

CATALAN LITERARY NON-FICTION 2021

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Foreword

Institut Ramon Llull

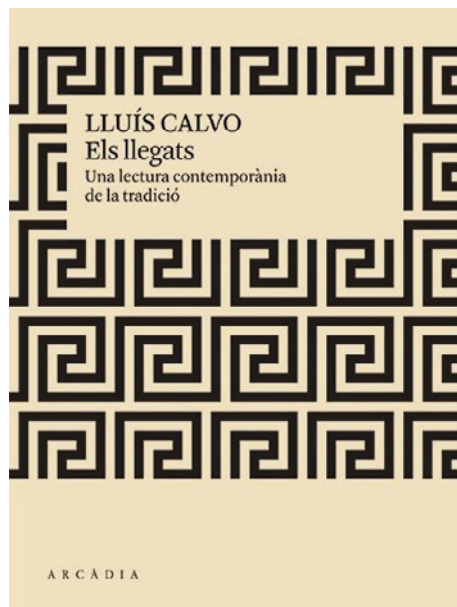
In recent years, international interest in Catalan non-fiction works has grown significantly, and the voices of historians, philosophers, journalists, and critics of a broad range of disciplines have contributed to understanding the world from a contemporaneous perspective, meeting an exceptionally fine tradition in constant dialogue with other literatures and realities. This creative momentum is bolstered by a dynamic publishing industry and a proficient network of literary agents. This booklet offers a selection of 9 non-fiction books recently published in Catalan. This list reflects a variety of trends, topics and genres: philosophical texts; humanistic essays; narrative journalism; popular science; current affairs; biographies, and more. The collection of titles is targeted at a wide readership, cultured but not specialised, and concerned with art, history, politics, classic and contemporary issues. 9 outstanding books that aim to promote critical thinking and aesthetic pleasure in order to enrich our experience of the world. As a public institution devoted to extending the reach of Catalan language and culture, the Institut Ramon Llull provides aid to authors, translators, publishers and literary agents to ensure that Catalan literature is translated, published and read abroad.

Along with this exciting overview of the lively scene of Catalan literary non-fiction, this booklet also presents information on the Llull Services & Grants directed at the international publishing sector. We trust you will find our authors engaging and our resources valuable.

LLUÍS CALVO

Legacies. A Contemporary Look at Tradition

Els llegats. Una lectura contemporània de la tradició



Arcàdia 2021
272 pages

FOREIGN RIGHTS CONTACT:
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MB Agència Literària

In *Legacies*, Lluís Calvo, a leading figure in Catalan non-fiction and poetry, analyzes the role of tradition in contemporary culture. His starting point is a diagnosis as obvious as it is devastating, which is that we live in a culture that aspires to remain in a never-ending, memory-less present. Unlike those who fought in the Great War, who—as Walter Benjamin pointed out—returned from the conflict too burdened to articulate any coherent strategy, today this phenomenon is rooted in the narcissistic impulse prevalent in our society. Instead of healing the wounds of the past and learning from them, we seek out immediate gratification, always looking ahead, endlessly fleeing the present. In the face of this frenetic impoverishment, Calvo calls for a return to tradition. He does not deny the problems inherent to all attempts to state a canon, and the problems of certain hierarchical, classist, and outmoded parameters, yet suggests we construct a more aware present that is both situated in the time/space coordinates and able to indicate new horizons. Calvo invites us to enter into dialogue—just as he does in this book—with Hannah Arendt and T.S. Eliot, without renouncing the music of Frank Zappa, the films of Bruce Lee, or a trip to the Walhalla in Regensburg. In other words, to understand our legacies as interlocutors in a creative dialogue.

Calvo calls for a return to the traditions that are essential to creating culture, as a cure for the banality of immediate gratification



Lluís Calvo (Saragossa, 1963) is a poet whose books include *Ancestral* (2019), *Talisman* (2017), and *Light at the Arsenal* (2017), a collection that gathers nineteen books published over three decades, from 1987 to 2015. His poems have appeared in more than twenty anthologies, both in Spain and internationally. He has also published four novels, most recently *The Day After* (2014).

As an essayist he has published *The Interpretations* (2006), *Baggage and Languages* (2011), and *The Paris Meridian* (2016, second edition 2018), which the critics have deemed of the highest quality and essential to contemporary Catalan thought.

Among the awards he has received are the Amadeu Oller, the Miquel de Palol, the City of Palma, the Maria Mercè Marçal, the Jocs Florals de Barcelona, the Vicent Andrés Estellés/Octubre, the Rosa Leveroni, the *Serra d'Or* and the Quima Jaume Prize recognizing his entire literary trajectory.

“

Speaking of traditions entails, first and foremost, an exercise of recognizing what has been forgotten and hidden. All that which has been excluded from the mainstream begins to rear its head timidly and create parallel histories that act as a counterweight, although burdened with the label of secondary or even marginal. Here we encounter underground culture and much of popular culture, and the narratives of the working class, the lumpen, and the vernacular. Not to mention the narratives of women, who have had to carry the weight of suppression, denial, violent exploitation, and, often, misappropriation of their actions and creations. And what about children? Only adults write history. As Michel de Certeau says, history forces the silent body to speak.”

SELECTED BACKLIST

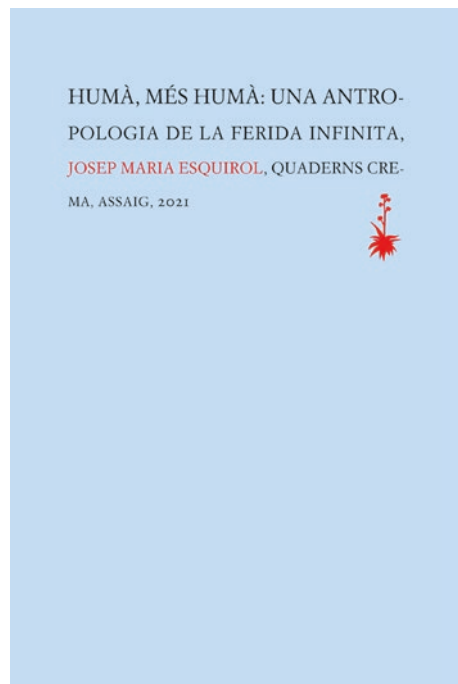
El meridià de París [*The Paris Meridian*],
Barcelona: Edicions Poncianes, 2016.
RIGHTS SOLD TO: Godot (Spanish)

L'infiltrat. Estratègies d'intrusió, anonimat i resistència
[*The Mole. Strategies of Intrusion, Anonymity, and Resistance*], Barcelona: Arcàdia, 2019.

JOSEP MARIA ESQUIROL

Human, More Human: An Anthropology of the Infinite Wound

Humà, més humà. Una antropologia
de la ferida infinita



Josep Maria Esquirol is an important figure in contemporary Catalan thought. In his most recent books (slim volumes with wide-reaching influence), he has constructed a way of understanding and being in the world, “the philosophy of proximity,” and he expands on it in this book. With a style similar to the aphorism, Esquirol examines the roots and echoes of language in the company of Husserl, Heidegger, Lévinas, and Patocka (intellectual friendships, he sometimes calls them) and others perhaps not as well known but equally inspirational, such as Saint Francis and Walter Benjamin. With these tools, *Human, More Human* (a response to Nietzsche) begins in the everyday in order to transcend it (and understand it deeply). Esquirol reveals the four wounds that define us: life, death, alterity, and love... From this certainty, he approaches the post-human theories and, unlike Nietzsche, calls for us to deepen our relationship to what defines us as humans.

Quaderns Crema, 2021
176 pages

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Quaderns Crema

Esquirol continues developing his own “philosophy of proximity.” A profound and poetic (and radically creative) view of the human condition.



Josep Maria Esquirol is Professor of Philosophy at the University of Barcelona where he teaches Contemporary Philosophy and heads the Aporia research group, which studies the relationship between philosophy and psychiatry. He has published nearly a hundred articles in specialized journals, and a dozen books, including *Oneself and Others* (2005); *Respect or the Attentive Gaze* (2006); *The Breathing of Days* (2009); *Contemporary Philosophers and Technique* (2011); and *The Intimate Resistance* (Acantilado, 2015, winner of the City of Barcelona Prize and the National Non-fiction Prize, and translated into Italian, Portuguese, English, and German); and *The Penultimate Goodness* (Acantilado, 2018).

“

The nearly symmetrical title—Human, More Human—, in addition to being in dialogue with Nietzsche, expresses the reply to one of the ideological evasions of our era: transhumanism, with its appealing promises of the post-human. Obviously, I am not referring to the question of what we can achieve with biotechnological innovations, but rather the ideological discourse that accompanies and adorns them. What a sad paradox: aspiring to transcend the human and falling short in humanity!”

SELECTED BACKLIST

El respirar dels dies [*The Breathing of Days*], Barcelona, Paidós, 2009.

La resistència íntima: Assaig d’una filosofia de la proximitat [*The Intimate Resistance: A Philosophy of Proximity*], Barcelona, Quaderns Crema, 2015.

RIGHTS SOLD TO: Felix Meiner Verlag (German), Fum d’Estampa (English), Vita e Pensiero (Italian), Acantilado (Spanish), Edições 70 (Portuguese)

La penúltima bondat: Assaig sobre la vida humana, [*The Penultimate Goodness: An Essay on Human Life*] Barcelona, Quaderns Crema, 2018.

RIGHTS SOLD TO: Vita e Pensiero (Italian) and Acantilado (Spanish)

CARME JUNYENT & PERE COMELLAS

The Colors of Snow: Languages, People, and the World

Els colors de la neu
Les llengües, les persones i el món



Our way of looking at languages is still plagued by a handful of prejudices, inherited from the moral superiority complex of the colonial powers. In this fascinating book, Pere Comellas and Carme Junyent show that, much to the contrary, languages are the realization of a universal ability to communicate and, as such, there are no primitive languages, nor any that are more or less suited to philosophy, mathematics, or poetry. They demonstrate this via a compelling voyage through the variety of language families, curious relationships between space and time, ways of counting, and loan words, among others. The result is a canto to the linguistic diversity of our planet and, at the same time, a warning. We must take care of this richness that broadens our horizons, to ensure it isn't lost.

Eumo Editorial, 2021
160 pages

FOREIGN RIGHTS CONTACT:
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Eumo Editorial

A book that defuses prejudices about languages. A canto to the linguistic richness of our world.



Carme Junyent (Masquefa, Anoia, 1955) is a professor of linguistics at the Universitat de Barcelona, a member of GLiDi (linguists for linguistic diversity), runs GELA (a research group devoted to threatened languages) and investigates the languages of Catalan immigration. She is the author of many works on the global language situation and linguistic diversity.



Pere Comellas (Cal Rosal, Berguedà, 1965) is a professor of Portuguese Studies at the Universitat de Barcelona, a member of the GELA (a research group devoted to endangered languages) and a literary translator. He has published various works dealing with linguistic diversity and translation. He is the author of *Against the Linguistic Empire* (2006) and coauthor of *What Should We Do About Students' Language Use at School?* (2014, Modest Reixach Prize) and *Linguistic Anthropology* (2019).

“

Languages aren't gifts from nature to reveal the truth of the world; they are adaptive mechanisms that make survival easier. They can't be the only reason, but it seems clear they had an important role in the fact that a skinny, hairless simian was able to spread over the planet, dominate all the other species and subjugate everything, and perhaps even destroy it all.

As such, languages categorize perceived reality because the world is the way it is partly because the languages are the way they are. ”

SELECTED BACKLIST

PERE COMELLAS

Contra l'imperi lingüístic [Against the Linguistic Empire], La Campana, 2006.

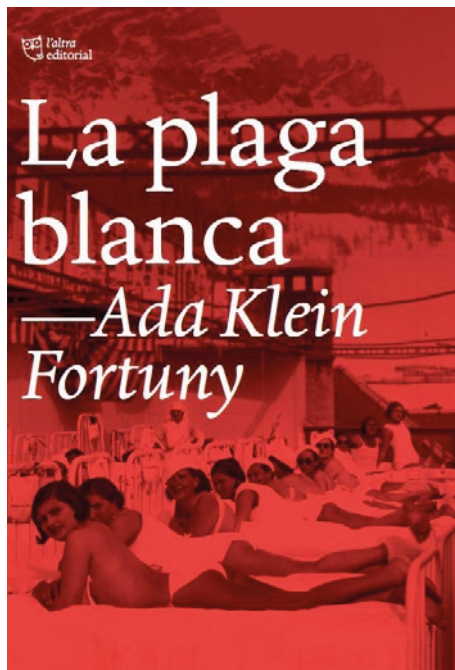
CARME JUNYENT

Les llengües a Catalunya. Quantes llengües s'hi parlen? [Language in Catalonia. How Many Languages Are Spoken Here?] Octaedro Ediciones, 2005.

ADA KLEIN FORTUNY

The White Plague

La plaga blanca



L'Altra Editorial, 2020
144 pages

RIGHTS SOLD TO:
Consonni (Spanish)

FOREIGN RIGHTS CONTACT:
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Agència MB

The voice of Ada Klein Fortuny is one of this season's discoveries. Behind this pseudonym hides a doctor, but also a writer, and those two facets converge in this investigation of how tuberculosis affected the life and work of six writers in the early 20th century. That disease was a true plague that inflicted a very unpleasant death, and the six authors she chooses are very different, but all renowned. Franz Kafka, for example, and George Orwell. Klein Fortuny shuns a reverential tone, instead using a simple style that draws readers in and stimulates them with riveting information, and moves them with intimate scenes. She persuades us that Paul Éluard was selfish, she reveals the secret love that—she's convinced—consumed Joan Salvat-Papasseit, and she makes us admire the tenacity of Katherine Mansfield... These portraits are drawn with biographical information, testimonies pulled from correspondence, and recreations of scenes in sanatoriums, among others. More than a book about a disease, this is a tribute to life and to literature.

An essay on six authors who faced the death sentence that was tuberculosis in the early 20th century. An audacious and delicate panegyric to literature.



Ada Klein Fortuny is a pseudonym, a *nom de plume*. Born in 1975, she is a doctor and works as a researcher of infectious diseases. *The White Plague* is her literary debut.

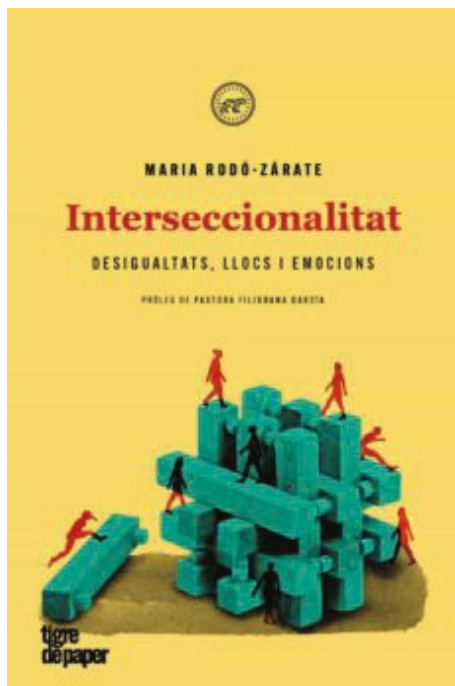
“

The most lethal infectious disease for more than a century is still the same as it was in the era of Apollinaire, Picasso, and Éluard: the White Plague. Plague because it spreads like the Black Death. So much so that the sick are isolated, set apart, banished, locked up, ostracized. In this confinement, the ill languish, grow moldy, waste away and turn pale (...) Tuberculosis was the epidemic that decimated the European population, recurring after the wars, taking many young lives. Artists, who suffered through hunger and had seen much strife, reflected the disease in many, many works of art (...) This is not a book about tuberculosis, this is a book about the lives of people connected by an invisible thread—the same illness. Some are linked in time, and others—such as Chekhov and Katherine Mansfield—are linked spiritually. And as I read their works, I began to wonder: what came first, the illness or humankind?”

MARIA RODÓ-ZÁRATE

Intersectionality

Interseccionalitat



Tigre de Paper, 2021
248 pages

RIGHTS SOLD TO:
Bellaterra Edicions (Spanish)

FOREIGN RIGHTS CONTACT:
Marc Garcés
marc@tigredepaper.cat
Tigre de Paper Edicions

Maria Rodó-Zárate's book is based on a concept created by African American feminists: intersectionality. The central idea of this theory is to make clear that inequality and discrimination—both individual and collective—have many causes and is never *merely* based on gender, or *merely* on race, or *merely* on social class, or *merely* on age, but rather on the interrelation of these and other factors. Since it was formulated in the 1980s, this concept has enriched the contributions of various thinkers and activists, evolving into a sophisticated and highly efficient tool/idea. However, and precisely because of this intersectional gaze, it has become clear that there are still pending challenges: exclusions within feminist movements; the hierarchy in the class struggle; the emergence of new inequalities and new political subjects... In this book, Maria Rodó-Zárate explains in detail what intersectionality is, as she follows the evolution of the movement that inspires and exemplifies its interpretative and transformative possibilities in various practical cases. The author also contributes her own theory and incorporates the concept of place. This does not refer to a geographic space, but rather a sentimental one that allows us to become more aware of our position. Recognizing where we are and in relation to what is essential to our ability to affect the status quo based on privilege and oppression.

A persuasive and constructive book that changes readers' outlooks and behavior. A theoretical and practical essay on intersectionality, which contains an essential toolkit for identifying privilege and correcting inequalities.



Maria Rodó-Zárate is a feminist activist with a PhD in Geography, who is a Serra Húnter professor at the Universitat de Barcelona. She is a member of the investigation group GREDI. Her research is focused on the study of social inequalities from an intersectional, spatial and emotional perspective applied to such questions as the right to the city, gender-based violence, and LGBTBI-phobia. She is the coauthor of *Rebels With a Cause: Youth Manifesto Against Adult Power* (Tigre de Paper, 2014) and coeditor of *No Man's Land. Feminist Perspectives on Independence* (Pol·len Edicions, 2017).

“

This idea of home, considered from the relationship between gender and race, is a clear example of how intersectional thought can reveal invisibilized meanings within places. From white feminist perspectives, the home has usually been seen as a space of conflict and violence, to counteract the romanticized (male) idea of homes as spaces of wellbeing and identification. Homes are political spaces, configured through power relationships, where women (and other collectives) have suffered all sorts of violence and inequality, and this must be highlighted and revealed. But it is also essential to see how homes have been spaces of resistance against racism, where Black women have had a fundamental political function, since they were the ones combatting white supremacy through their work to construct homes as healing spaces. Converting these spaces into merely patriarchal places of Black men's domination of Black women removes all of their potential subversive power.”

MARTÍ SALES

S is for Sustenance

Aliment



Sustenance is a dictionary that could only have been written by Martí Sales, an author known for his genre-bending. Every entry in this dictionary corresponds to a letter of the alphabet and starts with a question related to food, opening a window onto a somewhat related subject. He talks about hunger, desire, and curiosity, but also about working at the market, love found on a dark street, and Barcelona's Carmel Hill. In this book we find an encyclopedic history of the potato, a fable on the origins of agriculture, the relationship between Lezama Lima and Virgilio Piñera, a poem that paraphrases Charles Lamb's *Essays of Elia*... Autobiography, essay, narration, erudition, poetry, recipes, history, and literature. Sales mixes together these ingredients to cook up a book that can only be modified by an array of adjectives: voluptuous, life-affirming, hilarious, scholarly, sentimental, Barcelonian, deep... in a word, unclassifiable.

Club Editor 2021
256 pages

FOREIGN RIGHTS CONTACT:

Bernat Fiol
bernat@salmaialit.com
SalmaiaLit

A dictionary about food that contains a literary artifact filled with different forms and subjects. An erudite, sensual feast.



Martí Sales. Born on Carrer de l'Or in Barcelona the year before the first Aplec del Cargol (Snail Festival) in Lleida, Martí Sales was raised on *galetes d'Inca* (typical Majorcan crackers). As a boy he wasn't the least bit interested in food and his parents had to work their fingers to the bone to ensure he didn't wither away. At the age of eight his favorite dish was lamb and rice. As he grew up, he fell in love with eggplant, artichokes, *capipota* (a stew of veal head and hocks), oxtail, anchovies, and *mole*. He has planted *calçots* (Catalan green onions). He has eaten woodcock twice. The only things he can't swallow—to date—are liver and oysters.

This is his sixth book, which follows *The Zipper* (2016), *Uncertainty Principle* (2015), *Now Is the Time* (2011), *Happy Days in Prison* (2008) and *Huckleberry Finn* (2006).

“

Love led me into the kitchen, and between that and my readings and my stimulating friendships, I found myself writing dictionary entries of all sorts and sizes, and that was how this book came into being, amid bubbling pots and the crusty bottom layer of pans, as our house filled with the ancestral smell of baking bread. If, as Boethius said, the future was invented by lovers, so was this dictionary.”

SELECTED BACKLIST

Principi d'incertesa [Uncertainty Principle]
(Barcelona: Males Herbes, 2015)

SEBASTIÀ PORTELL

Girls Who Read in the Bathroom

Les nenes que llegien al lavabo



Ara Llibres, 2021
144 pages

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Asterisc Agents

In a reflection on reading, Marina Garcés advocated for those girls who used to read in the bathroom. In this intimate space, she said, we can read far from others' gazes and prejudices, and be free to enjoy our reading. Sebastià Portell takes this idea as his starting point, in a vindication of the pleasure of reading. Limited by the small-town public school he attended in his native Majorca, the author writes of the example set by his grandfather, a former French teacher; of his discovery of books such as *Matilda* and *Harry Potter*; and the relationships he built with his earliest reading buddies. Years later, that boy has become a young writer capable of reinforcing his intuition with the conspiratorial voices of Montserrat Roig, Shirley Jackson, and Hélène Cixous. In this book he enjoins us to let go of what we've been taught about how and why we should be reading, and invites us to join the community of little girls who shut themselves up in bathrooms to engage in the intimate and joyful act of reading.

Between autobiography and literary criticism, this is a book of books. A personal coming-of-age itinerary through literature that shuns canons and calls for us to read freely and creatively.



Sebastià Portell (ses Salines, 1992) is an author and playwright. He is a contributor to numerous media outlets, such as the radio program «Soroll» on Ser Catalunya, the newspaper *Ara Balears*, and the magazine *Time Out Barcelona*, as well as the secretary for the Catalan Writers' Association. He is author of the novels *Ariel and the Bodies* (2019) and *The Day David Bowie Died* (2016, for which he won the Time Out Barcelona Award for Creative of the Year), the story collection *Maracaibo* (2014), and several plays, including *A Torrent That Was the Sea* (2013, City of Badalona Theater Prize) and *Transfer* (2018). He has also published the biography *Antònia Vicens. Too Indebted to Flowers* (2016) and edited the collections *Facing the Glow. Reading the Work of Antònia Vicens*, and *Loves With No Home* (2018), the first Catalan anthology of LGBTQ poetry. *Girls Who Read in the Bathroom* (Ara Llibres), a call for freedom in reading and writing, is his most recent work.

“

The journey this book proposes is intended as a battle cry for creative reading freedom. An intentionally unorganized route—with many digressions—through both my most intimate personal memories and the collective communal life of all those who are passionate about reading, those who dare to read beyond the canons and ignore all the sidelong glances. In this book I will discuss canons, and snobbery. And obligatory reading and pleasure. I will talk about classics, about valuable and still quite unknown alternate paths, about dissident voices, and about the cracks that can be opened up between academia and books.”

SELECTED BACKLIST

El dia que va morir David Bowie.
[*The Day David Bowie Died*]

Barcelona: LaBreu Edicions, 2016.

RIGHTS SOLD TO: Ediciones Positivas (Galician)

Ariel i els cossos. [*Ariel and the Bodies*]

Barcelona: Empúries, 2019.

RIGHTS SOLD TO: Dos bigotes (Spanish)

MARTA SEGARRA & INGRID GUARDIOLA

Threads

Fils



Arcàdia, 2020
224 pages

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MB Agència Literària

Marta Segarra is the research director of the *Centre National de la Recherche Scientifique* in Paris and Ingrid Guardiola is an essayist and audiovisual programmer and director. When they met in late 2019 on a television program, they discovered that despite their differences in age and field of study, they shared a way of thinking about the world. With their highly personal baggage and modes of reflection, they each found a stimulating interlocutor in the other. Thus began a correspondence in which they shared doubts, considered new points of view, and gradually wove their thoughts together, as a duet.

They touch on subjects such as orifices, cooking philosophy, and digital windows; they search out examples in the films of Agnès Varda, drawings of the Gorgon, or old performances of La Fura dels Baus; they discuss lectures by Kristeva, definitions from Lacan, quotes by Foucault... And, above all, they leave room for life to slip in. They talk about Ingrid's motherhood, Marta's life in Paris, and the sudden eruption of the pandemic, a virus that progressively infects their letters and demands an urgent (immunological) response in their thinking: the tension between care and surveillance, the people behind the death rates, the social differences in necrocapitalism...

The correspondence between two intellectuals woven with threads of their lives. A lucid book that offers us keys to understanding the effects that Covid-19 has had on our present.



Marta Segarra (Barcelona, 1963) is the research director of the Laboratoire d'Études de Genre et de Sexualité at the Centre National de la Recherche Scientifique (CNRS), in Paris, and professor of gender studies and French literature at the Universitat de Barcelona. Among her publications are *The World We Need* (with Donna Haraway, 2019) and *Theory of Holey Bodies* (2014). She was curator of the exhibition *Choreographies of Gender* at the CCCB in 2019, for which she won the Catalan Art Critics' Association Prize.

“

Given the difficulty of maintaining a natural, and personal correspondence when I know that these texts may end up being read by others, how can I break the ice of knowing I'm being watched by a future reader? But we both agreed: this is a personal and, above all, intellectual adventure, an essay in the strictest sense, an attempt to forge ideas as we go along, to construct and deconstruct ideas, to return to those that concern us, which is an effort to think collectively, with and from each other, to generate porous thinking.”



Ingrid Guardiola (Girona, 1980) is Doctor of Humanities (Pompeu Fabra University). She is a lecturer at the University of Girona, essayist, audiovisual producer and cultural researcher. General Director of the Bòlit - Center of Contemporary Art of Girona since May 2021. Her work explores the socio-cultural relationships established between culture, technology and society, and addresses issues such as inequality and gender. In the field of cultural management and production she has made contents and coordinated projects for the CCCB (2002-2020), MINIPUT Quality Television Festival (2002-2018), the Mercat Audiovisual de Catalunya-MAC (2005-2006) and Primavera Sound (PrimaveraPro on Screen, year one, 2016). She is a member of the executive committee of the Council of Culture of Barcelona City Council (2016-2021) and of the board of Hangar (since 2020), and currently also collaborates with MINIPUT, the Cinema Truffaut and the Teatre Lliure. She has co-curated or participated in the exhibitions *Radiomensió* (El Prat de Llobregat, 2009), *La dimensió poc coneguda: Pioneres del cinema* (Museu del Cine, 2014), *Terralab* (2016-2018, MUME, Museu de l'Empordà). In 2017 she released her first documentary feature, *Casa de ningú* (Boogaloo Films, Open Society Foundations, CCCB). In 2018 she published her first essay, *L'ull i la navalla: un assaig sobre el món com a interfície* (Serra d'Or Critic's Prize for Essay), and she has published her second essay written with Marta Segarra: *Fils, un assaig sobre el confinament, la vigilància i l'anormalitat* (Arcàdia, 2020).

SELECTED BACKLIST

MARTA SEGARRA

Escriure el desig. De La Celestina a Maria-Mercè Marçal [Writing Desire. From La Celestina to Maria-Mercè Marçal] (Afers, 2013)

INGRID GUARDIOLA

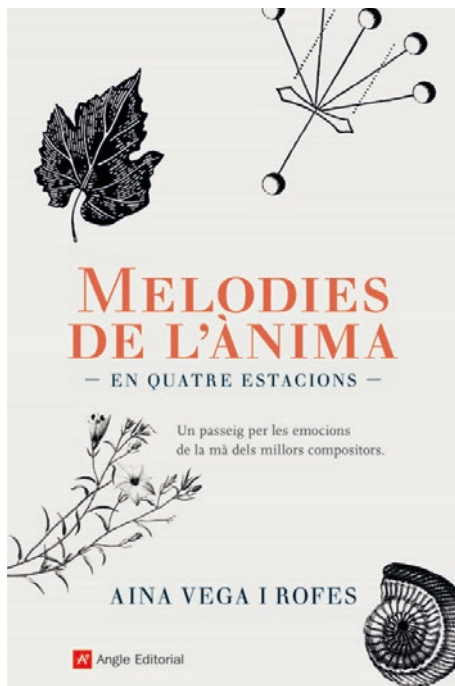
L'ull i la navalla [The Eye and the Knife] (Arcàdia, 2018)

RIGHTS SOLD TO: Arcadia (Spanish) and Skarifima (Greek)

AINA VEGA

Melodies of the Soul

Melodies de l'ànima



With fifty-two short texts—one for each week of the year—the author elucidates a series of emotional, philosophical, and cultural parameters and links them with a classical musical composition. Structured around the four seasons, we discover canonical names such as Bach and Beethoven, but also lesser-known figures such as Hildegard von Bingen and György Ligeti. What music best expresses the tender budding of springtime? Vega suggests *Wiegenlied* by Johannes Brahms. And for the serenity of the autumn, Mozart's *Clarinet Concerto in A major, K. 622*, written shortly before his death and popularized in the soundtrack to the film *Out of Africa*. An unfettered glimpse at classical music, for our pure sensual pleasure.

Angle Editorial, 2020
304 pages

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SalmaiaLit

An invitation to discover classical music, exploring masterworks through the emotions they awaken in us.



Aina Vega was born in Flix in 1984. She holds a PhD in Music from the Universitat Pompeu Fabra with the thesis *The Artistic Ethos in Arnold Schönberg and the Dialogue with Adrian Leverkühn*. Part of her research was carried out at the Arnold Schönberg Center in Vienna between 2012 and 2013. She earned the UPF Advanced Certificate with a thesis on Schönberg and Schopenhauer and holds a Bachelor in Humanities (UPF). Specialized in contemporary music and opera, she works as a cultural journalist (she is director of the classical music section of Núvol.com since 2013) and a cultural manager (with a Master's in Arts and Culture Management from the Rome Business School). She has worked for institutions such as the Liceu, the Auditorio de Tenerife, and the Palau de la Música Catalana. *Melodies of the Soul* is her first book.

“

A symphony must be like the world, it must embrace everything,” said Mahler. And, indeed, his Fifth Symphony is “passionate, wild, pathetic, sweeping, solemn, gentle, full of all emotions of the human heart.” The symphony presents a “progressive tonal scheme” that ranges from C sharp major to D major and is an example of absolute music.””

Selected Backlist



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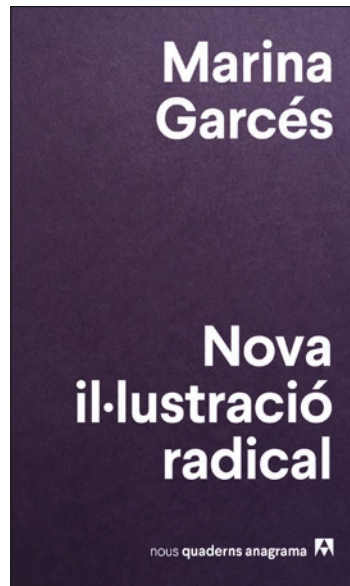
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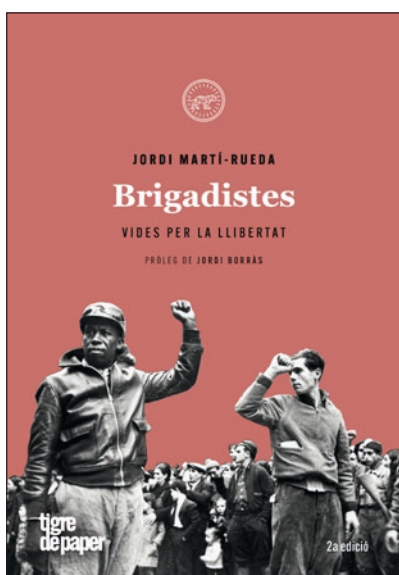
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Grants

LITERATURE TRANSLATION

Grants for the translation of Catalan literature: 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, Literary Events Organizers.

ILLUSTRATED BOOKS

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

Recipients: Publishers.

PROMOTIONAL MATERIALS

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

Recipients: Catalan Publishers, Literary Agencies.

TRANSLATORS IN RESIDENCY

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

Recipients: Translators.

TRAVEL FOR AUTHORS

Grants for writers and illustrators to finance travel costs in order to carry out literary activities, to which they have been invited.

Recipients: Writers in Catalan and illustrators with at least two books originally published in Catalan.



Lull Fellowship

In 2021 the Institut Ramon Llull is organising the 20th edition of its fellowship aimed at international publishers and agents. This will take place in Barcelona in September, during the 39th Setmana del Llibre en Català (Catalan Book Week Festival).

HISTORY

First launched in 2007, when Catalan Culture was Guest of Honour at the Frankfurt Book Fair, the project was designed to foster the translation of Catalan works into other languages and their introduction into new markets. Since then, over 173 professionals from 32 countries have participated in this fellowship.

GOAL

The programme aims to provide the participants with a more in-depth perspective on Catalan literature and the Catalan publishing sector as well as to build networks among Catalan and international publishing houses and literary agencies.

Other Services and Latest News

The Institut Ramon Llull 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.

The Llull also provides information about the new releases and trends, and also about the translation of Catalan literature through these resources:

BOOKS IN CATALAN

<http://booksincatalan.llull.cat>: a professional tool full of great Catalan-language books, waiting to be uncovered and devoured by international readers. You will find information about its foreign rights contact, the rights sold, detailed information about the author, and you could even ask for a sample.

TRAC

llull.cat/trac: to find out what works of Catalan literature have been translated.

TRADUCAT

llull.cat/traducat: to browse the profile and contacts of literary translators from Catalan to other languages.

PAPER LLULL

llull.cat

Institut Ramon Llull continues to develop its communication, broadening horizons and fulfilling the needs of both its potential audience and the specialist community that makes up its educational, literary, artistic and prescriptive network. This is the driving force behind the Paper Llull, a new communication initiative in digital magazine format with specific content on all the disciplines covered by Institut Ramon Llull.

If you wish to be informed about our different grants calls and the latest news, you can subscribe to one of our newsletters addressed to translators, publishers and festival programmers via literature@llull.cat.



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