

catalan contemporary etry

Sebastià Alzamora
Clara Ballart
Lluís Calvo
Antonina Canyelles
Gemma Casamajó i Solé
Enric Casasses
Marc Granell
Àngels Gregori
Antoni Marí
Anna Montero
Francesc Parcerisas
Perejaume
Susanna Rafart
Greta Sibling
Adrià Targa
Blanca Llum Vidal
Antoni Vidal Ferrando

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Preface

Catalonia has long been celebrated as a land of poets, with a vibrant poetic tradition that continues to thrive today.

Catalan poetry dates back to Ramon Llull (1232–1316), the figure after whom the institution takes its name—a philosopher, mystic, missionary, writer and poet who is widely regarded as the founder of the Catalan literary tradition. It flourished in the fifteenth century with poets such as Ausiàs March, while prose reached extraordinary heights with Joanot Martorell's *Tirant lo Blanc*.

The nineteenth century saw the rise of key figures of the Catalan *Renaixença*, such as Jacint Verdaguer and Joan Maragall, marking what is often considered the second golden age of Catalan poetry and laying the foundations for one of the most solid and enduring poetic traditions of our time. Names such as Salvat-Papasseit, Riba, Arderiu, Sagarra, Foix, Carner, Espriu, Marçal, Vinyoli and Ferrater have become integral to the landscape of world poetry.

With this legacy of universality, we present the second booklet of *Contemporary Catalan Poetry*, featuring a selection of poets and books with the aim of encouraging their translation and promoting them internationally. The publication brings together seventeen poets of different generations, styles and literary sensibilities, representing a wide range of voices and geographies. It includes both

emerging and more established poets, all of undeniable quality.

This is the second booklet in a series we intend to publish twice a year in three languages (English, French and German) with the goal of bringing contemporary Catalan poetry closer to international publishers, translators and readers.



Sebastià Alzamora

Sebastià Alzamora (Llucmajor, 1972) is a writer, publishing professional and member of the Institute for Catalan Studies. The author of seven poetry collections and twelve works of fiction, he has received several awards. His work has been translated into French, Italian, Spanish, English, Portuguese, Polish and Danish.

Augusta Cinema [Sala Augusta] takes its title from a historic cinema in central Palma, built over the former Francoist prison where Republican inmates awaited execution in inhuman conditions. This section pays tribute to the men and women who were victims of the fascist coup d'état that took place on the island of Mallorca in 1936.

Shifting from strictly historical memory to the intimate, *Mother Tongue* is a precise song of mourning for the author's mother. A *rivetera* (shoe stitcher) by trade, the maternal figure is taken not only as an emblem of personal lyricism but also as a symbol of a historic Mallorcan craft and of its degradation under the impact of mass tourism.



Augusta Cinema - Mother Tongue

Sala Augusta - Llengua materna

Proa, 2025

61 pages

[Selected works](#)

El Federal, Edicions 62, 2024.

Ràbia, Edicions 62, 2023.

Reis del món, Edicions 62, 2020.

[Selected translations](#)

English | *Blood Crime*, Soho Press, Inc, 2016.
Trans. Martha Tennent & Maruxa Relano.

French | *Memento mori*, Actes Sud, 2013. Trans. Serge Mestre.

Italian | *Miracolo a Maiorca*, Marcos y Marcos, 2011.
Trans. Glauco Felici.

Portuguese | *A pele e a princesa*, QuidNovi, 2006.
Trans. Maria João Teixeira Moreno.

[...]

*Mumare em va ensenyar a veure els àngels,
tot i que, sent rigorosos, no els vèiem.*

*La feina consistia a pressentir-los,
i segons com a evitar-los, perquè
com ens avisa Rilke, l'aprensiu,
els àngels són quasi sempre terribles.*

*Les marietes, les fèiem volar
a la terrassa, que tenia porxo
i guaitava als corrals.*

*Oh nit interminable
olor de floridura d'un vell cinema de poble
no et fas mai llum
nit eterna quan acabaràs
cortinatges carmesí
olor del vellut fred de la tapisseria
el feix de llum vertical esqueixa la negror
a dins hi ballen àcars espectres
cadàvers asseguts a les butaques de platea
assecant-se lentament convertint-se en pols
nit de noranta anys
[...]*

[...]

My mother taught me to see angels,
although, strictly speaking, we did not see them.
It was a matter of sensing their presence,
and, depending on the case, of avoiding them, because
as Rilke, the apprehensive, warns us,
angels are almost always terrible.
The ladybirds, we made them fly
on the terrace, which had a porch
and looked out over the pens.

Oh interminable night
smell of mildew from an old village cinema
you never turn to light
eternal night when will you end
crimson curtains
smell of the cold velvet of the upholstery
the vertical beam of light tears through the blackness
inside it mites spectres are dancing
corpses seated in the stalls
slowly drying out turning into dust
night of ninety years
[...]



Clara Ballart

Clara Ballart (Barcelona, 1995) is a poet and researcher. Winner of the 37th Miquel Martí i Pol Prize in 2022 for the poetry collection *Water Between Things* and of the 2024 Benet Riba Poetry Prize for *The Equal Light*, her literary work can be understood as a lyrical counterpart to her academic research, through which she is currently writing a doctoral thesis on the struggle against censorship in the 1970s.

Written in decasyllabic lines, *The Equal Light* [*La llum igual*] explores, across three sections, the city, the liminal spaces of urban centres and the plain as a luminous phenomenon. For Ballart, light becomes an equivalent of the poem, embodying a desire to escape. Yet the collection resists both escapism and any idealised notion of flight. Instead, it traces a gradual erosion of the self, leading to an acceptance of reality as it is, while revealing the complex inner workings of subjectivity.

[Selected works](#)

L'aigua entre les coses, Pagès Editors, 2022.



The Equal Light
La llum igual
Pagès Editors, 2025
75 pages

Navata

*A la paret de pedra hi ha un altar
de roca foradada, com un cor
obert completament, d'aquesta casa.
Que gran que se'ns ha fet quan hi hem deixat
uns trossos de records que no són nostres.
Que petit tanmateix quan hem volgut
deixar-hi en ple desordre*

el blat tan verd

*i entre espigues
roselles,*

*entre pètals
meravellosos éssers que brunzeixen.*

*Ens ha estat impossible venerar
el present com a ofrena: massa gros.
Entra el matí entre els vidres com el mar
si les onades lliures es trenquessin
per les parets vellíssimes de casa.
La poesia de l'aigua mai no cessa.
El present incendiat no ens cap enlloc.*

Navata

Along the wall sits a stone altar,
like a heart splayed wide open,
hewn into this house.
How large we thought it after laying there
morsels of memories that were not ours.
How small we thought it still when we wanted
to lay there a jumble of

unripened wheat

and betwixt its sheaves,
poppies,

and betwixt their petals,
marvellous creatures abuzz.

We were incapable of venerating
the present as an offering: too bulky.
The morning light filters in through the windows
like a sea whose waves break freely
against the ancientness of our home's walls.
The water's poetry never halts.
The blazing present, too large to be housed.



Lluís Calvo

Lluís Calvo (Saragossa, 1963) is a poet, writer and essayist. The author of around twenty poetry collections, some fifteen essays and five monographs in literary studies, his prolific body of work has been described by critics as a sustained reflection on language and nature, drawing on the collage technique established by the poet Joan Brossa, visual play and the principle of artistic diversity.

Stained Glasses [Vitralls] is a poetry collection that equates the mystery of life with the architectural element: just as a stained-glass window lets light pass through without revealing what lies beyond, mystery marks us without yielding its meaning. The poem thus becomes both the affirmation and the residue of a voice that, unaware of the origin and sense of what manifests within us, takes pleasure in skirting its edges.

[Selected works](#)

Cor pirinenc, Lleonard Muntaner Editor, 2022.

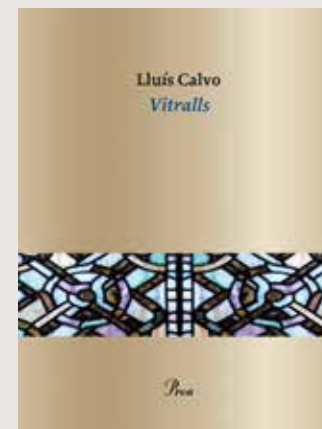
L'espai profund, Proa, 2020.

El meridià de París, Edicions Poncianes, 2016.

[Selected translations](#)

Spanish | *El meridiano de París*, Godot, 2021. Trans. Damià Alou.

Spanish | *Última oda a Barcelona*, La Garúa Libros, 2016. Trans. Agustín Calvo & Joan de la Vega.



Stained Glasses

Vitralls

Proa, 2025

110 pages

Granit

*L'amor és un incendi
que té forma de pedra.
Escolto el teu llenguatge
i estenc el mur,
l'esquerda de la roca,
l'orogènesi del cant.
Confluïm en l'abisme
que va del jo al tu,
i el dissolem.
El neptunisme,
el platonisme, el magma.
Mira el granit
que els antics
—allà, a la frontera
d'Etiòpia—
anomenaven altrament:
Sie nannten ihn Syenit,
deia Goethe,
el de Thule,
els tarongers i la goethita.*

*L'emoció és un verí,
la possessió un dimoni,
l'amor un terratrèmol.
L'òpal del cor,
la variscita dels somnis,
el rútil del desig.
La pedra
que hem de fondre
és el cos.
Enllà:
els túnels abandonats,
plens de vagonetes
oxidades
que un dia van fulgir.
Com diamants, les paraules.
Tu brilles lluny,
cristal·litzes en mi.*

Granite

Love is stone-shaped fire.
I listen to your language
and lengthen the wall,
the crack in the rock,
orogenesis of song.
We flow into the abyss
between you and I,
and dissolve it.
Neptunism,
Platonism, magma.
Look on the granite
the ancients
—there, bordering
Ethiopia—
called otherwise:
Sie nannten ihn Syenit,
said Goethe
of Thule,
orange trees and goethite.

Emotion is poison,
a demon come to possess,
love is the earth quaking.
The opal mined from the heart,
the variscite from dream
and the rutile from desire.
The stone
we must melt
is the body:
Beyond:
abandoned tunnels
full of carts,
all rusted,
yet once they did gleam.
Like diamonds, such are words.
You glisten from afar,
yet crystallise in me.

Antonina Canyelles



Antonina Canyelles (Palma, 1942) is a poet, writer and teacher of Catalan. Considered one of the most prominent and representative voices alive in Catalan-language poetry, her transgressive and irreverent style comes closer to punk than to lyricism; she has even described herself as poetry's "bullet-woman". Among other awards, she has received the Jaume Fuster Prize.

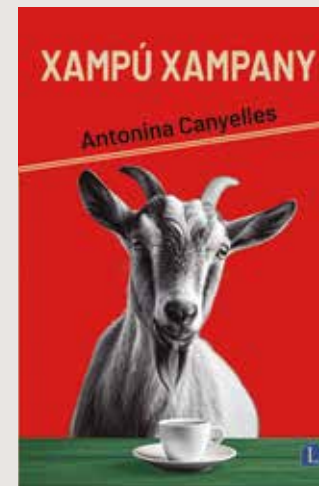
Champagne Shampoo [*Xampú Xampany*] is a book that, drawing on the softness of shampoo and the sharpness of champagne, hybridises an intimate vision of everyday life with a gaze turned toward the past in order to speak to the absurdity of contemporary society. Far from being merely an unbridled work of social critique, the lyrical minimalism Canyelles deploys in *Champagne Shampoo*, marked by a parodic and comic tone, embraces an ironic approach to the reality that surrounds us.

[Selected works](#)

Exercicis d'una mà insomne, Lapslàtzuli, 2021.

Tasta'm, Lapslàtzuli, 2011.

Piercing, Lleonard Muntaner Editor, 2005.



Champagne Shampoo

Xampú Xampany

Lapslàtzuli, 2025

178 pages

*La primera comunió
posà fi
a la meua
prehistòria individual.*

*Vaig deixar d'inventar-me
coves i de fer petar
pedres fogueres.*

*Vestida d'un blanc
immaculat, més aviat
disfressada, vaig veure
fugir espantades
totes les meves cabres.*

*Vaig omplir
el meu poalet
d'aigua de mar
i oh
no era blava*

*Potser va ser
el meu primer
misteri de dolor.*

The first holy communion
brought an end
to my
individual prehistory.

I left behind cave
invention and sparking
flint for fire.

Dressed in immaculate
white, or rather
dressed up, I saw
all my goats
flee in fear.

I filled
my little pail
with sea water
and oh
it was not blue

That may have been
my first
pain-filled mystery.

Gemma Casamajó i Solé

Gemma Casamajó i Solé (La Portella, 1974) is a poet and university professor. Shaped by the voices of writers such as Sylvia Plath, Antònia Vicens, Zoraida Burgos and Maggie O'Farrell, her work explores femininity, feminism, sisterhood and the writing of experience.

Like the Hidden Flower of a Cactus [*Com l'oculta flor d'un cactus*] is a book that, moving from the individual to the collective sphere, is devoted to the experience of motherhood. Written on the basis of interviews with twenty-one women, this poetry collection unfolds as a terrain through which Casamajó approaches, through lyrical inquiry and reflection, the lights and shadows of motherhood: its biological rawness, its sensations and emotions, its social dimension and the tensions of a subject who knows she holds the capacity to bring another into being.

[Selected works](#)

Domèstica maragda, Quaderns Crema, 2022.

Terra campa, Pagès Editors, 2014.



Like the Hidden Flower of a Cactus

Com l'oculta flor d'un cactus

Quaderns Crema, 2025

121 pages

Dret d'amarratge

*Aquesta habitud meua d'estar sola, a l'aigua;
sola dins una profunda quietud submarina
(la gruta blanca, la cambra pròpia, la fossa al mar),
deixa'm dir que creix quan de tu m'omple,
deixa'm dir que creix perquè amb tu acaba.
El meu melic girat com el nus del primer mariner
m'assenyala el final: ton dret d'amarratge.*

«Loquia rubra»

*¿D'on surt aquesta olor
de bram final que put
i és llot, rovell vermell,
amb gust de sang de gàbia
a doll quaranta dies?
¿De dins del mateix cos
que ha estat un bulb gegant
d'on has florit tu, perfumada tulipa?*

Mooring Rights

This habit of mine of being alone, in the water;
alone in a profound submarine tranquillity
(the white grotto, the room of one's own, the sea trench),
let me say how it grows when I fill myself with you,
let me say how it grows because it ends with you.
My tangled navel like the very first mariner's knot
points me towards the end: your mooring rights.

“Lochia Rubra”

Where does this smell,
redolent of the final roar that reeks,
oozes, rusts to red,
tastes of caged blood
and gushes forty days long, come from?
The same body
that was once a giant bulb
whence you flowered, perfumed tulip?



Enric Casasses

Enric Casasses (Barcelona, 1951) is one of the most multifaceted and prolific figures in Catalan literature. Far from being programmatic or premeditated, his work is grounded in the heterogeneity and eclecticism of a poet who uses his craft to engage in dialogue with his political, social and artistic present. Among the many awards he has received, the Catalan Letters Prize of Honour and the Lletra d'Or Prize stand out.

the cops will be run ragged [*la policia irà de bòlit*] is a book conceived, in the author's own words, from "the writings that emerged as a result of the master's degree in spontaneous popular insurrection symbolised by the first of October, 2017", the date on which Catalonia held a referendum on self-determination. Casasses addresses clandestinity, the repression inflicted by the Spanish government and, at the same time, the way in which this historical event has become canonical, in order to produce a history both of Catalonia and of his own poetic production. *the cops will be run ragged* is accompanied by illustrations by the Empordà-based artist Tura Sanglas (Ordis, 1992).

Selected works

A la raó, Edicions 62, 2024.

assagets, Edicions Poncianes, 2020.

El nus la flor, Editorial Barcino, 2018.

Selected translations

Ukrainian | *Фосфоресцентні канарки*, tov Kompaniya krok, 2013. Trans. Andriy Antonovskiy & Catalina Girona.

Spanish | *Canarios fosforescentes*, Ediciones Le Prosa, 2015. Trans. Orlando Guillén.

Spanish | *La cosa aquella*, Ediciones Arlequín & Conaculta-Fonca, 2005. Trans. Carlos Guzman & Marta Noguera.



the cops will be run ragged
la policia irà de bòlit

Documents Documenta, 2025
220 pages

*hi ha escriptors que presenten amb claredat coses que sentim confusament, i me'ls
estimo molt, i n'hi ha que diuen veritats que ningú no havia pensat, i encara me'ls
estimo més*

there are writers who present with clarity things we feel confusedly, and I love
them dearly, and there are those who tell truths no one had ever thought, and
I love them even more

*són “va com va” els camins de la història:
si els provençals tots s'han tornat francesos,
els catalans, de castellans, ni ho foren
ni se'n faran, per hòsties que ploguin*

they go as they go, the paths of history:
if the provençals have all become french,
the catalans, castilians, never were
nor shall they become so, no matter how hard they try to beat it into them



Marc Granell

Marc Granell (València, 1953) is a poet and translator. An active member of the cultural and literary effervescence of 1970s Valencia, he founded the journal *Cairell*, a starting point for emerging literary voices. Alongside a prolific body of poetry addressed to both adult and young readers, he has translated into Catalan authors such as Alberto Cavallari, Bertolt Brecht and Camillo Sbarbaro. He has been awarded more than ten prizes in recognition of his body of work and literary career.

Mastaba is a concise and intimate work that, with notable literary maturity, explores the central elements of the author's poetics: death, existence and social commitment. Almost aphoristic in tone, Granell's minimal verse draws as much on diction as on the silence between words, generating an evocative continuum akin to the haiku tradition.

[Selected works](#)

Arran de gel, Edicions Bromera, 2023.

Cel de fang, Edicions Bromera, 2020.

Oda als peus, Edicions Bromera, 2008.



Mastaba

Mastaba

Bromera, 2025

74 pages

La culpa

com un déu

sarnós

s'instal·la

en el record,

en el batec,

en l'esperança.

Fan mal les nits

que cauen

com un obús obès,

interminable,

com una allau

de vísceres podrides

i et trenquen

el son i els somnis

en mil cadàvers.

Guilt

like a scabious

god

it settles

in memory

in heartbeats

in hope.

Painful are the nights

that fall

like obese bombs,

never-ending,

like avalanches of

putrid innards

to shatter your

sleep and dreams

into a thousand cadavers.

Àngels Gregori

Àngels Gregori (Oliva, 1985) is a poet and cultural manager. A researcher in the field of literary geographies, she has curated some of the most significant poetry festivals in the Catalan-speaking territories, including the Oliva Poetry Festival, Barcelona Poesia and Lleida Poesia. She directs the Francisco Brines Foundation and is a member of the Valencian Academy of Language.

At once rooted in her native Oliva and in the streets of New York, *Jazz* is a poetry collection conceived as a jam session: free, improvised and shaped by the interplay between chance and technique in order to speak of love, travel and the return to one's origins. Described by critics as a "book of situation", a coming into awareness both of one's place and of the presence of the other, *Jazz*, in its spontaneity and precision, traces a cartography of spaces that functions both as a reservoir of memory and as a defining element of identity.

Selected works

Quan érem divendres, Meteora, 2013.

New York, Nabokov & bicicletes, Bromera, 2010.

Llibre de les Brandàlies, Edicions 62, 2007.

Selected translations

Spanish | *Deberíamos habernos quedado en casa*, Godall edicions, 2021. Trans. Neus Aguado.

Portuguese | *Jazz*, Editora Valera, forthcoming. Trans. Saturnino Valladares.

French | *Jazz*, Éditions Orbis Tertius, forthcoming. Trans. Núria Rodríguez Lázaro.



Jazz

Jazz

Proa, 2025

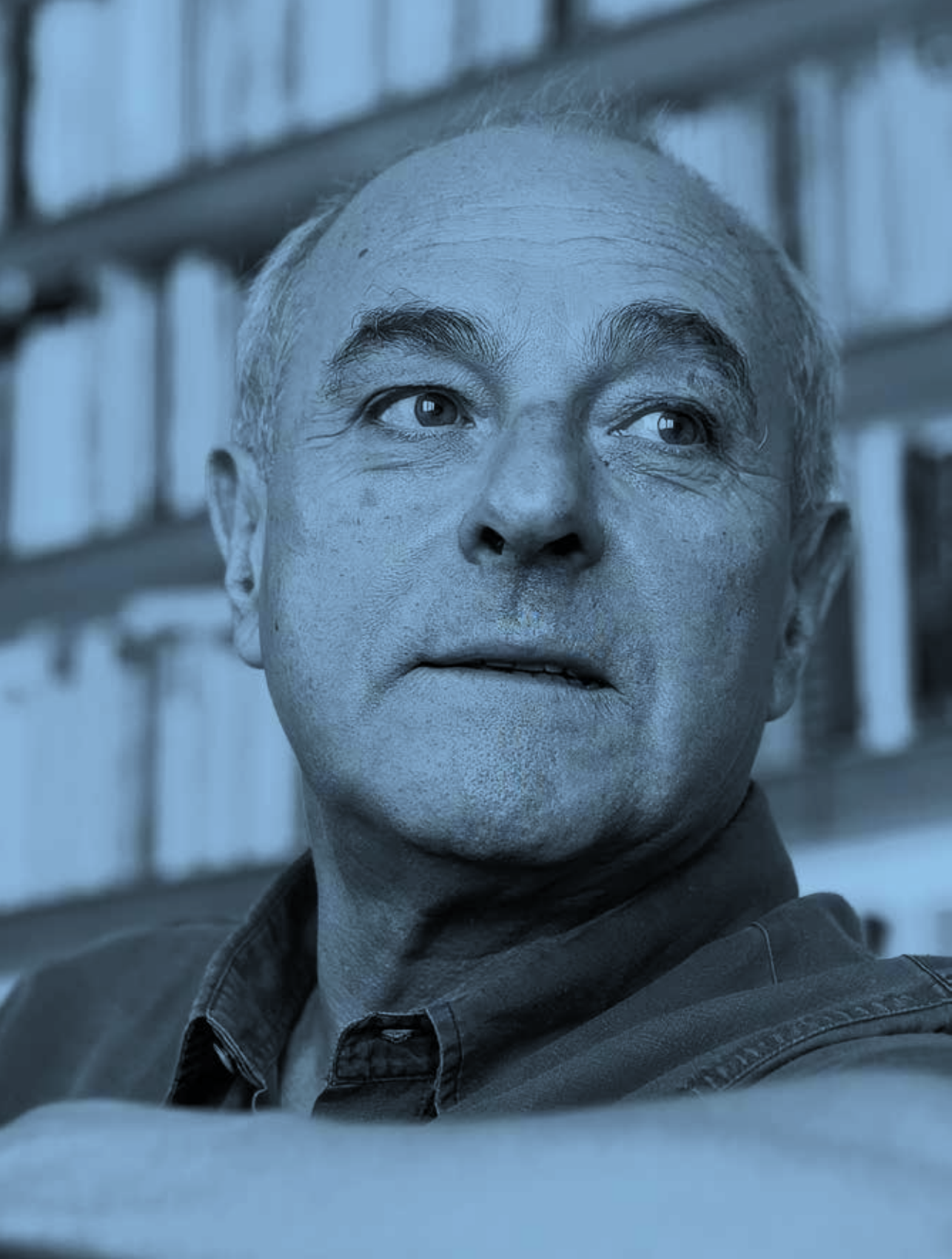
81 pages

Ficcions

*Devia ser un poble bonic per instal·lar-s'hi,
la teua infantesa.
Partitures d'ocells quiets als cables
de la línia elèctrica i una orquestra de silencis
a punt d'interpretar-se.
Créixer és apagar els llums de casa pensant
que t'hi veuràs a les fosques. I és entrebancar-se
i sospitar que algú ha canviat d'espai els mobles.
Cal que hi haja una estació en aquest paisatge.
I fer veure que des d'allí el teu besavi
se'n va anar per lluitar en una guerra.
Un diluvi universal, els teus plors adolescents.
Vas reconèixer Déu entre els banyistes.*

Fictions

It must have been such a pretty spot to settle down in,
that childhood of yours.
Birds perched on electric wires,
the score for an orchestra of silences
on the cusp of playing.
Growing up means turning off the lights at home thinking
you will be able to see in the dark. And it means stumbling
and suspecting somebody of rearranging all the furniture.
A station is missing from this picture.
You can feign a great-grandfather
of yours set off from there to fight in a war.
A universal deluge, your adolescent tears.
You recognised God within the crowd of bathers.



Antoni Marí

Antoni Marí (Eivissa, 1944 - Barcelona, 2026) was a poet, essayist, art critic and university professor. During his lifetime, he received some of the most prestigious Catalan literary awards, including the Catalan National Prize for Literature and the Serra d'Or Critics' Prize. His work explores, through the study of aesthetic ideas, themes such as identity, time and memory.

Four Sides [Quatre costats] offers a clear entry into Marí's universe: the memory of a family grandfather clock, the birthday of a deceased mother, the gradual decay of the family home and the reconciliation of nature and spirit. The book's quasi-narrative structure allows the reader to move through the four tempi Marí establishes (Lento, Adagio, Andante moderato and Largo grave). It is also Marí's way of weaving his voice into the echoes of poets such as Carles Riba, Hölderlin, T. S. Eliot and Beckett, unfolding a profound reflection on the nature of the lyric.

[Selected works](#)

El conflicte de les aparences, Galaxia Gutemberg, 2016.

Llibre d'absències, Tusquets Editores, 2012.

Han vingut uns amics, Tusquets Editores, 2010.

[Selected translations](#)

Dutch | *De wijsheid van een eiland*, Zirimiri Press, 2025.
Trans. Frans Oosterholt.

Hungarian | *A vincennes-i út*, Palimpszest, 2004.
Trans. Sashegyi Gábor.

French | *Le gobelet d'argent*, Éditions Jacqueline Chambon (Actes Sud), 1997. Trans. Jacqueline Chambon.



Four Sides
Quatre costats
LaBreu Edicions, 2025
67 pages

*Ets al fons del passadís on al migdia
les ombers fan sortir la foscor de la nit
deixant un traç de llum de pols que s'aixeca cap al sostre
i es desfà entre la foscor de les motlures polides pels anys
i per les fulles estantisses del magraner.
No fa molts anys que ets al fons del passadís,
amagat, sense soroll, sense anomenar les hores
que ara passen per altres racons de les cambres buides.*

*Cavall amarrat a les cadires i al prestatge dels llibres vells,
no pots sortir del racó desendreçat
que és el que ets des que et van portar aquí
i aquí et van deixar sense saber que algú et trauria
d'una solitud tan aspra.*

*Un déu immòbil és un déu assedegat
que ve de lluny i cerca l'aigua quieta,
la claredat i el fred, la densitat
i la transparència d'assadollar el desig.*

[...]

You stand at the end of the corridor where at midday
shadows bring out the darkness of night
leaving a trace of light that rises on dust to the ceiling
and disperses among the darkness of mouldings, polished by time,
and through the rotting leaves of the pomegranate tree.
You've only been at the end of the corridor a few years,
tucked away, silent, no longer marking the hours
that find their way now in other corners of empty rooms.

Horse tethered to chairs and to the shelf of old books,
you cannot come out of your corner looking down-at-heel,
which is how you've been since they brought you here,
and here they left you without knowing that someone would extract you
from such troubled solitude.

A static god is a parched god
coming from afar to seek still water,
clarity and the cold, density
and the transparency to satisfy desire.

[...]



Anna Montero

Anna Montero (Logroño, 1954) is a writer and translator. Based in the Valencian Community since childhood, she graduated in French Philology and has since translated authors such as Baudelaire, Maupassant and Jean Guéhenno. She is the author of ten poetry collections, which critics have described as marked by a voice that is “refined and suggestive, of a subtle tone and delicate atmosphere”, composed of “brief poems that speak of love and dreams, always with an existential dimension that reflects the anguish of a lack of meaning and the emptiness of the world”. Among the awards she has received are the Ausiàs March Prize and the Critics’ Prize.

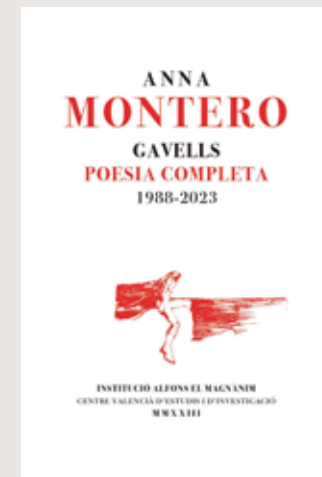
Sheaves [Gavells] is a volume published to bring together her complete works. Composed of seven previously published books and one unpublished collection, it places Montero within the tradition of women poets in Valencian literature, with a personal diction and a mature introspection. *Sheaves* seeks to trace a history of the desire to capture beauty alongside the terrible nature of life: a lyricism that sings of how wounds, pain and the memory of lost beauty shape the vital (and always inconclusive) meaning of poetic experience.

[Selected works](#)

Teranyines, Edicions 62, 2010.

El pes de la llum, Edicions 62, 2007.

Serenitat de cercles, Edicions 62, 2004.



Sheaves. Complete works.

Gavells. Obra completa

Institució Alfons el Magnànim,
2025

245 pages

*ciutat que creixes
entre les cendres:
recorda'm.
recorda que ens vam estimar
entre salnitre i ombres.
recorda la meua pell
de rèptil
que mudava la pell
a cada lluna.
recorda l'obsidiana tèrbola
del meu esguard.
ciutat que mors
entre els teus morts,
recorda'm.
recorda les meues mans
que encaçaven la nit
fins a l'alba.
recorda la sang
del nostre pacte de germanes
de sang.
ciutat que oblides entre les boires:
recorda'm.
recorda el meu pas
que convocava estels i mareas
sota les llambordes.
recorda el meu ressò de vent i d'arena
entre els teus murs.
ciutat que mors entre fantasmes:
recorda'm.*

city that grows
among the ashes:
remember me.
remember that we loved each other
among saltpetre and shadows.
remember my skin
of a reptile
that shed its skin
with every moon.
remember the murky obsidian
of my gaze.
city that dies
among your dead,
remember me.
remember my hands
that chased the night
until dawn.
remember the blood
of our pact
of blood sisters.
city that forgets among the mists:
remember me.
remember my step
that summoned stars and tides
beneath the paving stones.
remember my echo of wind and sand
among your walls.
city that dies among ghosts:
remember me.



Francesc Parcerisas

Francesc Parcerisas (Begues, 1944) is a poet, translator and literary critic. He has served as Professor of Translation at the Autonomous University of Barcelona and as Director and Dean of the Institution of Catalan Letters. Regarded as one of the authors who has made one of the most consistent contributions to modern Catalan poetry, he has published nearly thirty original titles across poetry, essays and diaries. He has received the Carles Riba Prize, the National Culture Prize and the Jaume Fuster Prize.

In *The Triumph of the Present* [*Triomf del present*], Francesc Parcerisas brings together a substantial part of his poetic work written over thirty-five years, from 1965 to 2000. Gathering both his most emblematic poems and rare or previously unpublished pieces, the book bears witness not only to his aesthetic and political formation but also to his emotional development: a writing close to Horace's *carpe diem*, shaped as a celebration of the ephemeral which, beyond the burdens of the past, explores the joy of living.

[Selected works](#)

La tardor em sobta, Quaderns Crema, 2022.

Un estiu, Quaderns Crema, 2018.

Seixanta-un poemes, Quaderns Crema, 2014.

[Selected translations](#)

English | *Still Life with Children*, Stephen F. Austin University Press, 2019. Trans. Cyrus Cassells.

Spanish | *Fuegos de octubre*, Ediciones Linteo, 2008. Trans. Ángel Paniagua Manzano.

French | *Feux d'octobre*, Écrits des Forges, 2005. Trans. François-Michel Durazzo.



The Triumph of the Present
Triomf del present
Quaderns Crema, 2024
526 pages

Retrat d'un poeta

*Xiula el vent, l'aigua s'ha glaçat
a les canonades, neva.*

*Fa hores que és fosc
i es formen caramells de gel
a les teulades.*

*Que n'és de bo tancar el llibre,
bufar la bugia que crema sobre la taula
i, a la claror de la llar de foc,
arraulir-se al llit, sense sorolls,
per no desvetllar el son d'aquest cos jove
que ja fa estona que descansa, pur.
Ara, colgat sota les flassades, tanca
els ulls i rememora aquest dia
no gaire diferent de tots els altres.*

*Frueix d'aquest petit moment de plaer
que tot s'ho val, abandonant la mà
sobre un pit que sospira, adormit,
la cara en la tofa flonja dels cabells.*

Serà així, la mort?

*¿Benvinguda com aquesta son que et pren,
dolcíssima, sense retrets ni greuges,
agraint només els dons incommensurables de la vida?*

*¿Serà així que, en el camí de la fosca,
anirem a l'encontre de la llum?*

Portrait of a Poet

The wind whistles, the water has frozen
in the pipes, it is snowing.

It has been dark for hours
and icicles are forming
on the roofs.

How good it is to close the book,
blow out the candle burning on the table
and, by the glow of the hearth,
curl up in bed, without a sound,
so as not to wake the sleep of this young body
that has long been resting, pure.

Now, buried beneath the blankets, it closes
his eyes and recalls this day,
not very different from all the others.

Enjoy this little moment of pleasure,
worth everything, letting your hand rest
on a breast that sighs, asleep,
the face in the soft mass of hair.

Will death be like this?

Welcomed like this sleep that takes you,
most sweetly, without reproach or grievance,
grateful only for the immeasurable gifts of life?

Will it be like this that, on the road into darkness,
we shall go to meet the light?



Perejaume

Perejaume (Sant Pol de Mar, 1957) is a writer, visual artist and set designer. His work, inspired by figures such as Hans Syberg, Bruno Latour, Àngel Valente, Joan Brossa and Josep Maria Jujol, is structured both around the creative act itself and the surplus reflections it generates. Recipient, among other distinctions, of the National Prize for Visual Arts of the Government of Catalonia and the National Prize for Plastic Arts awarded by Spain's Ministry of Culture, he is one of the most renowned and internationally visible artists in the contemporary Catalan cultural scene.

How can writing be practised as another cosmic force? How can one access a writing of matter (or shared with matter) that opens up new ground for our all-too-weary human creation? These are two of the central questions of *L'Escrita: The Written River [L'Escrita]*, a book that draws on the homonymy between the act of writing and a river that runs through the Catalan Pyrenees in order to give access to a poetic self that, in carrying out its artistic practice, merges and interweaves with a landscape that has not yet known human intervention.

[Selected works](#)

Treure una marededéu a ballar, Galàxia Gutenberg, 2018.

Pagèsiques, Edicions 62, 2011.

Obreda, Edicions 62, 2003.

[Selected translations](#)

Spanish | *Sacar a una virgen a bailar*, Galaxia Gutenberg, 2020.
Trans. Lucas Villavecchia.

Spanish | *El "Quizá" como público*, Tushita Edicions, 2021.
Trans. Orlando Guillén.

Spanish | *La obra y el miedo*, Galaxia Gutenberg, 2009.
Trans. Reis Sisternas Suris.



L'Escrita: The Written River
L'Escrita
L'Altra Editorial, 2025
320 pages

Situació de l'escriptura: terra inclinada cap al mar, amb les rieres que hi ragen quan plou. Com que el text s'hi assenta seguint el pendent del terreny, hi ha una brisa humida que corre tothora lletres amunt, sempre enlaire. Curiosament, la majoria de les lletres s'arraconen al fons dels vessants perquè els agrada més l'ombra i la saó que no pas la vista.

Situation of writing: land sloping down to the sea, with the streams that run through it when it rains. Since the text settles there in keeping with the slope of the ground, a damp breeze flows unceasingly upward through the letters, always aloft. Curiously, most of the letters gather at the foot of the slopes, preferring shade and fertile damp to sight.

*Fixeu-vos en les muntanyes de lluny com reben la blavor del cel i l'ofereixen.
Les qualitats que els arbres reben de la terra, tot i que un cop rebudes els són pròpies, només ho son mentre la terra els les enrama.
L'escriptura també es dona segons el que som capaços de rebre.*

Look at the mountains in the distance, how they take in the sky's blue and offer it back.
The qualities trees receive from the earth, although once received they become their own, are only truly so for as long as the earth lets them branch within them.
Writing, too, offers itself according to what we are capable of receiving.



Susanna Rafart

Susanna Rafart (Ripoll, 1962) is a writer, translator, literary critic and professor. Although her main production is poetry, Rafart has also cultivated fiction and essay, thus shaping a corpus of more than thirty titles. She has been translated into Bulgarian, Spanish, Italian and French. She has received awards such as the Miquel de Palol Poetry Prize and the Serra d'Or Critics' Prize for Poetry.

Counter-melody [Contracant] is a book which, composed of two dramatic dispositifs, invites the reader to journey through Purgatory and the underworld by way of the poetic voice. Oscillating between abstract reflection and the evocative potential of everyday life, the first poem (*The Woman and the Architect*) is a soliloquy of a mother awaiting the return of her son, woven from the five foundational elements of Le Corbusier's architecture.

Orpheus in Lesbos, the second poem, is a choral lament which, by bringing tradition and the present into dialogue, presents an Orpheus who, overwhelmed by the pain of the world, fails to sing his anger.

[Selected works](#)

D'una sola branca, Proa, 2021.

Beatriu o la frontera, LaBreu Edicions, 2019.

La fugida d'Urània, Comanegra, 2018.

[Selected translations](#)

Spanish | *De una sola rama*, Mantis Editores, 2005.
Trans. Rodolfo Häsler.

English | *Pastoral in B Minor*, Fum d'Estampa, 2024.
Trans. María Cristina Hall & Megan Berkobien.

Italian | *Pozzo di neve*, Crocetti, 2006. Trans. Francesco Ardolino.

Bulgarian | *Поезия*, New Zlatorog, 2005. Trans. Aoryana Tzoneva.



Counter-melody

Contracant

LaBreu Edicions, 2024

130 pages

La veu vessa clarianes sextinades en molts miralls trencats. L'Únic a perdre sotja en una solitud no consentida el vell camp i ell d'ell mateix s'allunya. Potser en un punt recorda camins i escales sense ponts, però ara veu com cauen, amb un frisar agònic, les fulles menys alçades, i un fred de temps antic l'enutja i el sotmet.

I arrenca amb quatre branques melodies que una memòria vaga determina. El Mig Nascut recorda la blanca pruïna de fruits colgats de llum, les rels sonores de merles i oriols entre savines i les urpes del bosc amenaçat. Amb la veu excava l'únic camí d'enyor.

El vespre és un hexàgon que gira contra el vent.

The voice spills sestinic clearings into many broken mirrors. The Only One to Lose keeps watch, in an unconsented solitude, over the old field, and draws away from himself. Perhaps, at some point, he remembers roads and stairways without bridges, but now he watches the lower leaves fall, in an agonising shiver, and a cold from ancient time vexes him and subdues him.

And with four branches he tears out melodies that a vague memory determines. The Half-Born remembers the white hoarfrost of fruits buried in light, the sonorous roots of blackbirds and orioles among junipers, and the claws of the threatened wood. With his voice he carves the only path of longing.

Evening is a hexagon turning against the wind.

Greta Sibling

Greta Sibling (Barcelona, 1995) is one of the newest voices in the Catalan literary scene.

As if Mother [*Ecografia*], her *opera prima*, was unanimously awarded the Amadeu Oller Prize. Her poems, translated into English by Marialena Carr, appear in *Poetry Northwest* (2025) and are forthcoming in *The Georgia Review* (2026).

As if Mother is the poetic trace left by a girl who, through poetic displacement, kills the maternal figure. Seeking to be at one the hand that caresses and the knife that disembowels, Sibling's verse follows the passage from the search for identity to sexual fusion with the other. By privileging the symbolic charge of mundane life, her work blends classical culture with the precise style of contemporary North American poetry.

Marialena Carr turned to translating from Catalan and Spanish in 2022 after half a lifetime as a research oceanographer. She is an alum of the 2024 alta Emerging Translator Program with Julia Sanches and was awarded an Honorable Mention in the inaugural Literary Translation Fellowship of the Queen Sofia Spanish Institute. Recent translations appear in *Modern Poetry in Translation*, *Poetry Northwest*, *New England Review*, and forthcoming in *The Georgia Review* and *The London Magazine*.



As if Mother
Ecografia
Galerada, 2024
62 pages

Fi-re-ta

*La mare té una llibreta de records.
«Menja maduixes del jardí» / «Em posa
les sabates» / «Camina enrere i riu»
«Què és això?» / Fireta / Diques fireta»
«Entén la mentida?» / Tinc caca /
diu / és veritat / i sap que no en té
i no s'atreveix a mirar-me als ulls.»*

*Aquell tou vaivé
de flassades de niu
molles i blanques.
Jo corro pels boscos i els camins
i tu ets tots els esbarzers
que m'esgarrapen.*

Toy-kitch-en

Mother writes in her keepsake book.
“She eats strawberries from the garden” / “She puts on
my shoes” / “She walks backwards and laughs”
“What’s this? / Toy kitchen / Say toy kitchen”
“Does she know what lying is? / I have to poop /
she says / really / and knows she doesn’t
and won’t meet my eye.”

The gentle back and forth
of the blanket nest
soft and white.
I run through woods and trails
and you are all the brambles
that scrabble at me.

* The poem “Toy-kitch-en” is forthcoming in *The Georgia Review* (2026) and the poem “The gentle back and forth” appears in *Poetry Northwest* (2025) under the title “Brambles” in translation by Marialena Carr.

Adrià Targa



Arnau
Arnau
Proa, 2025
189 pages

Adrià Targa (Tarragona, 1987) is a writer and teacher of Catalan. Trained in Classical Philology at the University of Barcelona, he has received awards such as the Sant Cugat Poetry Prize in Memory of Gabriel Ferrater and the Barcelona Floral Games Prize.

More than a poetry collection, *Arnau* is a novel in verse, a text that returns to epic poetry in order to narrate the experience of an entire generation. At once a descent into the underworld and an ode to Barcelona and the Raval district, Targa constructs a literary dispositif that, somewhere between Petronius and Genet, or Villon and Céline, explores the idea of failure while being hailed by critics as one of the highest achievements of contemporary Catalan poetry.

[Selected works](#)

Acròpolis, Godall Edicions, 2024.

Canviar de cel, Godall Edicions, 2021.

Boques en calma, Edicions 62, 2010.

4

*Hem deixat l'Arnau al bell mig de l'escala.
Però aviat el llum s'encendrà
i seguirà baixant com si no passés res.
Sortirà per la porta i creuarà el carrer.
Si això fos una aventura, acaba de començar.
De fet, però, només és el final.
Mireu com va, decidit, a rentar la roba
i no sap que avui, de fet, morirà.*

5

*Potser camina com algú que ha de morir?
Quan escup, li surten monedes de la boca?
Està fet de mil peces recollides i catalogades,
numerades curosament per un vell xaruc
en una excavació etrusca?
El nostre cervell és del color de la cendra.
Quan l'ocell alci el vol, què en quedarà
de les nostres idees? Suraran?*

4

We have left Arnau in the middle of the staircase.
But soon the light will come on
and he will go on down as if nothing were happening.
He will go out through the door and cross the street.
If this were an adventure, it has just begun.
In fact, though, it is only the end.
Look how he goes, determined, to do the laundry,
and he does not know that today, in fact, he will die.

5

Perhaps he walks like someone who is going to die?
When he spits, do coins come out of his mouth?
Is he made of a thousand pieces gathered and catalogued,
carefully numbered by a senile old man
in an Etruscan excavation?
Our brain is the colour of ash.
When the bird takes flight, what will remain
of our ideas? Will they float?



Blanca Llum Vidal

Blanca Llum Vidal (Barcelona, 1986) is a writer, editor and translator. The influence of Víctor Català (pen name of Caterina Albert) and Marguerite Duras in Vidal's work reveals an unmistakable determination to overturn age-old prejudices and to place social critique at the centre of her writing. She is the author of eight poetry collections, one work of fiction and two books of essays.

So Beautiful and Tyrannical [*Tan bonica i tirana*] is a book born from the superimposition of the different ways in which Vidal understands love. Written in a constant oscillation between bluntness and enigma, the collection speaks, among other things, of the unbridled, hyperbolic intensity of loving; of the suspicion that desire is what accounts for the complex existence of the self; and of history and culture as seen through the lens of social justice and the political left. The radical ambiguity of *So Beautiful and Tyrannical*, together with its command of poetic prose, earned it the 2024 Carles Riba Prize.

Selected works

Maripasoula, Club Editor, 2025.

No cometràs adulteri, Fragmenta Editorial, 2024.

La princesa sou Vós, Club Editor, 2022.

Selected translations

Spanish | *La princesa sois Vos*, Club Editor, 2022. Trans. Unai Velasco.

Spanish and Portuguese | *Lavrar Fundo pelas Nuvens*, Porto/Texto Sentido, 2022. Trans. Àlex Tarradellas & Rita Custódio.

Spanish | *Este amor que no es uno*, Ultramarinos Editorial, 2018. Trans. Berta García Faet.



So Beautiful and Tyrannical
Tan bonica i tirana
Edicions 62, 2024
83 pages

Viatge

Com quan parties de viatge a l'exili i no se sabia si acabaries tornant, si et devoraria una bèstia marina, si mataries el monstre d'un ull, si teixint un tapís algú es moriria per tu o acabaria guillat d'estimar-te o si et farien esclau les sirenes. Com quan l'únic que duies era una brúixola torta i una brúixola d'or, una carta d'amor devastat perduda a l'infern de la jaqueta i un mapa amb arrugues i amb la cal·ligrafia molt vella i amb dibuixos de flors estrangeres i de gent que, si en sap, és perquè viu a la lluna. Com quan els comiats eren així, extravagants i amb la màgia de saber-los petits, la paraula sagrada que, justament per això, només pot ser iconoclasta. Tots diran que el meu amor / és enemic de la calma, / però a mi, que ja estic boja, / és l'únic acte que em salva. Com quan l'espera era un objecte real amb volums i perímetres i amb una mica d'aresta i no una idea fluida ni el concepte filosòfic per parlar de no-res i de tot i ningú. Tan real com un cistell, com una casa, com una figa. Com quan el desconegut tenia una cara amb dos ulls, un nas i una boca que parlava la llengua que podia dir el mal i el desig i que tenia la memòria dels drames rurals, de les correspondències arcaiques, de l'odissea profunda i dels sots més feréstecs. Com quan al temps que passava no hi posava final un messies i el progrés no existia perquè només hi ha les mans, deien, i els orgasmes que, com la terra, es treballen, se sembren i es llauren. Com abans. Com fa cent anys, mil. La prehistòria del cor i del sexe i l'origen del dubte. El principi del vent i la causa dels cossos que un dia es barallen i un dia es penetren. Com la rondalla de mai i de sempre. Com abans. Com fa cent anys, mil. Així has marxat de viatge. Així m'he quedat. Com abans. Com fa cent anys, mil. Com els amants més antics de la història.

Journey

Like when you set off on a journey into exile and no one knew whether you would ever come back, whether a sea beast would devour you, whether you would kill the one-eyed monster, whether, weaving a tapestry, someone would die for you or end up mad from loving you, or whether the sirens would make you their slave. Like when the only things you carried were a crooked compass and a golden compass, a letter of devastated love lost in the hellish inner pocket of your jacket, and a wrinkled map with very old handwriting and drawings of foreign flowers and of people who, if they know anything, know it because they have their heads in the clouds. Like when farewells were like that, extravagant and with the magic of knowing them to be small, the sacred word which, precisely for that reason, can only be iconoclastic. Everyone will say that my love / is the enemy of calm, / but for me, who am already mad, / it is the only act that saves me. Like when waiting was a real object, with volumes and perimeters and a bit of edge to it, and not a fluid idea nor the philosophical concept for speaking of nothing and everything and no one. As real as a basket, as a house, as a fig. Like when the unknown had a face with two eyes, a nose and a mouth that spoke the language that could speak evil and desire and that held the memory of rural dramas, of archaic correspondences, of the deep odyssey and the darkest vales. Like when the time that passed was not brought to an end by any messiah, and progress did not exist because there are only hands, they said, and orgasms which, like the earth, are worked, sown and ploughed. Like before. Like a hundred years ago, a thousand. The prehistory of the heart and of sex and the origin of doubt. The principle of the wind and the cause of the bodies that one day fight and one day penetrate each other. Like the tale of never and always. Like before. Like a hundred years ago, a thousand. That is how you have gone away on your journey. That is how I have stayed behind. Like before. Like a hundred years ago, a thousand. Like the oldest lovers in history.



Antoni Vidal Ferrando

Antoni Vidal Ferrando (Santanyí, 1945) is a poet, historian and novelist. He has shaped his discourse on contemporary human experience, the central focus of his aesthetic inquiry, through his Mallorcan and insular identity. He has received more than a dozen awards in recognition of his body of work, among them the Barcelona Floral Games Prize and the Jaume Fuster Prize. His work has been translated into more than ten major international languages.

Written on the occasion of his 80th birthday, *Amidst Two Darknesses* [*Entre dues fosques*] gives voice to a sense of bewilderment before a world that offers horrors and wonders, barren lands and gardens. Cultivating a style of contrast, inviting the reader to approach mystery through the oppositions that reality offers the poet, the book stands as a tribute to life: the poem everyone utters between two darknesses.

Selected works

Si entra boira no tendré on anar, Proa, 2022.

Aigües desprotegides, Jardins de Samarcanda, 2018.

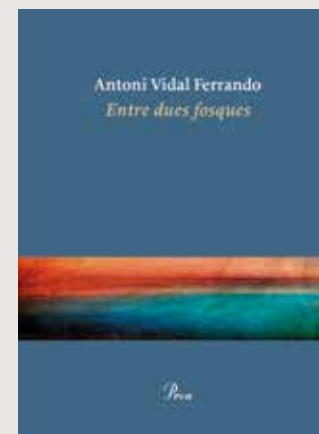
Els miralls negres, Editorial Meteora, 2013.

Selected translations

Italian | *Dietro le ali che fuggono*, Sentieri Meridiani Edizione, 2014.
Trans. Irene Baccarini, Lluís Servera & Valentina Ripa.

Spanish | *La isla de los dólmenes*, Ediciones Sol de Ícaro, 2012.
Trans. Joan Miquel Vidal Vidal & Neus Canyelles Estapé.

German | *Monde und Kröten*, Valentia, 2011.
Trans. Axel Schönberger.



Amidst Two Darknesses
Entre dues fosques
Proa, 2025
93 pages

Crepuscle

*Tot i que avui els suc's del crepuscle
són corones d'espines, ira de llangardaix,
com quan era més jove a estones m'ompl
les butxaques de velluts i llunyanies.
Me les ompl de pensaments balsàmics,
d'interval's lírics, de cistelles de fruita,
de resplendors i ecos de la terra promesa:
rius i vinyes, mel i horts, coure i ferro.
Després, ¿el buit total, ni un bri d'herba?*

Entre dues fosques

*La mar s'entenebreix i sense treva
cau un diluvi de neguits i d'algues.
Dels jardins brollen veus de nigromants,
mals auspicis, recels, cucs atzarosos;
brollen llengües de foc, àngels biònics,
mentre els imperatius bruns de la solpostada
em van segant les músiques del cor
com si fossin espigues.*

Twilight

Although today the juices of twilight
are crowns of thorns, lizard anger,
as when I was younger, at times I fill
my pockets with velvets and distances.
I fill them with balsamic thoughts,
with lyrical intervals, with baskets of fruit,
with splendours and echoes of the promised land:
rivers and vineyards, honey and orchards, copper and iron.
And then, the total void, not even a blade of grass?

Between Two Darknesses

The sea darkens and without respite
a deluge of anxieties and algae falls.
From the gardens spring voices of necromancers,
ill omens, misgivings, chance-born worms;
tongues of fire spring forth, bionic angels,
while the dusky imperatives of sunset
go on reaping the musics of my heart
as if they were ears of wheat.

Institut Ramon Llull

Institut Ramon Llull (IRL) is a public institution that promotes Catalan literature worldwide. Its ongoing mission is to support international publishing professionals interested in books in Catalan. To that end, it provides a wide range of resources to authors, translators, publishers and agents, book fairs and literary festivals to expand the presence of Catalan authorship.

Grants

Literature Translation

Grants for the translation of Catalan literature, including fiction, poetry, plays, graphic novels and scholarly works (non-fiction and the humanities).

Recipients: Publishers.

Literature Promotion

Grants for activities aimed at promoting Catalan and Aranese literature abroad, including participation in international literary events and promotional plans focused on illustrated works.

Recipients: Publishers and literary event organisers.

Illustrated Books

Grants for the publication abroad of illustrated books by illustrators living in Catalonia or the Balearic Islands.

Recipients: Publishers.

Promotional Materials

Grants for the creation of materials used in the promotion of Catalan works abroad.

Recipients: Publishers and literary agencies.

Translators in Residency

Grants for translators working on translations from Catalan to stay in Catalonia for two to six weeks.

Recipients: Translators.

Publishing Production

Grants for the production of translations of original literary works in Catalan and Occitan (in the Aranese variant) in the following categories: poetry and theatre.

Recipients: Editors.

Authors' Mobility

Grants for the authors' mobility of Catalan and Aranese literature worldwide.

Recipients: Authors, translators, illustrators, moderators and experts.

Fellowship

In 2026, Institut Ramon Llull is organising the 25th edition of our fellowship aimed at international publishers and agents. This will take place in Barcelona in September, during the 44th Setmana del Llibre en Català (Catalan Book Week Festival).

Other Services & Information

IRL promotes networking between international publishers and agents and the Catalan publishing sector. We will be pleased to put publishing professionals in touch with Catalan authors, publishers or agents.

We also provide information about the translation of Catalan literature taken from our databases.

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TRAC

Allows you to find out which works have already been translated into other languages.

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Traducat

Browse literary translators' profiles and contacts working from Catalan language into others.

llull.cat/traducat

Lola

This database allows users to consult works published abroad that have been illustrated by authors residing in Catalonia or the Balearic Islands at the time of publication. It is named in honour of one of the pioneering Catalan illustrators, Lola Anglada (1892–1984).

llull.cat/lola

Institut Ramon Llull is a founding member of the **European Network for Literary Translation (ENLit)**. This network is dedicated to supporting the sustained development of translation grant programmes, aiming to foster increased interest and visibility in literature both within each partner's country and internationally. The network boasts active participation from 33 institutions.

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Jacob Rhodes was born in England in 1991 and studied Modern Languages (French and German) and European Studies at the University of Bath. In 2014, he moved to Barcelona, where he completed a Master's degree in the Construction and Representation of Cultural Identities at the University of Barcelona. It was there that he discovered Catalan poetry and began translating

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