bagul* at the Adrià Gual, and later, in March of 1995, *Krampack* at the Villarroel and *No hi ha res com ser siamès!* at La Cuina. In a parallel way, the second cycle of STI's theatrical readings, known as "*Paraula d'autor*" gathered together, with the intention of revealing the authors' creations in a personal and direct way, and thus succedaneous to the performance—some very well-known playwrights: Lluïsa Cunillé (*Jòquer*), Josep Maria Benet i Jornet (*E.R.*), Joan Casas (*Nocturn corporal*), Josep Lluís and Rodolf Sirera (*La ciutat perduda*), Narcís Comadira (*L'hora dels adéus*), and Sergi Belbel (*Un moment abans de morir*). Still within the context of the Festival, we must remark upon, besides spaces of international encounter, those specialized courses which contributed to the enrichment (from a pedagogical standpoint) of the generic objectives of the competition: *Veu i cos en l'antic drama grec* by Theodoros Terzópoulos; *L'energia psicològica de l'actor* by Alla Demídova; *Creació coreogràfica per a actors i ballarins* by Ramon Oller, and *Esriptura dramàtica* by Sergi Belbel.

Definitely, the risk of the presentation of authors in evolution, alongside already consolidated proposals, and even though they were somewhat sheltered by well-known directors such as Pere Planella, Jordi Mesalles, Josep Maria Mestres and Teresa Vilardell, the results were somewhat unequal, with the feeling of taking the ostensible "long way around." A revelation of the cycle of "new authors" also took place: the urban comedy is to be noted among all the

comic quality and forcefulness, with *Krampack* by Jordi Sànchez. In general, however, the participation of Catalan authors, not only those performed (Peyró, Àvila, Cavallé, Contel, Sànchez, Pereira) but also those which were read (Benet, Casas, Sirera, Comadira, Belvel) insistently demand a normalized presence on the stage which permits the consolidation of their evolution, given that only on very few occasions (*Krampack*, *E.R.*, *L'hora dels adéus*) are they able to insert themselves into the normal programming. For this reason, they must symptomatically seek shelter in alternative spaces such as the *Adrià Gual* and *La Cuina* of the *Institut del Teatre*. Otherwise, if the competition, in spite of budget lags, were able to offer shows of the highest category, with recognition by both critics and the public as well as a relative consolidation for their internal redefinition, as well as for their international projection—only if directors achieve the complicity of the institutions involved financially—will they be able to assure the efficiency proposed. In other words, only in this way will they succeed in turning the festival into the great theatrical manifestation of the *Països Catalans* to be confirmed at the great European festivals.

In second place, the *Festival d'estiu de Barcelona GREC '94*: With a new organizational model which relies on the collaboration of private theatrical promoters and, thus, the incorporation of stage activity from almost all theaters in the city (except for the opportune exception of the two public theaters of the Generalitat), the Festival has achieved the presentation of wide and varied offerings and has increased the number of spectators in relation to its previous celebration. Among the most seen theatrical performances in this kind of supermarket of shows, the versions of works by William Shakespeare stand out. In fact, the vitality of the works of Shakespeare, which have been represented profusely all over the world and most of all in his own country (where during 1994, besides the stable companies which continually perform his plays, an unprecedented homage called "Everybody's Shakespeare" was celebrated), it appeared that an authentic Shakespearian madness was generated. A madness which, with the centennial of the birth of Josep Maria de Sagarra, affected the theatrical activity of the Grec and of the season as a whole. Also, such a presence of Shakespeare could possibly corroborate, in an indirect way, the dream of Sagarra. (With the translation of a majority of the works of Shakespeare and with the confirmation of the absence of universal Catalan classics, Sagarra recognized in fact the convenience of adopting him as the patron saint of Catalan theater in order to elevate taste and habits, not only of the professionals of the stage but also of the viewing public). To begin, the two Catalan versions: *Les alegres casades de Windsor*, with text by Josep Maria de Sagarra and directed by Carme Portacelli; and *Otel·lo*, a show by Mario Gas based on the translation, also of Sagarra, in the most emblematic space of the festival, the *Teatre Grec*. Also we enjoyed the excellent show by Declan Donnellan and Nick Ormerod, *Measure for Measure*, by the British company Cheek by Jowl. In this sense, the critics coincided in proposing *Measure for Measure*—Grec '94's best offer—as an example to follow, with the objective of aspiring to an international category which could compete with Avignon or Edinburgh and, in comparison, the same critics considered local productions, such as *Otel·lo* and *Les alegres casades de Windsor* to be rather weak intents to internationalize the Festival. Actually, why is it that in the commemorative minutes of Josep Maria de Sagarra's centennial, within the Grec's program-

ming, two of Sagarra's Shakespearian translations were performed but the same cannot be said for even one original work...?

Alongside the great productions (*Measure for Measure*, *Quotations from a Ruined City...*) and echoing the proliferation of small format theater, born in the conditions of the theatrical juncture of these last years, the Festival Grec '94 presented a significant sample. At the SAT, with a favorable reception by both critics and the public, a series of shows under the generic title of "*Els petits més grans*": *Dos tristes tigres* by José Sanchis Sinisterra; *Libración* by Lluís Cunillé; *Cabaret d'hule i sofregit* by Lluís-Anton Baulenas; *La Bernarda es calva*, by Metadones; *El joc de l'impudor*, by the company *La d'Hac*; *Tracti'm Devos*, by the company *La Mòmia* with texts by Raymond Devos; and *Diari d'una cambrera*, adaptation of the novel by Octave Mirabeau, by the company *Elan Teatre*, were grouped together. A good part of these shows had been performed before in small format Barcelona halls. In this way, the Teatre Tantarantana offered: *Pedra de tartera* by Maria Barbal and Joaquim Vilà i Folch; *La traviata* by Xavier Albertí; and *Totes culpables* by Martine Tartour with the Maternal Teatre company, directed by Pere Sagristà (along the same lines as *Petits contes misògins*). On the other hand, even though the new formula of the Grec '94 represents a first step towards the creation of a Barcelonian macrofestival, similar to that of Paris, two exclusions from their general programming are lamentable, within their meritorious effort to offer the globality of scenic Barcelona spaces. First, that of the Victòria, which proves that associationism has not been one of the most praiseworthy virtues of artistic means, despite the important effort which the creation of the Adetca (*Associació d'Empreses de Teatre de Catalunya*) represents. The objective of this organization is to channel the objectives, necessities and relations of the industry with public administration and with commercial offers—even though this association unites such dissimilar interests such as those of the large theaters and those which are alternative, and, most of all, those of the *I Festival de Teatre Gai i Lèsbic de Barcelona* (which offered *Estricta vigilància* by Jean Genet; *L'altra vida*, a show based on texts by the British writer E. M. Forster, and the musical *Un deu per cent ho som*, by Tom Wilson Weinberg).

And last but not least, the starting point of the theatrical season: the **XIV Fira de Teatre al Carrer de Tàrraga**. The Fira has established a platform within reach of the companies which wish to make themselves known and to introduce their shows into the Catalan, Spanish or European markets. We can speak of Catalan and European companies, since the inclusion in the Fira in the net of Euro-Bourse theatrical markets has allowed the presence of French, Belgian and North American companies... but Tàrraga also gathers together those shows which have been successfully performed in Barcelona and which try, from the platform offered by the Fira, to skip over the Spanish market and most of all, introduce themselves in the European circuits (for example: the success of *La Bernarda es calva* by the company Metadones, which was presented at the Malic, passed through Grec '94, arrived at Tàrraga and traveled, still further, to the Teatre Alfíl of Madrid and the to the Festival of Badajoz). Now then—the objectives of priority of its organizers are, on the one hand, the conception of the Fira as a market of hiring for groups and artists who have not yet consolidated their trajectories, and on the other, the will to turn the

city of Urgell into a *festa d'espectacle*, in which closed-space theaters and street performances (with the distinguished presence of companies in the *II Mostra Europea de Teatre al Carrer*) are combined and, in terms of the public, to assure the attendance of numerous programmers and spectators in general.

Among the great variety of shows presented at Tàrraga, in a high quality celebration, *Opus Primum: un conte de guerra* by Hadi Kurich (ex-director of the Centre Dramàtic of Sarajevo) clearly excelled. Performed by the Teatre de la Resistència company, integrated by actors from Bosnia and Castelló, their denouncement of the horrors of war strongly impacted the public. Two comical proposals are also worthy of mention: *Totes culpables*, by Martine Tartour, directed by Pere Sagristà, and the original idea, written and interpreted by Toni Albà, *L'ombra*, directed by Jordi Puntí. More secondarily, we can add the following large format shows: *Nit i dia*, by Carles Alberola and Ferran Torrent (by the Valencian company L'Horta Teatre) and *Scapí* by Molière, show by Santiago Sans (Xalà Teatre company). On the other hand, we have the following small format shows: *La Bernarda es calva*, the Metadones company's big hit from the past season; *Si non è vero...* by Mercedes Abad, with the company Pretèrit Perfecte; *Diari d'una cambrera*, by the Elan Teatre; *El joc de l'impudor*, based on texts by Hervé Guibert, by the La D'Hac company; *Criminals notables*, by the Companyia de Bolos; and finally, the recuperation of two fresh, fun, and light-hearted shows: *Cabaret d'hule i sofregit*, by Lluís-Anton Baulenas and *Èstress d'amor*, by Esther Formosa.

The 1994-1995 theatrical season began with three Shakespeares on the playbill, in versions by Josep Maria de Sagarra: the reshowing of *Otel·lo* at the Mercat de les Flors, *Les alegres casades de Windsor* at the Jovenut, and the debut of *El mercader de Venècia* at the Poliorama. And still, motivated by the validity of the celebration of the centennial of the birth of Sagarra, the Romea brought to the stage an original work by the Catalan playwright: *La corona d'espines*. The results: a polemical *Otel·lo*, a version of *Les alegres casades de Windsor* that the son of the translator would not recognize as that of his father and which branded the Shakespearian rhetoric with notable discredit, and two successes: one for the Romea, *La corona d'espines*, with a risky and successful bringing to the stage of Ariel García Valdés; and another for the Poliorama, *El Mercader de Venècia*, representing the first Shakespeare for the director Sergi Belbel, a challenge which brought him favorable criticism. With the Shakespeare-Sagarra tandem, the unusual presence of four large format musicals stood out on Barcelona stages, to the delight of a massive public. These shows incorporated in the bill some of the most consolidated locales which represented the most evident proof of the success and the faithfulness of a huge audience for this genre—a fact which might have spurred some producers to undertake much more ambitious enterprises. In the first place, two versions of great Broadway or West End hits: *Germans de sang*, by Willy Russell, Catalan version by Albert Mas-Griera, directed by Ricard Reguant (Teatre Condal); and *Sweeney Todd* by Stephen Sondheim, directed by Mario Gas (Poliorama). In second place, the original production *T'odio, amor meu*, by Dagoll Dagom (Teatre Victòria), a dramatic piece over the narratives of the North American writer Dorothy Parker, with music by Cole Porter, Sondheim and Gershwin. And finally, an Argentinian macro musical based on the mythic *Dracula*, with libretto, lyrics and direction by Pepe Cibrián and

music by Àngel Mahler. The show turned out to be a fiasco, with good public success nonetheless. In reality, the presence of four large format musicals in Barcelona was a novelty since, even though for the last five years musical theatre had had a continuous presence on Barcelona playbills, the resurging of the genre was produced with medium format shows (except for Dagoll Dagom).

The beginning of the season was characterized, furthermore, by: 1) the predominance of productions based on foreign texts, most of all comedies and musicals, while Catalan playwrights these days struggle to no avail in order to assure themselves of a certain continuous presence and stability on the stage; 2) the tendency of shows in double version, in Catalan and Castilian, in order to make them more exportable to Hispanic lands, and especially, 3) the outstanding reception (mostly in small format theaters and conditioned more by the authors' styles) on the one hand, of six foreign creators incorporated into Catalan playwrighting: the Austro-Hungarian Ódon Von Horvath (*Contes dels boscos de Viena*, *Casimir i Carolina*, *Un fill del nostre temps*), the Polish Stanislaw Ignacy Witkiewicz (*El pop o la visió hyrkanesa del món*), the Dutch Ad de Bont (*Mirrad, un noi de Bòsnia*), the Welsh Sharman MacDonald (*Quan era petita...*), the English Steven Berkhoff (*El Nadal de Harry*), and the North American Darlene Craviotto (*Pizza Man*). On the other hand, we have two authors with a certain continuity: the Austrian Thomas Bernhard (*A la meta*; recall *El dinar* at the Sala Beckett in 1993) and above all, the North American David Mamet (*Variacions sobre l'ànec*; remember *American Buffalo* at Tàrraga and at the Mercat de les Flors, and *Perversitat sexual a Xicago* at the Teatre Adrià Gual in 1993); and, in contrast, 4) the minimum active presence of Catalan dramatists, practically reduced to Josep Maria Benet i Jornet (who as an exception debuted *E.R.* at the Lliure) and the "debutante" Xavier Berraondo (*Ell*, at the SAT), aside from revivals of works by Lluïsa Cunillé (who during 1994 presented *La Festa* at the Romea, *Libració* at the Sala Beckett and at the SAT, and *Jòquer* at Artenbrut), José Sanchis Sinisterra (during 1993 and 1994: *Dos tristes tigres* at the Malic and the SAT, *Benvingudes* at the Sala Beckett, *Els polls dels actors* at Tàrraga '93 and at the SAT in 1994, and *Misero próspero* and *Pervuertimiento* at the Beckett in 1994), Xavier Albertí (who, in 1993 presented *Un Otel·lo per a Carmelo Bene* in Tàrraga and Artenbrut and, in 1994, *Consagració de la innocència* at the SAT, and *La Traviata* in Sitges and Artenbrut) or Joan Cavallé (in 1994, *Senyors i senyores* at the Casona, *El Concurs* at the Romea, at the Fortuny de Reus and at Artenbrut, *El bagul* in Sitges and at the Adrià Gual) also definitely and preponderantly entrenched in the alternative "off."

The 1994-1995 season of the Centre Dramàtic de la Generalitat de Catalunya (CDGC) opened with a new era, one of the *coups de théâtre* of the year, which agglutinates the management of the Romea and the Poliorama, under the baton of Domènec Reixach, after the actor and director Josep Maria Flotats abandoned his company and the direction and management of the Teatre Poliorama. Flotats, in fact, remained on the stage of the Poliorama until June 19, the date of the last performance of *Cal dir-ho?* by Eugène Iabiche, a work which commemorates the tenth anniversary of the company leaving, unfortunately, the debut of Lluís-Anton Baulenas' *El pont de Brooklyn* still pending. All in all, a decade of programming at the Teatre Poliorama—the apple of the eye of the Generalitat's theatrical politics—which went from *Una*

jornada particular to *Cal dir-ho?* and which, without hindering the extraordinary merit and success of some of its shows, was based on an average of only two productions, or even one per season (up to a total of 18 productions) and, preferentially, of foreign authors, in such a way that the presence of Catalan dramatists was practically non-existent. Given the success of the Romea's programming, based on an ideological orientation much more congruent with what the budgets of a hypothetically national theater would be, it is understood then that the new joint programming of the Poliorama and the Romea, in the charge of the CDGC, would raise expectations which, already from the first, satisfactorily confirmed themselves: on one hand, the success of the world premiere of the show by Giorgio Strehler with the Piccolo Teatro di Milà, *L'isola degli schiavi*, by Pierre Marivaux at the Poliorama and, on the other, the absolute triumph of *La corona d'espines* at the Romea. Besides, the list of shows, abundant and of considerable quality, offered a total of eleven for the 94/95 season (5 for the Poliorama and 6 for the Romea), by virtue of which the Romea remained impeccably concentrated on their lineup of classic and contemporary Catalan authors (in search of a repertoire), and the Poliorama opened themselves up, despite the urgency of the programming, to a more universal repertoire and, in this way, favored an international projection of the Centre Dramàtic by means of the *Convenció Teatral Europa*. It was in this fashion that, along with the success of their own production of *El mercader de Venècia*, the Poliorama completed their programming until the end of the year with another invited company, the Moma Teatre, one of the most consolidated and prestigious of the *País Valencià*. The invited company first premiered *El cas Woycek* by Georg Büchner, adapted and directed by Carles Alfaro (a work which had participated in the 1993 *Fira de Teatre al carrer* as well as in the *Festival Internacional de Teatre de Florència Intercity* in September). Afterwards they presented *Borja-Borgia* by Manuel Vicent, directed by Carles Alfaro. Such an initiative could have been the launching point of future collaboration between companies from all over the *Països Catalans*...

As for the *Teatre Lliure*, during the 1994-1995 season they celebrated 18 years of history and their 50th production, with the Catalan adaptation of *Arsenic i puntes de coixí* by the North American Joseph Otto Kesselring—Anna Lizaran's first show as director. The season began, in fact, with the revival of one of the best theatrical proposals of the SAT's last season, the work entitled *Enemic de classe*, by the British Nigel Williams (adapted by Guillem-Jordi Graells) by the company Zitzània Teatre, made up of young actors and directed by Josep M. Mestres. Their first original production was *E.R.*, a passionate reflection upon the world of theater, written by Josep Maria Benet i Jornet, under the direction of Josep Montanyès. *E.R.* represents the third text to be premiered at the Lliure, turning Benet i Jornet into the most represented Catalan author in this theater. From among the groups of playwrights recuperated from the dismal grayness of the sixties, Benet i Jornet is one of the most decisive and constant authors of these last years (in which he has premiered *El manuscrit d'Ali Bei* in 1988, and *Ai, carai!* in 1989 at the Lliure, *Desig* in 1991 and *Fugaç* in 1994, at the Romea), after more than 30 years of theatrical activity begun with the premiere at the Romea of *Una vella, coneguda olor* (1964).

At the *Mercat de les Flors*, given the great public and critical success of *Measure for Measure*, the same British company, Cheek by Jowl, confirmed

their exceptional quality with *As you like It*, from which the public enjoyed an inevitable reference: *Al vostre gust*, one of Lluís Pasqual's best shows at the Lliure (1983-1984 season). All in all and following the line of their most avant-garde and multidisciplinary proposals, the Mercat offered quite a good season, despite the failure of *Acreeedores* by Strindberg, which was nonetheless compensated for by *M.T.M.*, one of the best projects of the Fura dels Baus—successfully received in Lisbon, Munich and Berlin—introducing important innovations such as the presence of a line of argument and of textual material which serve to analyze the manipulation of information from the powers that be. The Mercat also offered the rerelease of Mario Gas's *Otello*, and of the triumphant *Pourquoi pas?* by the humoristic trio Los Los...in addition, they began a new initiative: *La Revista del Mercat*, published quarterly—which represents a space for amplifying information about the shows being presented and inciting reflection and dialog between protagonists and public.

All in all, the theatrical avant-garde passed, in these moments, through the production and dynamism of alternative and small format theaters. With the beginning of the season the proposals were quite diverse, from the mere reshaping of certain works to the presentation of new foreign authors. But let us demonstrate this: the Teatre Malic opted for the revival of a sure bet, *La Bernarda es calva* by Metadones. The Sala Beckett presented, along their usual lines, *Mirrad, un noi de Bòsnia*, by the Dutch Ad de Bont, directed by Arthur Trias; *Pervertimiento* by José Sanchis Sinisterra, performed by the company Teatro de la Huella and directed by Mario Vedeoya (in April of 1988 the Teatro Fronterizo presented his representation of this piece, directed by Sergi Belbel); *Casimir i Carolina* by Ödon Von Horvath, translated by Adan Kovacsis and Feliu Formosa and directed by Calixto Bieito; and *El Nadal de Harry*, a monolog which incorporated Catalan dramaturgy through the translation of Salvador Oliva, written by one of the most represented authors in current English theater, Steven Berkoff, and directed by Ramon Simón. La Casona started off the season with *Woyzeck* by Georg Büchner, in the charge of the Companyia Ocasíó, directed by Anne Dennis. The Teatre Tantarantana opened, with success, their third stable season with a bittersweet text by David Mamet, *Variacions sobre l'ànec*, directed by Jorge Vera-Ocampo (who had already made his presence known in March at Terrassa's Sala Maria Plans); and *Un fill del nostre temps* by Ödon von Horvath, performed by Elan Teatre. Ardenbrut offered two productions "rehashed" from the series *Diàlegs del Centre Dramàtic*: *El Concurs*, by Joan Cavallé and *Jòquer* by Lluís Cunillé, directed by Pere Sagristà and Calixto Bieito respectively; and also, *Quan era petita...* by the Welsh Sharman MacDonald, directed by Tamzin Townsend; *Totes culpables*, by Martine Tartour, directed by Pere Sagristà with La Maternal and *La Traviata*, written and directed by Xavier Albertí. The Teatres de l'Institut de Barcelona presented the revival of *El bagul* by Joan Cavallé and performed by La Gàbia Teatre, directed by Teresa Vilardell at the Adrià Gual, and the premiere of *A la meta*, by the Austrian Thomas Bernhard in a splendid show by Xavier Albertí at La Cuina.

The peripheral and alternative SAT - Centre Urbà de les Arts i l'Espectacle de Sant Andreu, deserving of their own paragraph, and despite the fact that they continue to have budget difficulties, continues their line of shows characterized by their commitment to all that is contemporary, devoid of harshness and stridency: the first dramatic piece by Xavier Berraondo, *Ell*, by the

Peramoralart company; the frustrated reshewing of *La gavina* by Anton Txékhov, with Jaume Mallofe directing the version by Joan Oliver; the recuperation of two shows which played at the *Festival de Teatre Gai i Lèsbic: L'altra vida*, a monolog based on narratives by E.M. Forster, interpreted and directed by Óscar Molina, and *Un deu per cent ho som*, the mini-musical by Toni Wilson Weinberg, directed by Dani Sauló; the presentation of *El pop o la visió hyrkana del món* by the Polish Stanislaw Ignacy Witkiewicz, performed by the company Teatre Invisible and directed by Moisès Maicas—a work which adds to the so-called *operació Witkiewicz*, headed up by their translator Josep Maria de Sagarra i Àngel, whose goal it was to make the Polish author known in Catalonia; and finally, the North American *Pizza Man* by Darlene Craviotto, translated and directed by Josep Costa (with the Teatre Kaddish company).

The **Sala Beckett** also deserves honorable mention as melting pot of production and exhibition of shows by authors who are new to the stage or who encourage new forms of theater with their style dedicated to theatrical investigation. They can also boast of a programming which, despite having to sustain their economic situation on a veritable liferaft, assembles Catalan authors and works stemming from foreign playwrights. On the whole, alternative and small format theaters are a good complement (for their audience capacity, their diversity of genres, their selection of companies, the specificity of their productions) to the big, publically run theaters of the Generalitat (Romea, Poliorama), to those which are run by the city (Mercat de les Flors, Grec), as well as to those which are public (Lliure) and also the private theaters (Tívoli, Goya, Borràs, Villarroel, Victòria, Condal, Apolo, Regina, Teatrene, Arnau, Molino and Belle Époque). Thus, the tenth anniversary of the pioneering Teatre Malic (1984-1994), which was the starting point of success for shows such as *La Bernarda es calva*, *El joc de l'impudor* and *Dos tristes tigres*, coincided with the expansion of small format shows which consistently attract a wider audience and which were initially born of the initiative of small companies who have left the mark of their own personality in each place. Differently from conventional theaters and in contrast with a concept of theater based on spectacularity and misappropriation, the programming of these types of theaters is fundamentally characterized by the element of risk inherent to the projects, by the will to show works of research over theatrical language within the framework of greater intimacy and nearness between the actors and the spectators—a meeting place in which the simultaneousness of time and space of the actors and the audience generates a peculiar complicity. Some of these theaters have propelled the creation of a *Coordinadora Estatal de Sales Alternatives de Teatre* in order to contrast programming and to use their resources to the maximum. Unfortunately, besides the lack of repercussion in the media, they also suffer considerable economic difficulties which determine the dynamics between management and artistic creation and, as a consequence, their evolution in the immediate future.

In contrast, private medium or large format theaters struggle to capture a wide public and, in general opted for, deliberately or out of necessity, a commercially sure program which guaranteed high ticket sales; in this way, some theaters trusted in the projects from the previous season, those which attracted a substantial audience, and so various shows were reprogrammed or presented in different theaters than those where they were first premiered. Let us see: the Tívoli continued with the hit *Cegada de amor* by La Cubana and the

Borràs with *La extraña pareja*, by the Moran-Pera duo. The Villarroel replaced *Homes!*, a gloriously successful hit representing sure success for the female Companyia femenina T de Teatre—the same group which presented *Petits contes misògins*, directed by Sergi Belbel. The Victòria, with *T'odio, amor meu* by Dagoll Dagom, persisted within a highly defined profile of quality shows which are seen by a large audience. The Condal, offered the disastrous *Contes dels boscos de Viena* by Ödon Von Horvath, directed by Pep Munné; the superproduction of *Germans de Sang*, text and music by Willy Russell and directed by Ricard Reguant, a hit at the Phoenix of London and Broadway's Music box. The Teatreneu, reshewed *La mort i la donzela* by Ariel Dorfman, last season's improvisation show *Imprebis* and the adaptation of *El diari d'Anna Frank*, directed by Tamzin Townsend, one of the Teatreneu's best productions, with which they commemorated the 50th anniversary of the murder of Anne Frank and the end of the Second World War.

Within the orbit of Sagarra's centennial, the *Associació d'Investigació i Experimentació Teatral* (AIET) presented the playwright's original script of *Els Comediants* at the auditorium of the Universitat de Barcelona, directed by Pere Dausà. The objective of the AIET, linked to the senior professorship of Scenic Arts within the Universitat de Barcelona's Department of Art History and headed by Ricard Salvat, is the production and diffusion of performances and the fostering of the research and teaching of the scenic arts within the academic world. Their means of expression: the newborn magazine entitled "Assaig de Teatre" (num. 1, December, 1994)—single theme in nature and published once every semester, which seeks an approximation to the world of stage and scenery, from a theoretical reflection over the world of theater as a whole, as well as the revision of the different dramaturgical traditions and the debate surrounding the plurality of the contemporary manifestations of the performance world. Precisely, we must lament the disappearance of the journal of essays linked to the Sala Beckett, "Pausa" (1989 num. 19, March 1995) which left a considerable empty space in the sphere of publications specialized in theater—an area of scarce activity in which mere information predominates more than reflection or theoretical debate ("Butlletí del Teatre Lliure", "Escena", "Entreacte", "La revista del Mercat").

In terms of the public, attendance in Barcelona theaters registered a substantial increase in 1994, confirming the optimism of 1993, until finally surpassing the record number of the threshold figure of a million spectators. Various factors could offer an explanation: 1) the appearance of more than one highly successful and popular show which remained on the bill for a long time: most of all, *Cegada de amor* from La Cubana and *La extraña pareja* by the team of Paco Morán and Joan Pere, distantly trailed by *Cal dir-ho?*, *La corona d'espines*, *Homes!* (in fact, the only rotund success among contemporary Catalan authors—Josep Maria Benet i Jornet, Sergi Belbel, Francesc Pereira...), *Historietes* and *Les amistats perilloses*; 2) the noteworthy stylistic diversity offered, limited to theater of text, and the clear choice of the public in favor of popular shows, such as the dramatic proposals presented with attractive casts like *La corona d'espines* or *Les amistats perilloses*; 4) the public's consolidation of alternative theaters; 5) the initiative of private enterprise (Tivoli, Victòria, Borràs, Condal, Villarroel), situated in the difficult balance between institutional production and the private *strictu sensu*. However, if audience creation

was one of the objectives of the Catalan politicians and creators, the theater industry finds itself getting down to basics due to the lack of producers and the uncertainty of the expectations of the success or failure of the shows. In terms of this point, the main problem of the management teams of the private theaters continues to be their finances (often affected by delays or the arbitrary nature of institutional aid or, in some cases, the negation of such aid) and the resulting difficulty in carrying out stable programming which could lead to, in the worst of cases, the psychosis of the shutting down of the locales. And all in the international context of one of the most serious crises in the history of New York's Broadway, coping with creative and financial problems, with London's West End suffering similar symptoms, leading to the repetition of the repertoire which avoids the risk of enormous production costs...

Within the arena of theatrical politics, the initiative of Pasqual Maragall, Mayor of Barcelona, to turn over the management of the Mercat de les Flors to the Teatre Lliure until the company can move into their new headquarters at the Palau de l'Agricultura, is founded on a series of arguments justified by the critic Joan de Sagarra: 1) the convenience of reinforcing the image of the Lliure as a theater of the City according to the model of the Piccolo Teatro de Milano; 2) the necessity of the Lliure to find a second hall to pay off their shows; 3) the promise that Lluís Pasqual made to Pasqual Maragall, in the presence of Fabià Puigserver, to commit himself to the management of the Palau de l'Agricultura and the Mercat de les Flors once construction on the Lliure's new headquarters is completed; 4) the prestige of the Lliure, endorsed by their international relations, as a member of the *Unió de Teatres d'Europa*, which could reactivate the Mercat. In this sense, two of the milestones of the company of the Lliure during this season have been their tour through Spain with the Castilian version of *Les noces de Figaro*, which obtained resounding success at Madrid's Teatro de la Comedia, and the daring presentation of the work *El barret de cascavells*, by Luigi Pirandello and translated by Josep Maria de Sagarra, at the Teatro Studio del Piccolo in Milan within the *III Festival de la Unió de Teatres d'Europa*. Initially, the Lliure subordinated the proposal to the priority of the signing of the construction agreement of their new headquarters at the Palau de l'Agricultura (an agreement which was finally signed on the 23rd of January of 1995). With all of this, in the first place, the idea that the Lliure take over the Mercat had a precedent in the proposal of Albert Boadella, launched in 1990, to configure a great theatrical center in the zone of Montjuïc which would include the Mercat, the Palau de l'Agricultura and other spaces which would become a "veritable national theater of Catalonia," in contrast to the Teatre Nacional de Catalunya (TNC) projected for the Glòries area with Josep Maria Flotats as future director. In the second place, in fact, the city's offer went even further, since behind it there was the desire that the two halls of the Mercat, a third foreseen and the Palau de l'Agricultura, new headquarters of the Lliure, would form in the long term an ambitious "city of theater", with the underlying intention of situating Barcelona in the forefront of European stage production. When all is said and done then, the creation of this theatrical center on the mountain of Montjuïc, clearly of the City's inspiration, would be complemented by the project of the Teatre Nacional, which the Generalitat is carrying out at the hub of the Plaça de les Glòries. Notwithstanding, will a cardboard/stone wall come up betwe-

en these two projects such as that which was metaphorically built by the mischievous young people of the *Fura*? And, on the other hand, what will happen with the Poliorama after the opening of the TNC? Now: two *Palas* (that of the Teatre and that of the TNC) amidst a zone populated with hovels and shacks? This according to the indignant behind-the-scenes rumors...

In the moments in which it seems that theatrical euphoria begins to dwindle, it is evident that the Catalan theater system can rely on a good endowment of human resources in active service: first, **authors of theater text** (an authentic phenomenon which, within the context of the revindication of the figure of the writer of dramatic European literature, was produced around 1985 with diverse interests and aspirations); **actors** (which have built an unusual Catalan "star system", by virtue of which their presence on television marks indices of extraordinary popularity, as much for veteran actors—who hadn't achieved such levels even after years of working in theater—as for young and unknown actors—allowing them a trampoline to fame and prestige. However, although it is possible to influence audiences to want to see their idols in theatrical adventures, it can also provoke, on the other hand, the loss of stages' rigor; **companies and groups for theatrical creation**, which coincide, in general, in creating their own shows by means of work which is more or less collective in nature, and in constructing a particular form of stage language in a creative and open way: Els Joglars, (Albert Boadella), La Fura dels Baus (who premiered their last production, *M.T.M.* in Lisbon), Teatre Lliure, La Cubana (Jordi Milan), Talleret de Salt, Els Comediants (who began the 94-95 season with a new era in their theatrical history with the consolidation of three great lines of work: theater, the *Centre de Creació La Vinya*, and special projects—inaugurations, grand events, celebrations in a route which takes them to Venice, Singapore, etc.—), El Tricicle, Dagoll Dagom, (Joan Lluís Bozzo), Vol Ras, La Gàbia de Vic, Semola Teatre, Zotal, El Gat from Hospitalet... and new, more literary initiatives, born linked to the small format; **directors, stage designers, critics...** although still, unfortunately, a series of worrisome unknowns remain. What are the features that an apparently dynamic, consolidated and expanding theatrical panorama will acquire in the immediate future? How will the *décalage* between drive, creative freedom and the real possibilities of channeling them in a *praxi* determined by demand be overcome? Are the increase and consolidation of the presence of foreign companies in Catalan theaters valid options from the institutional point of view, or is it necessary to play the card of internationalization? Why is it that there is still no theatrical infrastructure which permits the decentralization and the circulation of shows all over the Països Catalans? More concretely, why is there such a significant disconnection between theatrical practices of Catalonia proper, the Valencian Community and the Balearic Islands?...

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VISUAL ARTS

The 1994-1995 season was marked by two events of great magnitude, corroborated as much by the quantity and quality of works exhibited as by the significant resonance they received by both critics and the public.

On of these was the show *Europa de Postguerra 1945-1965. Art després del diluvi*, organized by the *Fundació "la Caixa"* and co-produced with the Ministry of Education and Cultural Affairs of Austria, which coincides with the 50th anniversary of the end of the Second World War. Under this heading, three different expositions were assembled. Articulated in three general areas (painting and sculpture, architecture and design, photography), they occupied three of the head offices of the foundation. Globally, a wide-ranging vision of the creation of this time period was offered, a point of departure for many previous advancements. Thus, it reflected the change in sensibility that the various arts experienced once the war came to an end. The creations of the painters, sculptors, photographers, architects and designers in that moment were not stylistically uniform, and the various objects displayed were a testimony to this enriching diversity.

The other was the exposition entitled *El Noucentisme. Un projecte de modernitat* (Centre de Cultura Contemporània, Barcelona), which was framed within the revisionist tendency of those Catalan artistic periods carried out in the last years. The central idea was to detail what the elaboration of a global project of modernity was entailed by *noucentisme*. This provoked a heated debate over the nature of this political/cultural movement, since the message that the exposition intended to transmit was contradictory, most of all if we keep in mind that *noucentisme* was an anti-modern movement. The year 1906 was taken as a point of departure, continuing on to 1936 with the coming of civil war, showing the artistic production of the first third of the 20th century in Catalonia in an exhaustive and well selected way. Artists of the calibre of Josep Clarà, Salvador Dalí, Pau Gargallo, Manolo Hugué, Xavier Nogués, Joaquim Sunyer, Joaquim Torres Garcia, etc., were represented.

Within the ensemble of expositions centered on artists from past time periods, it is convenient to make note of *Giotto y el seu temps* (Saló del Tinell, Barcelona). It consisted of the presentation of photographic reproductions of the frescos of the brilliant Italian painter in Pàdua, and was complemented with diverse original paintings of the Italian "Trecento."

In addition, it was also possible to see *Cent anys de paisatgisme català. Centenari de la mort de Lluís Rigalt, Ramon Martí Alsina y Joaquim Vayreda*, a retrospective of Catalan landscapism of the 1800's, given that 1994 commemorated the centennial of the death of the three great masters of Catalan landscapism. Presented under a chronological criteria, it was organized into three sections; one for each painter.

To conclude with this block of expositions centered on non-contemporary art, we would like to point out *Tresors de l'art japonès: període Edo (1615-1868)* (Fundació Caixa de Catalunya, Barcelona). This display contained a suggestive selection of 88 pieces from the Fuji Museum of Tokyo. Among the pieces exhibited were masks, swords, folding screens, ink drawings, engravings, ceramics, lacquers and medicine boxes, as well as some truly spectacular suits of armor.

Among the presentations dedicated to contemporary art, it is worth it to add *Erwin Bechtold. Pintura-gràfica-integració* (Fundació Miró, Barcelona), which assembled a collection of 140 works, among them paintings, drawings, graphic arts and diverse documentation. Bechtold is a relevant figure of the new German avant-garde who forged new paths towards informalism. On the other hand, he is a painter who was very much connected to Catalonia, ever since he came into contact with the group *Dau al Set* in 1950.

Two other expositions centered on interesting aspects of the avant-garde were *Kandinski-Mondrian. Dos camins vers l'abstracció* (Fundació La Caixa) and *Picasso. Paisatges 1885-1914* (Picasso Museum, Barcelona).

In commemoration of the 50th anniversary of the death of the artists Piet Mondrian and Vassili Kandinski, Dutch and Russian respectively, a double show was organized. This exhibition sought to trace the resemblances as well as the fundamental differences in the beginnings of these two pioneers of abstract art. It was curious to verify the parallels in their careers, as at the end of the 19th century both of them leaned toward realism, while later, in the second decade of the 20th century, both broke with figuration in order to take the path towards abstraction. Mondrian opted for geometric forms inspired by cubism, while Kandinski leaned toward abstraction by means of a personal adaptation of fauvism.

The exposition dedicated to Picasso showed how landscapes, in spite of not being a predominant theme in his work, stimulated him towards the search for new forms of expression. During his academic formation in Malaga, La Coruña and Madrid, it became a frequent motif which would allow him to achieve supremacy in his craft. Later, in Barcelona and Paris, his art will acquire a new dimension. Finally, in Horta de Sant Joan i Gòsol, landscape becomes a primordial element.

Similar to the aforementioned, *Dalí: els anys joves (1918-1930)* (Palau Robert, Barcelona) was a collection dedicated to the work of youth, in this case, that of Salvador Dalí; an period until now very little known due to the express desire of the painter himself, who hid all that made reference to this time in his life. The exposition spanned from the drawings of his childhood up to the oil paintings and drawings of the end of the 20's and beginning of the 1930's, by this time fully surrealist. The great merit of the exhibition was to discover the *empordanès* artist from a new perspective, digging more deeply into the restlessness within him and his artistic evolution before arriving to his own forms of expression, those which we all identify with him today.

Similarly, we must acknowledge the exposition which allowed the public to view part of the collection of art acquired by the Generalitat of the deceased *galerista* Salvador Riera, with key works by Cuixart, Ponç and Tàpies. The *Col·lecció Riera* (Centre d'Art Santa Mònica) offered a vision of the productions of the 1940's in Catalonia through the taste and preferences of this collector, to whom homage was rendered along the way.

Without yet abandoning vanguard art, we must add the expo which Barcelona's Picasso Museum dedicated to Tatlin, a multi-faceted artist, pioneer of the constructivist movement and leader of Russian avant-garde art. Vladimir Tatlin (1885-1953) practiced painting, architecture, design and scenography. One of his most celebrated works is the project of the *Monument a la III Internacional*, also known as the Tower of Tatlin, which has unexpectedly turned into one of the symbols of art of the 20th century.

In conclusion of this section, we would like to make note of two exhibitions by the *Fundació Tàpies* which stood out for their experimental nature. First of all, *En l'esperit de Fluxus*, organized by the Walker Art Center of Minneapolis; a walk through the history and the development of Fluxus, which at the same time tried to respond to the question of the currentness and validity of this artistic current in the 90's. Secondly we have *Els límits del museu*, an interesting proposal whose principle objective was to question the validity of the very notion of "museum."

Outside of the fields of painting and sculpture we find some diverse expositions which clearly stand out. First of all we will mention *Arts Decoratives a Barcelona, col·leccions per a un museu* (Palau de la Virreina), which displayed the objects, aesthetics and fashions that have configured our surroundings in the last 150 years. Its purpose was double: on the one hand it was to show the evolution of the objects, and on the other, to reflect upon the diverse ways in which these objects have been displayed, from collectors' private studies to current museums. The more than 400 pieces selected come from, primarily, municipal museums. To a certain extent, a prefiguration of a future museum of decorative arts and design was also proposed. Secondly we have *Del rebost a la taula, cuina y menjar a la Barcelona gòtica* (Museum d'Història, Barcelona). What did the inhabitants of Barcelona eat 500 years ago? How did they obtain, prepare and conserve food? These are some of the questions to which the exposition meant to respond. The show dealt with the kitchen, the vessels used in pantries, the tables of homes, and food, which helped to expose the particularities of medieval dining in Barcelona during the 14th and 15th centuries. In third place, the *Mostra Cerdà. Urbs y territori* (Antiga Caserna Jaume I) proposed to do justice to the greatest Catalan urban planner, who was misunderstood by the contemporaries who detracted from and undervalued his work. Keeping in mind that a Barcelona of both before and after Ildefons Cerdà exists, the show, of a markedly divulging nature, illustrated concepts through use of texts, unpublished maps and a collection of scale models of works by this pioneer of urbanism.

Notwithstanding we cannot forget that a new edition of the *Primavera del Disseny*, which biannually organizes various events, expositions and conferences, took place this season under the theme of *El disseny entre la innovació y la tradició*. And as is also the custom, several photographic expositions took place. Among them we wish to especially highlight *Agència Magnum* (La Pedrera, Barcelona) and *Les dones fotògrafes a la República de Weimar (1919-1933)* (La Caixa, Barcelona).

In conclusion we would like to note the opening during this period of the *Museu Thermalia* in Caldes de Montbui, as well as the re-opening of Barcelona's *Museu Marítim*, with a new expository discourse. For their part, the *IVAM*, in continuing with their course of evolution, has organized a retrospective show featuring the work of Kurt Schwitters, as well as another over Donald Judd.

ANNA BUTÍ

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