

New
Catalan
Fiction 2017



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Foreword

This is an outstanding moment for Catalan literature. An exceptionally fine tradition, the seductiveness of modernity and a curiosity about other literatures are all to be found amongst its current strengths, which are further bolstered by a well-established and vibrant publishing industry and the efficient work of literary agents.

One of the goals of the Institut Ramon Llull, as the public institution responsible for broadening the reach of Catalan language and culture, is to support authors, translators, publishers and literary agents with the aim of ensuring that Catalan literature is translated, published and read abroad.

This booklet presents a selection of new voices of Catalan Fiction that touch on a range of different subjects, realities, and imagined worlds and reflect the richness and the power of Catalan literature today.

Turn the page and embark on a captivating literary journey. Enjoy!

Joan Carreras

Woman with Cadillac

La dona del Cadillac

An enigmatic stranger blows the lid off of a small town's long-standing secrets

Like the set-up to a sinister joke—a guy from the capital stops at a creepy rural gas station to fill up his tank—this book's premise is simple: that stranger, Lau, has come to Mompuiç to do his final job. He's been sent to find a woman named Helena Bau, at her Eldorado Meditation Center, and buy the red Cadillac she keeps in a locked garage, which she inherited from her father and refuses to part with. The other inhabitants of Mompuiç are not welcoming either, and seem to be protecting the town's past under layers of silence.

Told in a shifting narrative from the viewpoints of Lau and various townspeople, this novel's riveting pace is purely character driven, propelled forward by film-noiresque dialogue in lieu of a narrator. A true page-turner, this literary thriller concludes with a series of linked surprise reveals. Just as one mystery is resolved another crops up, yet the satisfying finale leaves not a single loose end.



Proa, 2016
328 pages

RIGHTS

Asterisc Agents
Carlota Torrents
carlota@asteriscagents.com

“If he blurts it all out at once it'll be a total disaster. You can't just be sitting at home, all relaxed with a glass of wine, and then when somebody comes in and tells you he wants to buy your prized possession you sell it in five minutes and just go back to your wine like nothing had happened. That's not how it works. He'll have to take it slow. Patience, there's no rush. What comes before business? Trust. And what comes before trust? Time, lots of time.”



Joan Carreras (Barcelona, 1962) began publishing in the early 1990s, and has been very prolific in the past decade, bringing out five novels in the last eight years. Among them were the winners of the 2014 Sant Jordi Prize and the 2013 City of Barcelona Award.

SELECTED WORKS

Làliga negra [The Black Eagle] (Proa, 2015)
Café Barcelona [Barcelona Cafe] (Proa, 2013)
Carretera secundària [Back Road] (Proa, 2012)
L'home d'origami [The Origami Man] (Amsterdam, 2009)
Qui va matar el Floquet de Neu [Who Killed Floquet de Neu, the Albino Gorilla] (Empúries, 2003)

Alicia Kopf

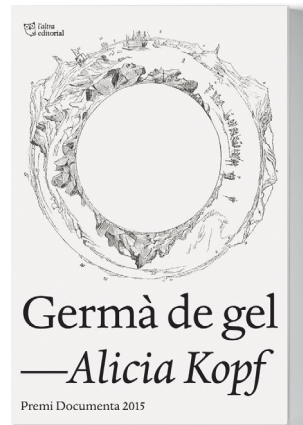
Brother in Ice

Germà de gel

Venturing out into the vast white space
of the blank page

This hybrid novel—part research notes, part fictionalised diary, and part travelogue—uses the stories of those who conquered the poles a century ago as a metaphor for the narrator’s own hero’s journey, her coming of age as an artist, a daughter, and a sister in the hostile, uncharted territory of early adulthood in a 21st-century Catalonia ravaged by economic recession.

Kopf’s fascination with the epic history of Shackleton, Scott, and Amundsen’s explorations serves as the prompt for her compelling poetic investigation of the concepts of endurance, resilience and those frozen emotional lacunae—complicated by the interdependence—inherent in family relationships, particularly those with an autistic member: the eponymous Brother in Ice. This erudite, lyrical journal of the artist as explorer in search of her voice, daring to advance into the unknown despite the obvious risks, creates here a survival manual for our times.



L'Altra Editorial, 2016
240 pages

RIGHTS
MB Agencia Literaria
Txell Torrent
txell@agencialiteraria.es

“I decide to take my lost luggage as a sign: no rucksacks on this trip. Noting the efficiency of the organisation and transportation, on the way back to the hostel I think that it’s much easier to get to the Arctic than to reach certain areas of one’s self. On the bus I feel new, weightless.”



Alicia Kopf (Girona, 1982) is the artistic name of Imma Àvalos Marquès. She holds degrees in Fine Arts and Comparative Literature. *Germà de gel* is the culmination of an artistic cycle of several exhibitions including a solo show, Seal Sounds Under The Floor, held at the Joan Prats Gallery in Barcelona in 2013. Her awards include the Documenta Prize for first book by an author under 35, the Ojo Crítico Award, and the Premi Llibreter bestowed by booksellers, confirming her appeal to readers as well as critics.

LATEST WORKS IN TRANSLATION

SPANISH
Hermano de hielo
[Brother in Ice].
Barcelona: Alpha Decay,
2016

Rights sold into Czech
(Euromedia), Dutch
(Harper Collins Holland),
English (And Other
Stories), French (Robert
Laffont Éditions) and
Portuguese (PRH/
Alfaguara).

Jordi Lara

Mystic in the Buff

Mística conilla

This finely hewn story collection creates peculiar universes steeped in nostalgia, humor, and questions of identity

Childhood memories both concrete and metaphoric, an artistic epiphany that culminates in suicide, a reencounter with an uncle who seems to have fallen in love with a water fairy, a class reunion that leads to a startling adventure... these are some of the catalysts for the six long stories in this collection, which can be read as a fragmentary novel on creative anguish.

Lara's erudite, precise, artisanal literature lures readers into his bizarre cosmos, populated by underdogs content to remain on the margins. Outsider status allows them the freedom to go beyond rationality, explore hidden truths on the vague frontiers of reality, and discover the essential redemptive power of art.



Edicions de 1984, 2016
203 pages

RIGHTS

Edicions de 1984
Laura Baena
1984@edicions1984.cat

“On the other hand, devastating misery can bring two people together better than any virtue. Perhaps I read because we needed to take revenge for something, together. Not to get revenge: to bring us closer.”



Jordi Lara (Vic, 1968) is a journalist and writer who has published poetry, stories, a novel (special mention, City of Barcelona Prize), a biography, a book of musical history, and written television, theatre, videopoetry, and a feature film. This most recent story collection earned him the Serra d'Or Critics' Award.

SELECTED WORKS

Una màquina d'espavilar ocells de nit [A Machine for Waking Birds at Night] (Edicions del 1984, 2008)

Papallones i roelles [Butterflies and Poppies] (Edicions del 1984, 2005)

Una boa paint un elefant [A Boa Digesting an Elephant] (El mèdol, 2005)

Marta Orriols

The Anatomy of Short Distances

Anatomia de les distàncies curtes

Fleeting glimpses onto modern lives,
churning with desolation and urges just
beneath the surface

In delicate prose of high emotional voltage, these nineteen rabidly contemporary short short stories hang together to create a kaleidoscopic view of the pretty cages lined with possessions we build for ourselves—as individuals, as professionals, as spouses, as parents, as children—only to find ourselves rattling their bars.

Marta Orriols allows us to peek into the lives of others, only to find they are as deluded as we are about what they want, how much control they have over their lives, and how little freedom they exert in our day-to-day relationships. Hers is a lucid portrait—finely tuned with a warm, generous, unconditionally loving use of language that makes these revelations almost easy to assimilate—a generation still held back by social conventions and labels, and inexorably subject to the desires and pain intrinsic to the human experience.



Edicions del Periscopi, 2016
184 pages

RIGHTS
Cristina Mora Literary
& Film Agency
Cristina Mora
cristina@cristinamora-litagency.com

“Amid news that leaves you aghast, irreparable accidents, a whole parallel world filled with calamities and unexpected twists that happen every day, there is still laughter ringing out at the back of every metro car. Always. It’s inescapable.”



Marta Orriols (Sabadell, 1975) studied art history, and then creative writing. She has an active blog entitled *No puc dormir* and she is a contributor to the cultural websites Catorze and Núvol. This is her first book.

LATEST WORKS IN TRANSLATION

SPANISH
Anatomia de les distàncies curtes [The Anatomy of Short Distances].
Barcelona: Lumen, 2017.

Marc Pastor

Farishta

A genre-bending rollercoaster ride set in the South Pacific in 1993

Orphaned in the Afghan War and adopted by a Russian Army official, Farishta is a smart, peripatetic young woman who gets offered an impossible dream of a job: managing a tiny community of reclusive billionaires who live in complete isolation in French Polynesia. There in the Clarke Islands, Farishta finds love, paradise landscapes and a passion for 90's alternative rock. But very soon she discovers that there is much more to the secretive community than what she has been told.

In this fast-paced thriller, and through a barrage of dizzying plot twists, Marc Pastor pulls off his biggest literary feat so far. A virtuoso work of genre crossing, *Farishta* takes readers to unexpected landscapes of Wellsian adventure and slick science fiction. Are the Clarke Islands a lab for clone research? Or maybe a haven for time travelers? Or part of the solution to the deadliest plague that humankind has yet to face? And, is it too late for Farishta to escape?



Ara Llibres, 2017
472 pages

RIGHTS

The Ella Sher Literary Agency
Ella Sher
ella@ellasher.com



Marc Pastor (Barceloma, 1977) is a criminologist and a cultural explorer with diverse interests, as evidenced by the unique universe he has created in his four previous novels, featuring Nazis, the Vampiress of Barcelona, bodysnatchers, and time travel, among other things. *La mala dona* won him the Crims de Tinta noir fiction award. When not writing, he works for the scientific unit of the Catalan police force.

“I’m feeling more calm.”

I know it’s what he wants to hear. That I’ve stopped worrying so much, that I’m not stressed out. That the sedatives they’re giving me have made their way through my bloodstream and my brain is weak, very weak.

“I’m glad to hear that.” He paused to gauge how to say what he wanted to tell me. “Living here is very difficult, Farishta.”

SELECTED WORKS

Bioko (Ara Llibres, 2013)

Lany de la plaga [The Plague Year] (La Magrana, 2010)

La mala dona [Barcelona Shadows] (La Magrana, 2008)

Montecristo [Montecristo] (Proa, 2007)

LATEST WORKS IN TRANSLATION

CZECH

Zla Zena (Barcelona Shadows), tr. David Utrera and Olga Ctvrtnicková. Brno: Host, 2014.

ENGLISH

Barcelona Shadows, tr. Mara Faye Lethem. London: Pushkin Press, 2014.

FRENCH

La mauvaise femme (Barcelona Shadows), tr. Marie Vila Casas. Arles: Éditions Jacqueline Chambon, 2012.

GERMAN

Mala dona (Barcelona Shadows), tr. Kirsten Brandt. Köln: Bastei-Lübbe, 2010.

HUNGARIAN

Bioko, tr. Kata Varju. Budapest: Libri Kiadó, 2016.

Barcelona Árnyai (Barcelona Shadows), tr. Kata Varju. Budapest: Libri Kiadó, 2015.

ITALIAN

Punto zero (Bioko), tr. Beatrice Parisi. Vicenza, Neri Pozza Editore, 2015.

La maledetta (Barcelona Shadows), tr. Beatrice Parisi. Milano: Neri Pozza Editore, 2009.

KOREAN

바르셀로나 새도우 (Barcelona Shadows). Seoul: Nike Books, 2015.

POLISH

Cienie Barcelony (Barcelona Shadows), tr. Karolina Jaszecka. Warsaw: Czarna Owca, 2015.

PORTUGUESE

A mulher má (Barcelona Shadows), tr. Artur Guerra and Cristina Rodriguez. Amadora: 20/20 Editora, 2017.

SPANISH

Bioko, tr. Josep Escarré. Barcelona: Planeta: 2013.

El año de la plaga (L'any de la plaga). Barcelona: RBA, 2010.

La mala mujer (Barcelona Shadows), tr. Joan Carlos Gentile Vitale. Barcelona: RBA, 2009.

TURKISH

Karanlık Barselona (Barcelona Shadows), tr. Gülsevrim Erhan. Istanbul: Esen Kitap, 2016.

Carles Rebassa

It was Them

Eren ells

A marginal group of adolescents fumble towards adulthood in the wake of a classmate's death

Set in a Palma de Mallorca of sunflower seeds and joints in the square, a clutch of teenagers struggle to find their way in the world, to leave behind the nicknames that others have imposed upon them, to understand the hierarchies of predator and prey, to come to terms with their own and their shared identities. They find there are many shades of grey on the pink path that leads behind the high school to an abandoned construction site, where scenes of poetic starkness unfold. And the boys are unsure whether sex and brutality—sometimes both at the same time—are a game, until they begin to learn about mortality.

Poet Rebassa's first novel is a penetrating, powerful debut, written in nuanced Majorcan dialect rich with insinuations and a prose that shifts voices and verb tenses to highlight each narrator's relationship to the world. This tour de force makes readers feel that they are privy to sensual secrets between boys, and then pulls them into a dark maelstrom of obsessive love and envy they won't soon forget.



Angle Editorial, 2016
272 pages

RIGHTS
Angle Editorial
Rosa Rey
rrey@angleeditorial.com

“There is a lot of distance between you sitting on the sofa in front of your parents with the daily paper and the TV news, and you with the things you have and the things you are. You are like the pain of a rusty chain saw in the middle of a Schubert sonata.”



Carles Rebassa (Palma, 1972) is among the most highly regarded poets of his generation. This is his first novel, which has earned him both the City of Barcelona Award for Catalan Novel and the Pin i Soler City of Tarragona Prize. He has also won the prestigious Ausiàs March Poetry Award. A Catalan teacher, he enjoys recitation and has performed his poetry nationally and internationally.

SELECTED WORKS

Pluja de foc [Rain of Fire]
(Terrícola, 2016)

Els joves i les vídues [The Young and the Widows]
(Empúries, 2006)

Poema B [Poem B]
(Edicions 96, 2006)

Requiescat in pace (with Pere Perelló) [Requiescat in pace] (Capaltard, 1998)

Carme Riera

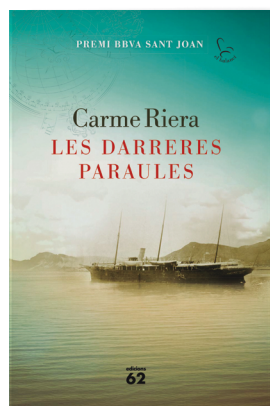
Last Words

Les darreres paraules

The imagined confessions of the free-thinking, free-loving, freewheeling Hapsburg scion who adopted Majorca as his home

More than a hundred years after his death, Archduke Ludwig Salvator remains a legend in the Balearic Islands. Colourful anecdotes circulate about his slovenly appearance, how he loved to be mistaken for his servants, and how he didn't allow a single tree to be chopped down on his properties. Many still praise his simplicity, his ecological preservationist tendencies, and his patronage of the arts. "Carme Riera"—the narrator—is more driven to find the Archduke's hidden side, which she hopes is contained in his suppressed correspondence with his lovers of both sexes.

This captivating book tells the story of her discovery of the dictated last wishes of a man who lived according to his desires and loved without prejudice. Told in two distinct styles delimited by their forms, the first part unfolds not unlike a detective novel, seamlessly fusing fact and fiction, while the erudite and worldly Archduke's confessions reveal an engrossing take on a fascinating historical figure and his time, as he unburdens his conscience and tries to justify his moral choices in the face of posterity.



Edicions 62, 2016
165 pages

RIGHTS

Agencia Literaria
Carmen Balcells
Glòria Gutiérrez
g.gutierrez@ag-balcells.com



Carme Riera (Palma, 1948) is a classic of both Catalan and Spanish letters, a member of the Royal Academy of Language and distinguished in 2012 with the National Culture Prize. With this book, she now has been honoured with all of the five most prestigious awards for Catalan literature, the 1980 Prudenci Bertrana, the 1989 Ramon Llull, the 1994 Josep Pla, the 2003 Sant Jordi, and the 2016 Sant Joan Prize.

“For some biographers, his nomadic lifestyle was most notable; for others, his unbridled sexuality; for yet others, it was his interest in science. There are those who considered him a proto-hippy, and even the perfect freeloader, despite his ability to work for more than ten hours straight. I understood him, above all, as a free man who was lucky to be able to live according to his desires and love without prejudice...”

SELECTED WORKS

Temps d'innocència [Time of Innocence] (Edicions 62, 2013)

Natura quasi morta [Life Almost Still] (Edicions 62, 2011)

Lèstiu de l'anglès [The English Summer] (Proa, 2006)

La meitat de l'ànima [Half the Soul] (Proa, 2004)

Cap al cel obert [Towards the Open Sky] (Cercle de lectors, 2000)

Dins el darrer blau [In the Last Blue] (Destino, 1994)

LATEST WORKS IN TRANSLATION

ARABIC
Te deix, amor, la mar com a penyora, tr. Saïd Benabdelouahed. Rabat: Saad Warzazi Éditions, 2010.

CROATIAN

Polovica duše (La meitat de l'ànima), tr. Boris Dumancic. Zagreb: Hena Com, 2016.

ENGLISH

Life Almost Still (Natura quasi morta), tr. Josep Miquel Sobrer. London: Anthem Press, 2016.

In the Last Blue (Dins el darrer blau), tr. Jonathan Dunne. New York: Overlook Press, 2007.

FRENCH

Vers l'azur infini (Dins el darrer blau), tr. Anne Charlon and Jennifer Houdiard. Paris: Autrement, 2012.

GERMAN

Der englische Sommer (Lèstiu de l'anglès), tr. Kirsten Brandt. Berlin: Ullstein, 2007.

HEBREW

המרכ, הכותב. "יכרות" "דורחאה לחכה" (Dins el darrer blau), tr. Itai Ron. Jerusalem: Bambook, 2007.

ITALIAN

La metà dell'anima (La meitat de l'ànima), tr. Ursula Bedogni. Roma: Fazi Editore, 2007.

PORTUGUESE

No último azul (Dins el darrer blau), tr. Miranda das Neves. Lisboa: Teorema, 2008.

SPANISH

Tiempo de inocencia (Temps d'innocència). Madrid: Alfaguara, 2013.

TURKISH

Maviligin Sonunda (Dins el darrer blau), tr. Suna Kiliç. Istanbul: Alef Yayinevi, 2012.

Ruhumun Yarisi (La meitat de l'ànima), tr. Sevin Aksoy. Istanbul: Alkim Yayinevi, 2007.

Gemma Ruiz

Gorses

Argelagues

A window onto the silenced stories of working-class matriarchs during the Catalan industrial revolution

This is the story of Gemma Ruiz's great-grandmother, Remei, the woman who taught her to speak and, in doing so, trained her to see the world through her eyes. Born in 1906, at sixteen she moved to Sabadell—the 'Catalan Manchester'—to work in the textile industry, part of the mass exodus from the countryside to the cities of the Vallès region. Gorse is a hardy plant that produces lovely blooms under challenging conditions, but also many inch-long spines; this is Ruiz's metaphor for these unrecognised 20th-century heroines like Remei and her daughters, who laboured in the shadows of a man's world.

Like the word "argelagues" itself, this novel recovers and boldly reflects a vanishing vernacular: a rich, genuine, musical way of speaking—achieved by recording conversations over hot chocolate, and resulting in a valuable work of linguistic anthropology. The combination of contemporary pacing with period language and thorough historical research breathes life into this novel that is both a poignant family epic—at turns tender, at turns cruel—and a vindication of the female contributions to the evolution of Catalan society.



Proa, 2016
352 pages

RIGHTS
MB Agencia Literaria
Txell Torrent
txell@agencialiteraria.es

“Remei had known all her life that the world is split in two. Rich and poor. Bosses and riffraff. The good-natured and the hard-hearted. The wise and the foolish. The good-looking and the disfigured. And she knows, too, that Castellterçol is no exception. One thing is the town. The farmhouses, another. No one mistakes the two. There is no mixing. You’re either one of us or one of them. The line is drawn.”



Gemma Ruiz Palà (Sabadell, 1975) is a journalist from Sabadell. She has worked for two decades on Catalan public television, almost exclusively on the news program where she covers arts and culture. *Argelagues* is her best-selling debut as an author.

Ramon Solsona

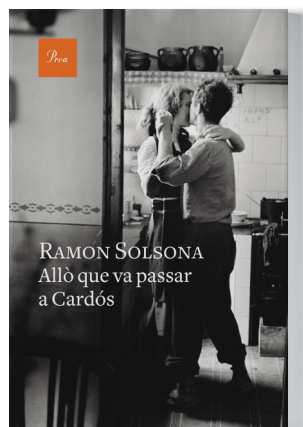
What happened in Cardós

Allò que va passar a Cardós

A sleepy valley is revolutionised by a gigantic infrastructure project, and a crime of passion

An obsessed adulterer attacks his lover's husband—a member of the fearsome Civil Guard—with a pickaxe, leaving him for dead in the snow. The crime's repercussions send out shockwaves through the Valley of Cardós, which is being vastly transformed by the installation of a huge hydroelectric complex. Over the course of six months in 1965, we see the effects of mass labour immigration from the south, tripling the population, and the conflicts. This coincides with the arrival of municipal “TV-watching clubs”, tourism, bikinis, and the twist, to a rural region twenty-five years into Franco's dictatorship.

Solsona explores this convulsive time—of rival smugglers, corruption, and rebel fighters, of love, hatred, and power—in a wide-ranging documentary style, that combines various, sometimes conflicting, testimonial viewpoints with a journalistic chronicle of the events, from both 1965 and the present day. The colourful cast of characters, and their pitch-perfect local language, create a vivid portrait of this valley in the Pyrenees.



Proa, 2016
328 pages

RIGHTS

MB Agencia Literaria
Txell Torrent
txell@agencialiteraria.es

“I remember it all perfectly. That I was blinded, that my jealousy had transformed into a vindictive urge, that I drew closer and closer to him, that I couldn't decide whether to confront him with the pickaxe. That he stopped at the last corner to smoke. That during that unexpected pause I noticed the shoulders of his long coat, already white with snow. That the flame gleamed slightly on his three-cornered hat. That the movement made him drop a glove, or the lighter, or the matches. That he knelt down.”



Ramon Solsona (Barcelona, 1950) has published fifteen books, including a couple of satirical works under a pseudonym. His work has been recognised with the Serra d'Or Critics' Award, the Prudenci Bertrana and the Lletra d'Or; in 2011, he won the Sant Jordi Prize. He is a regular on the linguistic section of Catalunya Ràdio's morning program.

SELECTED WORKS

L'home de la maleta [The Man With The Suitcase] (Proa, 2011)

Cementiri de butxaca [Pocket Graveyard] (Columna, 2006)

Línia blava [Blue Line] (Columna, 2004)

No tornarem mai més [I'll Be Damned If I Ever Come Back] (Quaderns Crema, 1999)

DG [General Director] (Quaderns, 1998)

Les hores detingudes [The Stale Hours] (Quaderns Crema, 1993)

LATEST WORKS IN TRANSLATION

FRENCH

Les heures suspendues (Les hores detingudes), tr. Edmond Raillard. Nîmes: Éditions Jacqueline Chambon, 1997.

ROMANIAN

Cimitir de buzunar (Cementiri de butxaca), tr. Lavinia Coman. Bucarest: Meronia, 2006.

Ceasuri oprite (Les hores detingudes), tr. Lavinia Coman. Bucarest: Meronia, 2001.

SPANISH

Lo que sucedió en el valle (Allò que va passar a Cardós). Barcelona: Tusquets Editores, 2017.

El año que viene volverá tu padre (No tornarem mai més). Barcelona: Acontilado, 1999.

Las horas detenidas (Les hores detingudes), tr. Juan Bonilla. València: Pre-textos, 1998.

Silvana Vogt

The Mechanics of Water

La mecànica de l'aigua

While Argentina demanded metaphors, hyperbole, and tactics to stomach reality, Barcelona has to be the tidy, simple, telling of your life

Vera is treading water in Buenos Aires when the government freezes accounts in order to avoid a run on the banks. The radio station she works for shuts down, it appears her lover will never really leave his wife, and then comes the final straw: the bookstore is unable to import her favourite author's latest book from Spain. Vera has always taken refuge in literature, a bunker in which to escape reality, and she follows her reader's heart and moves to Barcelona with her dachshund. There she meets Eliseu, an editor struggling with his own phantoms, who has broken with his rural legacy in order to, similarly, make books his homeland.

This poised first novel about how we confront otherness and how we survive, offers readers a privileged outsider's gaze on the different strata of Barcelona as Vera struggles to access the literary world. Its self-aware prose marries Argentine and Catalan styles, conspicuously marking the distance between the first person and the third, as its internal rhythm emulates the reiterative pounding and retreat of the waves. This is an homage to literature as refuge and as engine, as well as an homage to mentors and disciples, who—it turns out—can save each other.



Edicions de 1984, 2016
328 pages

RIGHTS

Edicions de 1984
Laura Baena
1984@edicions1984.cat

“She enters the tattoo shop silently repeating the rules of her world: Don't hurt anyone. Don't love anyone. Don't scar anyone. The tattoo artist offers her a book of drawings. Vera shakes her head. The man looks at her.

‘You already know what you want?’

‘365. On my left wrist. In black ink. Nothing baroque, no Roman numerals, no Japanese. A simple tattoo.’

‘The days of the year?’

‘The pages of a book.’

‘Ha, that's a good one.’ ”



Silvana Vogt (Morteros, Argentina, 1969) studied philosophy and radio journalism before the economic crisis pushed her from her native Argentina to Catalonia, where she eventually found her niche as a writer and bookseller. *La mecànica de l'aigua* is her first novel.

Grants, Fellowship and Other Services

Translation Grant

Grants for the translation of Catalan literature: fiction, non-fiction, children's and YA books, poetry, theater and graphic novels.
Recipients: Publishers.

Promotion Grant

Grants to promote Catalan literature abroad (fiction, non-fiction, children's and YA books, poetry, theater and graphic novels), including participation in international literary festivals and presentations and promotional plans for new works in translation.
Recipients: Publishers, Literary Events Organizers.

Children's Illustrated Books Grant

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

Translators in Residence Grant

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

Travel Grants for Writers

Grants for writers to finance travel costs to carry out activities, to which they have been invited.
Recipients: Writers in Catalan.

Please feel free to visit <http://www.llull.cat> to find out more about our Grants Programme. Institut

Fellowship

Every year the Institut Ramon Llull (IRL) organises one fellowship targeted at international publishers and agents to take place in Barcelona.

The invited professionals have the chance to be on the ground and to acquire firsthand an in-depth perspective on the matter in order to build networks with Catalan publishers companies and literary agencies.

Travel and accommodation expenses during the fellowship are covered by the IRL.

Presence at international book fairs

The IRL attends the following book fairs: London, Paris, Bologna, Warsaw, Jerusalem, Beijing, Frankfurt, Sharjah, Istanbul and Guadalajara, informing about its services and activities.

The IRL manages and organises the presence of Catalan Culture as Guest of Honour at international book fairs. Catalan Culture was Guest of Honour at Turin Book Fair (2003), Feria del libro de Guadalajara (2004), Frankfurter Buchmesse (2007), Göteborg Book Fair (2014) and Bologna Children's Books Fair (2017). As well as that, the city of Barcelona was Guest of Honour in Paris (2013) and Warsaw (2016).

Other Services

The IRL promotes networking between the international publishers and agents and the Catalan publishing sector. The members of the Literature and the Humanities Department will be pleased to provide international publishing professionals with the contacts of Catalan authors, publishers or agents.

The IRL also offers information about the translation of Catalan literature through two databases:

-TRAC at the IRL website www.llull.cat/trac: to find out what works of Catalan literature have been translated.

-TRALICAT at the IRL website www.llull.cat/tralicat: to browse by language the profile and contacts of literary translators from Catalan.

Literature and the Humanities Team

Headquarters

Avinguda Diagonal, 373
08008 Barcelona
Tel. +34 934 67 80 00
Fax +34 934 67 80 06
info@llull.cat
www.llull.cat
www.facebook.com/IRLlull
twitter.com/irlull



Izaskun Arretxe
Head of the Department
of Literature and the Humanities
iarretxe@llull.cat



Marc Dueñas
Department Coordinator
mduenas@llull.cat



Mísia Sert
Fiction and Modern Classics
msert@llull.cat



María Jesús Alonso
Translation, Promotion
and Residencies Grants Manager
mjalonso@llull.cat



Rosa Crespi
Illustrated & Children's Books
and Travel Grants Manager
rcrespi@llull.cat



Julià Florit
Fiction, Poetry and Literary
Festivals
jflorit@llull.cat



Carles Navarrete
Children's & YA Books
and Literary Non-Fiction
cnavarrete@llull.cat



Annabel García
Translation Grant Assistant
agarcia@llull.cat



Albert Salvatierra
Promotion Grant Assistant
asalvatierra@llull.cat

Foreign Offices

Berlin
Friedrichstr. 185
D-10117 Berlin, Germany
+49 (0) 30 208 86 43 24



Silvia Gonzalez
sgonzalez@llull.cat

London
17 Fleet Street
EC4Y 1AA London, United Kingdom
+44 (0) 2078420852



Mercè Estela
mestela@llull.cat

New York
360 Lexington Avenue, 18th Floor.
Suite 1801
10017 New York, USA
+12127823334



Jadranka Vrsalovic
jvrsalovic@llull.cat

Paris
50, rue Saint-Ferdinand
75017 Paris, France
+33 (0) 1 42 66 02 45



Raül David Martínez
rdmartinez@llull.cat

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Institut Ramon Llull

Texts
Mara Faye Lethem

Editorial Coordination
Literature and Humanities Department,
Institut Ramon Llull

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Enric Jardí

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Ita Roberts

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