

# CATALAN LITERARY NON-FICTION 2022



institut  
ramon llull



years

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# Foreword

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## **Institut Ramon Llull**

In recent years, international interest in non-fiction works has grown significantly, and the voices of Catalan historians, philosophers, journalists, and critics of a broad range of disciplines have contributed to understanding the world from a distinctive perspective in constant dialogue with other traditions and realities.

This booklet offers a selection of 14 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. 14 outstanding books that aim to promote critical thinking and aesthetic pleasure in order to enrich our experience of the world.

Each book also includes the foreign rights contact and all the information related to international sales. The influence and strength of contemporary Catalan literary non-fiction is also credited to a dynamic publishing industry and a proficient network of literary agents.

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 details on the Llull Services & Grants directed at the international publishing sector. We trust you will find our authors engaging and our resources valuable.

JORDI PIGEM

# The Pandemic and Post-Truth: Life, Consciousness and the Fourth Industrial Revolution

*Pandèmia i postveritat: La vida, la consciència  
i la Quarta Revolució Industrial*



Jordi Pigem analyzes the societal impact of Covid-19. His distilled, humorous prose outlines the Chinese and North American models of society, which embody the two main dystopian models of the 20th century: the dictatorial surveillance of 1984 and the stupefying distractions of Brave New World. These superpowers have forged a discourse of fear that has accelerated our transformation into oblivious, monitored individuals. To deal with this threat, the author seeks references away from technocracy to build a response where health, technology, and life can interact without algorithms distorting things.

Fragmenta Editorial, 2021  
144 pages

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Fragmenta Editorial

**RIGHTS SOLD TO:**

Fragmenta Editorial (Spanish)

**In the face of the impact of Covid-19, Pigem asks the reader to establish a link between health, technology, and life, beyond the discourse imposed by the economic superpowers.**



**Jordi Pigem** (Barcelona, 1964) is a Doctor of Philosophy. Between 1998 and 2003, he was a lecturer on the master's course in Holistic Science at Schumacher College (UK). He has also been a resident lecturer at the Universitat de Barcelona and taught at several other universities, including Columbia and Oxford. In 1999, he was awarded the Institut d'Estudis Catalans Philosophy Award. He writes regularly for publications in Spanish, Catalan and English.

“

*We enter post-truth when our beliefs are hardly ever affected by the facts contradicting them. That opens the door to nihilism (as Nietzsche foresaw) and totalitarianism (as Arendt saw). In terms of psychiatry, it opens the door to collective delusion (...) If nothing is false, nothing is true, and anything goes. This trend in capitalist societies (more Huxleyan than Orwellian) had a correlate in the societies of the Soviet bloc (more Orwellian than Huxleyan).*

”

**SELECTED WORKS**

NON-FICTION

*El pensament de Raimon Panikkar*  
(The Philosophy of Raimon Panikkar)  
Institut d'Estudis Catalans, 2007

*La nueva realidad*  
(The New Reality)  
Kairós, 2013

*Angeles o robots*  
(Angels or Robots)  
Fragmenta, 2018

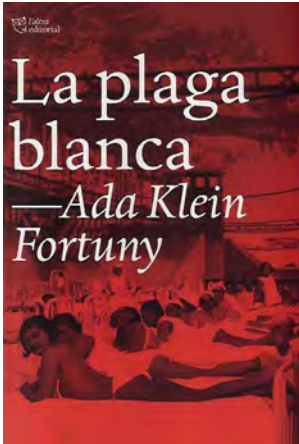
*Buena crisis*  
(The Good Crisis)  
Kairós, 2009

*Inteligencia vital*  
(Vital Intelligence)  
Kairós, 2016

ADA KLEIN FORTUNY

# The White Plague

*La plaga blanca*



L'Altra Editorial, 2020  
144 pages

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MB Agència Literària

**RIGHTS SOLD TO:**

Consonni (Spanish)

The voice of Ada Klein is one of this season's discoveries. Behind this pseudonym hides a doctor, but also a writer; two facets that converge in this investigation of how tuberculosis affected the life and work of six writers in the early 20th century, such as Kafka and Orwell. Klein 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 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 sanitoriums, among others. More than a book about a disease, this is a tribute to life and 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** (1975) is a pseudonym, a nom de plume. She is a doctor and works as a researcher of infectious diseases. *La plaga blanca* [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 the person?*

”

SALVADOR MACIP

# What Makes Us Human?

*Què ens fa humans?*



Arcàdia Editorial, 2022  
172 pages

**FOREIGN RIGHTS CONTACT:**  
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This work strives to define the human essence through the scientific method with the premise that the answer must be found in the biological foundations of the species (and its interaction with its surroundings, time, and—increasingly—technology). Macip names his attempt to link new science with philosophy *rationalist biohumanism*.

What differentiates us from other animals? What is special about our genes? How much room is there for freedom in a world governed by natural laws? Getting to know our genetic, biochemical, and cellular characteristics, in the context of history, culture, and evolution, can help us to understand ourselves better as a species and, paradoxically, allow us to transcend biological determinism. It is only with this self-knowledge that we will achieve more individual autonomy and organize a more commendable society.

From the body to the soul, from the brain to the mind, from instinct to freedom... by putting the scientific method at the service of philosophical questions, Macip coins *rationalist biohumanism* to explore what it is that makes us human.



**Salvador Macip** (Blanes, 1970) holds a degree in Medicine and a PhD in Molecular Genetics from the Universitat de Barcelona. Since the beginning of the 90s, he has also cultivated his literary side writing Fiction, YA novels and essays. His multi-awarded work has been translated into several languages.

“

*We've seen biology used to support the theory that the basal state of humans would be closer to xenophobia, sexism, totalitarianism, and the caste system than to egalitarianism and democracy (...) The progress begun in the Enlightenment and expanded by the 20th-century social revolutions has shown us a path out of this biological prison (...) it is important that we understand what we are fighting against (against ourselves, basically), so we can focus our energies properly as we define the blueprints for our future societies.*

”

**SELECTED WORKS**

NON-FICTION

*Jugar a ser déus.  
Els dilemes morals de la ciència*  
(Play at being Gods.  
Science's Moral Dilemmas)  
Bromera, 2014

*Viurem per sempre?*  
(Will We Live Forever?)  
*With Chris Willmott*  
Eumo, 2020

*Les grans epidèmies modernes*  
(The Great Modern Plagues)  
La Campana, 2010 – updated in 2020

*Lliçons d'una pandèmia*  
(Lessons from a Pandemic)  
Anagrama, 2021

JOSÉ ENRIQUE RUIZ-DOMÈNEC

# The Dream of Ulysses

*El somni d'Ulisses*



Rosa dels Vents (PRH), 2022  
480 pages

**FOREIGN RIGHTS CONTACT:**

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Penguin Random House

**RIGHTS SOLD TO:**

Meulenhoff (Dutch)  
Zhejiang People (Chinese)  
Utet, DeAgostini (Italian)  
Penguin Random House  
(Spanish)

The Mediterranean has always been a site of encounters and conflicts, the cradle of classic myths and the great monotheistic religions, the setting for the emergence of some of humanity's most dazzling creations, and the battlefield for terrible wars.

From Socrates to Brussels, from Egypt to Charlemagne, from Trieste to Istanbul, from Mohammed to Dante, from the quarters of Jerusalem to Olympic Barcelona, from the Balkan War to low-cost tourism, *The Dream of Ulysses* is a remarkable book that elegantly assembles 3,000 years of Mediterranean history, from the fluidity of classical antiquity to the rigid policing by Frontex.

This book represents the culmination of José Enríquez Ruiz-Domènec's four decades of study and offers an illuminating reflection on the importance of the Mediterranean legacy within world culture.

**An authentic tour de force, an achievement. *The Dream of Ulysses* is a beautiful, erudite, and violent odyssey.**



**José Enrique Ruiz-Domènec** (Granada, 1948) is a professor in Medieval History at the Universitat Autònoma de Barcelona and director of the Institute of Medieval History. He has been visiting lecturer at the universities of Genoa and Poitiers and has taught PhD courses at the European Institute of Humanistic Studies in Florence. He has published several books and in 2006 he received the Ciutat de Barcelona essay prize for *El reto del historiador* [The Historian's Challenge]. He is an editor for *Historia National Geographic* and collaborates with several news outlets such as the cultural supplements of *La Vanguardia* and *El País Semanal*.

“

*Napoleon facing the pyramids, Champollion facing the Rosetta Stone, Nelson facing the naval Battle of Trafalgar. What is there for them to do, apart from seriously consider the culture of the Mediterranean? (...) a legacy that never ceases to inspire questions, paintings, songs, heroic exploits, doubts. What does that mean? Is the long road of Ulysses's dream drawing to a close with an unfulfilled aspiration? Perhaps. The aspiration for the greatest Mediterranean values to finally overcome the terrible history established on that sea.*

”

**SELECTED WORKS**

NON-FICTION

*L'endemà de les grans epidèmies*  
(The Day After Great Epidemics)  
Rosa dels Vents, 2020

*Informe sobre Catalunya. Una història de rebel·lia*  
(Report on Catalonia. A History of Rebellion)  
Penguin Random House, 2018

MARTA MARÍN-DÒMINE

# Fleeing Was the Most Precious Thing We Had

*Fugir era el més bell que teníem*



Club Editor, 2019  
224 pages

**FOREIGN RIGHTS CONTACT:**

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SalmaiaLit

**RIGHTS SOLD TO:**

Galaxia Gutenberg (Spanish)

Marta Marín-Dòmine defines herself as a nomad. She doesn't measure time in years, but rather in landscapes and, any time she suspects she might be taking root somewhere, she packs her suitcase. Where does that desire to flee stem from? She can only answer that question through an investigation of the figure of her father, who was marked by his experience of *dépaysement*, spending his childhood in France, where his family had fled from the dictatorship of Primo de Rivera, and the luminous Barcelona of the Republic. Her father transformed these experiences into the political values and warm memories he passed on to his daughter, but the sting of defeat never left him, nor did his desire to return to France and to a period in which he was happy. And while her father was never able to realize his desire of flight, his daughter can't stop. Family inheritances, the most intimate memories, collective identity, the condition of exile... These are the themes that arise throughout this evocative, beautifully written text, which questions both individuals and societies, and offers resplendent reflections. Marín-Dòmine's prose illuminates and burns and rummages around in an inherited wound with an exacting desire to comprehend.

**An intimate, poetic, and revelatory investigation of inherited memory and the condition of exile. A text that brings together literary daring and philosophical speculation.**



**Marta Marín-Dòmine** (Barcelona, 1959) holds a degree in Catalan Philology, a PhD in Translation and Intercultural Studies and is a specialist in culture and memory. She is a writer, translator, documentary filmmaker, and researcher. Currently, she is the director of the Born Centre de Cultura i Memòria. Furthermore, she has been a professor at the Wilfrid Laurier University in Waterloo (Canada) where she directed the Center for Memory and Testimony Studies. Her research and literary creation focus on exile and memory, legacy and oblivion. In 2019 her book *Fleeing Was the Most Precious Thing We Had*, was rewarded with the 2019 Ciutat de Barcelona Essay prize, the 2019 Joaquim Amat-Piniella prize and the 2020 Serra d'Or Critics award.

“

*Can one inherit exile? (...) There are certain experiences lived by others that fix themselves into our skin and appear like a snake at every turn (...) For someone leaving a country behind— always torn between the fear of betrayal and the pleasure of fleeing, a gesture of contempt for the contemptible homeland—time’s passage is calculated in the difference between the urgent need to return and the ever-fragile success of having found a direction. A new time machine. The packed suitcase behind the door.*

”

**SELECTED WORKS**

NON-FICTION

*Traduir el desig: psicoanàlisi i llenguatge*  
 (Translating Desire: Psychoanalysis and Language)  
 Eumo, 2004

*The Camp: Narratives of Internment and Exclusion*  
 Cambridge Scholars Publishing, 2008

*Covid 19. Nous interiors per a un exterior inèdit*  
 (Covid 19. New Interiors for an Unparalleled Exterior)  
 Edicions del Núvol, 2021

JOSEP MASSOT

# Joan Miró Under the Francoist Regime

*Joan Miró sota el franquisme*



Galaxia Gutenberg, 2021  
554 pages

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 Galaxia Gutenberg S.L.

In this fascinating book, the result of scrupulous research in public and private archives around the world, Josep Massot reveals Miró’s fierce struggle to maintain his art in a state of constant innovation and dodge the pressures of the Francoist regime. In a world of vanguards and trenches, the painter displayed an unwavering commitment to freedom in his art and thought. Massot explains in detail how geopolitics crept in through the keyhole and how art, power, money, and friendship intersected. The book explains the ethics of Miró’s battle to set an example and help the younger generations raised under the dictatorship. And it also brings to light how his anti-fascist American friends saved him from isolation during World War II, and how the MoMA, the New York school—Pollock, Motherwell, Rothko—and artists such as Louise Bourgeois elevated him to the status of the most influential living artist in the world.



**An innovative biography of Joan Miró that offers an overview of the avant-garde during the Cold War. An essential look at how artists and the art world weathered the political vicissitudes of the twentieth century.**



**Josep Massot** (Palma de Mallorca, 1956) was the founder of one of the first Spanish newspapers born in democracy, *El Día*. At *La Vanguardia* he was in charge of artistic and literary news. He has written many articles on the work of Tàpies, a Catalan painter and sculptor. He is also an expert on Joan Miró, of whom he has published a biography and the artist's correspondence with Dalí. He has written prefaces for philosophy books on Socrates and Nietzsche, as well as the prologue of *Journal, 1887-1910* by Jules Renard, with Ignacio Vidal-Folch. Since 2018 he writes for *El País*.

“

*Sometimes I wonder whether Miró's objective was to create an art capable of healing both himself and humanity, when humanity had ontologically plummeted into the barbarity of war, the atomic bomb, and greed, healing by returning to an innocence that had never existed...*

”

## SELECTED WORKS

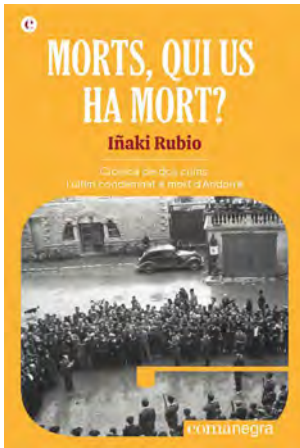
NON-FICTION

*Joan Miró: El nen que parlava amb els arbres*  
(Joan Miró: The Kid Who Talked to Trees)  
Galaxia Gutenberg, 2018

IÑAKI RUBIO

# Dead People, Who Killed You?

*Morts, qui us ha mort?*



The book begins with the public reading of the country's last death sentence: an iconic photograph from twentieth-century Andorra. On this basis, the author reconstructs the fratricide that took place at the Cal Gastó house. One summer's night in 1943, Pere picked up a shotgun and killed his brother, Anton, while he was sleeping in the bed they shared. What was his motive? Rubio offers a portrait of this fratricide and the backdrop to it, and asks a second question: after a century with no executions, why was Pere sentenced to be killed? To answer this, Rubio looks at the other characters involved and shows an Andorra that would soon change forever.

Comanegra, 2021  
360 pages

**FOREIGN RIGHTS CONTACT:**

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Asterisc Agents

**RIGHTS SOLD TO:**

Medusa Editora (Spanish)

**This story of a fratricide, which took place in 1943, transcends the limits of the true crime genre. It examines the contradictions of a society with one foot in an old world coming to an end and the other in a new world just beginning.**



**Iñaki Rubio** (Barcelona, 1974) graduated in Humanities from the Universitat Autònoma de Barcelona before working as a high-school language, literature, psychology and sociology teacher for many years. He now works at the Andorran Ministry of Education as a pedagogy expert in the Cultural and Educational Activities Department. He also writes for the *Diari d'Andorra* newspaper, is a founding member of Col·lectiu Portella, edits the magazine *Portella. Andorra, lletres, arts* and is part of the Andorran National Commission for UNESCO. Above all, though, he is a first-class author who has been recognized and awarded prizes as a short story writer especially, and now as a non-fiction writer, too.

“

*He was downstairs, and as he went upstairs, he had the feeling Anton wasn't breathing. He drew near to him to help. But then, as a lightning bolt cutting the night in half, flashing images came back to him. His own hand pulling the shotgun trigger, the shot, the skull bursting open, the recoil of the butt, the smell of powder, and his own dirty hands full of blood, trying to rescue Anton from a sudden, fatal, and certain death that he had caused.*

”

#### SELECTED WORKS

##### NON-FICTION

*Bestiari Pirinenc*  
(A Pyrenean Bestiary)  
Pagès Editors, 2021

*L'altre costat del mirall*  
(The Other Side of the Mirror)  
Pagès Editors, 2015

LOLITA BOSCH

# Take Me Instead

*Agafeu-me a mi*



Edicions 62, 2022  
160 pages

**FOREIGN RIGHTS CONTACT:**

**Gemma Isus**  
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Edicions 62

Today, like every day in Mexico, 23 people were disappeared. One of those is Roy Rivera. On an early January morning men dressed in police uniforms showed up at his home, where he, his mother, and little brother were sleeping. "Which one of you is older?" they asked. Their mother begged the men to take her instead, to not hurt her sons, who were just children. But Roy said "Take me. I'm the older brother."

Lolita Bosch focuses on this emblematic true case to expose the depths of the endemic, extreme violence that grips Mexican society. Bosch, a writer and journalist who lived in Mexico for ten years under threat from drug traffickers, has written what she deems a manifesto against fear. This is a brave book that reveals the pain suffered by the victims of this violence and, as such, is committed to a rigorous examination of facts and truth.

**Lolita Bosch amplifies the voice of the Mexican disappeared in this long-form chronicle written in the first-person plural. We can call it literary activism or, simply, fine journalism.**



**Lolita Bosch** (Barcelona, 1970) holds a degree in Philosophy and a postgraduate degree in Arts obtained in Mexico, a country she considers home. A researcher and journalist, she also writes essays, novels, and children's and young adult's literature books. Her works have won prestigious awards, have been translated into several languages, and have been adapted to film, dance, and theatre. She is the founder of the website "Nuestra Aparente Rendición" [Our Pretended Surrender], a space that ponders on violence in Mexico. Furthermore, she is a counselor for peace projects in several worldwide organizations and institutions.

“

*Disappearing means they will trade you for chemical substances, they will sell you to prostitution rings, they will sacrifice you in satanic rituals, they will extract your organs. And when you are depleted, drained, shriveled, exhausted, wrung dry, without stamina, when there is nothing left of your life that they can use, disappearing finally means that your death won't cost them anything and they'll make your family believe that you are alive and being held hostage. Until they get tired of paying. Until they are left without a cent to their names. That is what disappearing means.*

”

#### SELECTED WORKS

FICTION

*La ràbia*  
(Anger)  
Amsterdam, 2016

NON-FICTION

*Que no ens guanyi la por*  
(Don't Let Fear Beat Us)  
Ara Llibres, 2018

MANEL ALÍAS

# Russia, the World's Largest Stage

*Rússia, l'escenari més gran del món*



Ara Llibres, 2021  
464 pages

**FOREIGN RIGHTS CONTACT:**

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This is not an 'instant book' nor is it a political treatise; it is a personal work that grew out of a rigorous journalist's fascination with Russia and a zeal for the impossible task of deciphering this captivating land. For years Manel Alías has traveled through Russia's landscape, gathering stories that surpass current events to reveal a deeper engagement. The result is this series of chronicles that shed light on geopolitical oscillations through everyday gestures, chronicles that share the thrill of a frozen vista or a rebel symphony, chronicles capable of drawing silent to bear witness.

An astonished five-year-old girl who observes the landing of Yuri Gagarin while planting potatoes with her grandmother; the "radioactive" DJ who used his music to make the Chernobyl liquidators forget their imminent death; the eccentric daily life at the Soviet composers' building... History, literature, politics, tradition, conflicts, and distinctive beauty. A multi-faceted portrait set on the world's largest stage.

**Manel Alías reveals the monumental through the anonymous detail, transcending cliché and fleeing opportunism. Composed in a series of chronicles, this book is also a love letter to a vast land, and to journalism itself.**



**Manel Alías** (Berga, 1977) holds a degree in Audiovisual Communication from the Universitat Autònoma de Barcelona and a postgraduate degree in Video journalism ENG from the Universitat Pompeu Fabra. He is a journalist for TV3 since 2001. He has anchored the kids' news program *Info K* and has created reports such as "Començar de nou" [Starting again] which was a finalist of the 2005 Japan Prize. Between 2015 and 2021 he was the Moscow correspondent for TV3 and Catalunya Ràdio. It is from the experience of living in Russia that the book *Rússia, l'escenari més gran del món* [Russia, the World's Largest Stage], finds its inspiration. In 2022 he was one of Catalan Television's special correspondents covering the Ukraine invasion from Russia.

“

*Any attempts to explain Russia are likely doomed to failure (...) Despite that, I found myself chronicling my Russian experiences. Because all around me I saw extraordinary things that couldn't be worked into a television or radio news item, and I didn't want them to be lost (...) I was captivated by “big” stories—the space race, geopolitics, war heroes, cultural touchstones, espionage—but, with a journalist's curiosity, I also observed my neighbours, my apartment building, and the office where I worked. And time after time I was thunderstruck.*

”

MARIA RODÓ-ZÁRATE

# Intersectionality

*Interseccionalitat*



Tigre de Paper, 2021  
264 pages

**FOREIGN RIGHTS CONTACT:**

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Tigre de Paper

**RIGHTS SOLD TO:**

Bellaterra Edicions (Spanish)

Maria Rodó'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 have many causes and is never merely based on gender, race, social class or age, but rather on the interrelation of these and other factors. Since the 1980s, this concept has enriched the contributions of many thinkers and activists, evolving into a sophisticated idea. However, it has become clear that there are still some unresolved challenges: exclusions within feminist movements; the hierarchy in the class struggle; the emergence of new inequalities and political subjects... In this book, Maria Rodó explains what intersectionality is, as she follows the evolution of the movement that inspires and exemplifies its interpretative and transformative possibilities in various practical cases. In addition, she contributes her own theory and incorporates the concept of place.



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



**Maria Rodó-Zárata** (Manresa, 1986) 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 LGBTIphobia.

“

*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 (...) 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.*

”

## SELECTED WORKS

NON-FICTION

*Rebels amb causa: manifest juvenil contra el poder adult*  
 (Rebels with a Cause: A Young People's Manifesto Against Adult Power)  
 Tigre de Paper, 2014

JOAN SANCHIS

# Four Days

*Quatre dies*



Sembra Llibres, 2022  
168 pages

**FOREIGN RIGHTS CONTACT:**

**Samuel Fenollosa**  
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Sembra Llibres Coop. V.

Spirited debate has arisen around the idea of reducing the workweek to four days or thirty-two hours. In this practical and informative book for the general public, economist Joan Sanchis puts forth theoretical evidence and objective data to argue that this reorganization of the productive model is urgently needed to address three contemporary crises: economic, social, and environmental.

The author also offers a useful toolkit for responding to the usual criticisms of the four-day workweek proposal. He presents successful examples from around the world and suggests simple actions that can be taken by all parties involved (the public and private sectors, business owners, and salaried employees) in order to implement a reduction of the workweek without any reduction of productivity or profits (in fact, quite the contrary).

Finally, the book also presents a thought-provoking historical overview of the concept of “work” that allows readers to understand how its meaning has changed over the centuries, impacting social organization and the configuration of individual identities. Understanding this trajectory is liberating and facilitates thinking beyond the inertia of routines so readers can imagine other ways of living and working.

**A short, easy-to-understand book that endorses, with all the practical and theoretical justifications, a simple, ambitious, and potentially revolutionary proposal: a four-day workweek.**



**Joan Sanchis** (Benigànim, 1990) graduated in Economics and holds a master's degree in Public Economics and Political Economy. His academic and professional careers have been closely linked to the fields of public policy, labor, and economic geography. He has been involved in planning the reduction of the work week in the Valencian Country and the Spanish State. Now, he is an adjunct professor of Applied Economics at the Universitat de Valencia and works as a political assistant in the Sustainable Economics Department of the Valencian government. He has worked with several news outlets, *Levante-EMV*, *La Vanguardia*, and *Valencia Plaza*.

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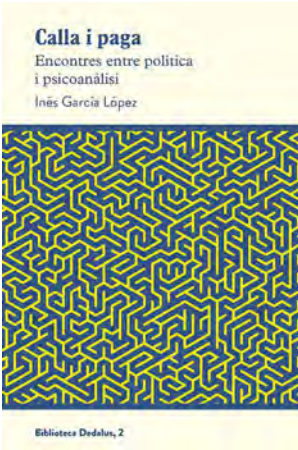
*The automation of production, the introduction of a universal basic income, and the gradual reduction of working hours are emerging as key elements for overcoming our contemporary economic, social, and environmental challenges, and at the same making possible a new hegemonic idea of modernity after capitalism.*

”

INÉS GARCÍA LÓPEZ

# Shut Up and Pay

*Calla i paga*



Edicions del Periscopi, 2022  
126 pages

**FOREIGN RIGHTS CONTACT:**

Bernat Fiol  
bernat@salmaialit.com  
SalmaiaLit

Recent years have seen the simultaneous rise of massive hyperconnectivity and radical individualisation, as well as the deterioration of grand narratives, coupled with compulsive consumption and frenetic obsolescence, which have led individuals to fluctuate between acritical acceptance of the dynamics of the neoliberal system and uncertain attempts to articulate a unique space in which to live. In this book, the author reflects on this tension, following in the work of Lacan, psychoanalysis, and the contributions of post-modern, left-wing, and queer theorists (including Butler, Fisher, Mbembe, Lipovetsky, and Valencia, among others). *Shut Up and Pay* explores how the mechanisms involved in the production of subjectivity currently operate, what the new forms of social attachment are, and how we can resist them.

**Shut Up and Pay aims to give voice to a subject stifled by neoliberalism's identity production as well as to offer tools for reflection that open up new spaces of resistance from which to create new subjectivities.**



**Inés García López** (Badalona, 1976) holds a PhD in German Philology from the Universitat de Barcelona, with a thesis on Icelandic medieval poetry. She is a professor of German literature and language at the Universitat Rovira i Virgili in Tarragona. She also graduated in Psychology and is a member of the Escola Lacaniana of Psychoanalysis of Catalunya. She is an Icelandic into Catalan translator (she translated *Angels of the Universe* by Einar Már Guðmundsson), and in 2020 she was the first Spanish person to obtain the prestigious Snorri Sturluson translation fellowship granted by the Icelandic government. She teaches seminars on gender, writing and psychoanalysis at Escola Bloom.

“

*Many of the imaginary promises of neoliberalism that endorse surpassing our limits with the slogan “anything is possible” share a common ideal: ambitious, decisive, self-sufficient subjects capable of anything and everything. This model that sustains the subjectivity of our era hides the inherent fragility of individuals and hinders their ability to access what makes them singular.*

”

LAURA LLEVADOT (EDITOR)

# "Post-foundational Political Thought" Collection

Col·lecció "Pensament Polític Postfundacional"



This collection brings together a line of contemporary political thought categorised as post-foundational, based on the work of Oliver Marchart. The term post-foundational indicates a desire to engage with the problems that distinguish the political from institutionalised politics, to revisit the underpinnings of representative liberal democracies, and to overturn the mythical foundations of modern political thought.

From this post-foundational perspective, these books address 17 concepts linked to 17 thinkers. Thomas Hobbes and the foundational act, Hannah Arendt and freedom, Derrida and sovereignty, Chantal Mouffe and populism, Giorgio Agamben and power, Judith Butler and vulnerability, among others. Written by experts, academics, and top-notch essayists such as Laura Llevadot, Jordi Riba, and Fina Birulés, this collection offers a privileged introduction to the work of these 17 authors as well as an original contribution to contemporary political thought and the social challenges it must face.

Gedisa, 2018-2022  
120 pages approx. / each book

**FOREIGN RIGHTS CONTACT:**

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Gedisa Editorial

**RIGHTS SOLD TO:**

Alain Badiou: *Allò polític i la política*  
Éditions Harmattan (French)

This collection endeavors to question politics (governmental institutions and models) and reinforce the political (the impulse and need to organize). 17 concepts and 17 authors are the starting points for profound reflection and a call to action on our contemporary political challenges.



**Laura Llevadot** (Barcelona, 1970) holds a degree and a PhD in Philosophy from the Universitat de Barcelona. Currently, she is a professor in Contemporary Philosophy at the same university, where she is the coordinator of the master's degree in Contemporary Thought and Classical Tradition. Her research has focused on contemporary political thought, particularly in French post-structuralism. She was the organizer and director of the first two editions of the philosophy festival Barcelona Pensa. Now, she supervises the essay collection of the publishing house Gedisa named "Post-foundational Political Thought", in which she was written the volume *Jacques Derrida: Democracy and Sovereignty*.

**BOOKS IN THIS COLLECTION**

*Claude Lefort: La inquietud de la política*  
(Claude Lefort. The Unrest of Politics)  
Edgar Straehle, 2018

*Jacques Rancière: L'assaig de la igualtat*  
(Jacques Rancière. The Essay on Equality)  
Xavier Bassas, 2018

*Ernesto Laclau i Chantal Mouffe: Populisme i hegemonia*  
(Ernesto Laclau and Chantal Mouffe. Populism and Hegemony)  
Antonio Gómez Villar, 2018

*Giorgio Agamben: Política sense obra*  
(Giorgio Agamben: Politics Without Working)  
Juan Evaristo Valls Boix, 2018

*Alain Badiou: Allò polític i la política*  
(Alain Badiou: The Political and Politics)  
Jordi Riba, 2018

*Michel Foucault: Biopolítica i governamentalitat*  
(Michel Foucault: Biopolitics and Governmentality)  
Ester Jordana Lluch, 2018

*Jacques Derrida: Democràcia i sobirania*  
(Jacques Derrida: Democracy and Sovereignty)  
Laura Llevadot, 2018

*Jean-François Lyotard: Estètica i política*  
(Jean-François Lyotard: Aesthetic and Politics)  
Gerard Vilar, 2019

*Hannah Arendt: Llibertat política i totalitarisme*  
(Hannah Arendt: Political Freedom and Totalitarianism)  
Fina Birulés, 2019

*Thomas Hobbes: La fundació de l'Estat Modern*  
(Thomas Hobbes: The Foundation of the Modern State)  
Josep Monserrat, 2020

*Miguel Abensour: La democràcia contra l'Estat*  
(Miguel Abensour: Democracy against the State)  
Jordi Riba, 2022

JOAN FUSTER

# Sagittarius

*Sagitari*



Edicions Bromera, 1993  
208 pages

**FOREIGN RIGHTS CONTACT:**

Carol Borràs  
carol@bromera.com  
Edicions Bromera

*Sagittarius* is the last book of literary essays published in Fuster’s lifetime, and one of his masterpieces. It is a collection of prose, in different forms and a variety of tones: essays flirting with the lyrical, aphorisms as short and incisive as arrows, an essay graphically constructed as if it were poetry, articles of varying length, etc. The subjects are as diverse as the author’s interests: ranging from morals to the “mystery of poetry”, from materialism to the power of the state. Yet what stands out is Fuster’s mature and circumspect reflection on the necessary exercise of rationality, on its conundrums and dangers. This book is a distillation of every virtue of Fuster’s addictive style: irony and sarcasm in the service of skepticism and polemics; and limpid, compelling and gorgeous prose.



**A masterpiece by Catalan modern classic Joan Fuster that gathers a series of humanist explorations, essays, and aphorisms. Smart, amusing, and tremendously revealing.**



**Joan Fuster** (Sueca, 1922 – 1992) is the indisputable master of the Catalan literary essay and a graduate in law from the Universitat de València. While also a poet, he is best known for his more than fifty books of essays and aphorisms, with a style that draws readers in and showcases his vast curiosity. A PhD in Philology, a doctor honoris causa from both the Universitat de Barcelona and the Autònoma, he taught Catalan Philology at the Universitat de València (1986–1992). Among his distinctions are the Lifetime Achievement Award in Catalan Letters (1975), the Gold Medal of the Government of Catalonia (1983) and the Valencian Arts Award (1985).

“

*A sense for life? But the philosophers already know about that! We have five: five senses, in principle. They are the bodily senses (...) life begins and ends with the senses, begins with them and ends with them. And there is no revelation that is not evidence of that, not a single concept that does not come from pain or pleasure, or words that do not signify music. Beyond that, there may be nostalgia or memory – and nostalgia, in short, may be nothing more than a malady of memory – but they are still nourished from the senses and over the senses.*

”

**SELECTED WORKS**

NON-FICTION

*Consells, proverbis i insolències*  
(Tips, Proverbs, and Insolences)  
Editorial A. C., 1968

*Diccionari per a ociosos*  
(A Dictionary for Idlers)  
Editorial A. C., 1964

*Nosaltres els valencians*  
(We, the Valencians)  
Edicions 62, 1962





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# Grants

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## 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, Literary Events Organisers.

## 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 of Catalan works abroad.

**Recipients:** Catalan Publishers, Literary Agencies.

## TRANSLATORS IN RESIDENCY

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

**Recipients:** Translators.



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# Lull Fellowship

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This 2022, the Institut Ramon Llull organises the 21st edition of its fellowship, aimed at international publishers and agents. It takes place in Barcelona between 13th and 16th September, during the 40th 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 the introduction of these books to new markets. Since then, over 185 professionals from 43 countries have participated in this fellowship.

## **GOAL**

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

## **APPLICATION DATES**

Call for applications not yet published. The exact dates of the call can be found on our website ([lull.cat](http://lull.cat)).

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# Other Services

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The Institut Ramon Llull promotes networking between international publishers and agents and the Catalan publishing sector. We will be delighted to put publishing professionals in touch with Catalan authors, publishers, or agents.

The Llull also provides information about the translation of Catalan literature through three databases:

## **BOOKS IN CATALAN**

[booksincatalan.llull.cat](http://booksincatalan.llull.cat): A professional tool aimed at rights depts. and agents providing information on outstanding Catalan works.

## **TRAC**

[llull.cat/trac](http://llull.cat/trac): A tool to find out what books of Catalan literature have been translated.

## **TRADUCAT**

[llull.cat/traducata](http://llull.cat/traducata): Profiles and contact details of literary translators from Catalan to other languages.

If you wish to be informed about our calls for applications for grants and all the latest news, you can subscribe to one of our newsletters aimed at translators, publishers and festival programmers via [literature@llull.cat](mailto:literature@llull.cat).



# Lull Literature Team

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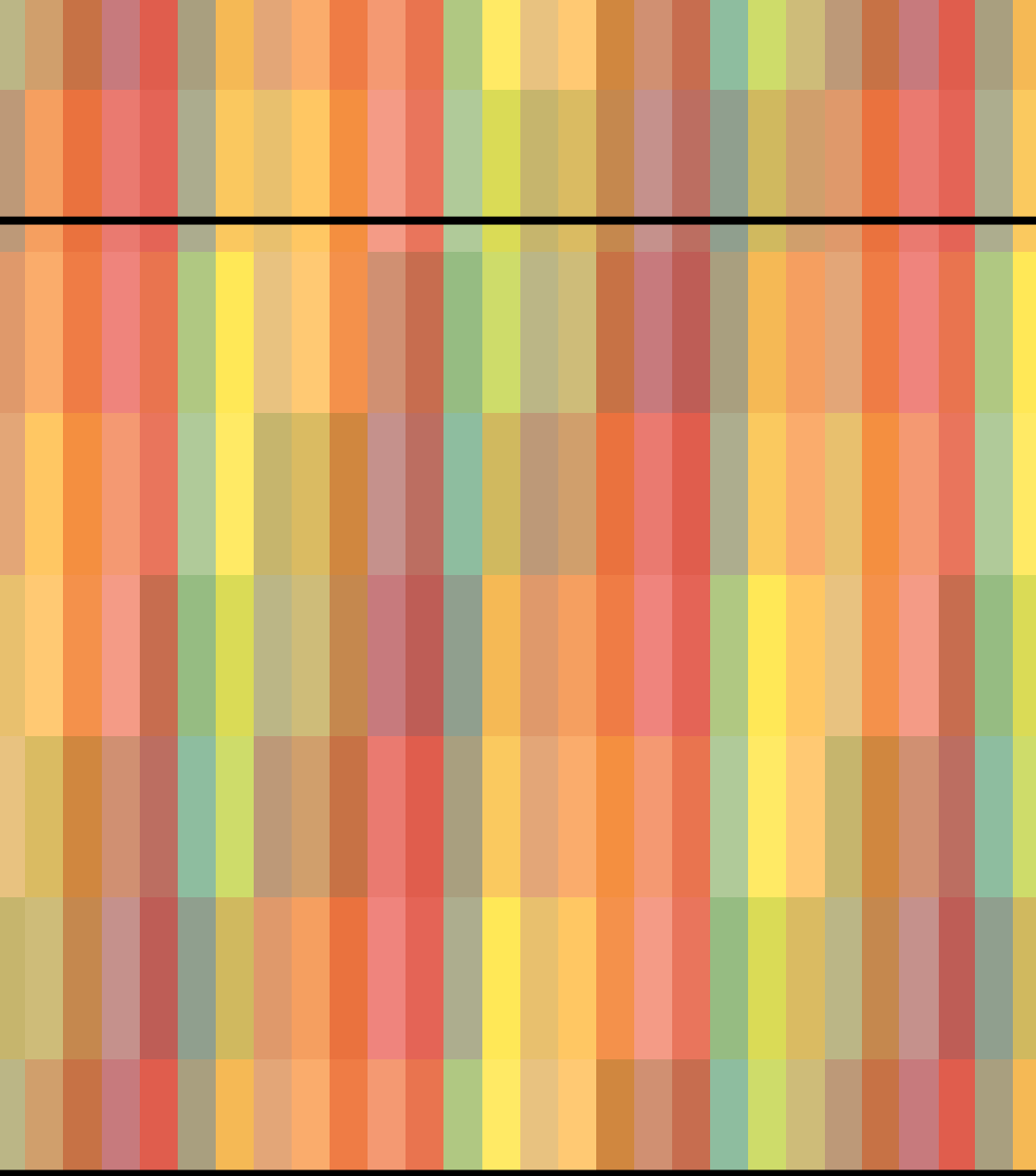
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