

A portrait of Jordi Sierra i Fabra, an older man with grey hair and a beard, wearing a dark blue pinstriped jacket over a black turtleneck. He is looking slightly to the right of the camera with a neutral expression. The background is a light-colored wall with vertical lines.

Jordi Sierra i Fabra

Candidature to the
**Hans Christian Andersen
Award 2022**

Category: Author
Spain (Spanish Section)

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INSTITUTIONAL ENDORSEMENT

OEPLI

Organización Española del Libro Infantil y Juvenil
(Spanish Organisation for Children's and Young Adults' Books)
C. Santiago Rusiñol 8, 24040 Madrid



APPLICATION LETTER TO THE HANS CHRISTIAN ANDERSEN AWARD 2022

Dear President and Jury members:

I have been really very fortunate to meet Jordi Sierra i Fabra when I was beginning as an editor of books for children and young people in the 80s. From that times, often waiting on an airport or during long trips across the Atlantic, or having a coffee on my desk, we have shared our points of view on literature in general and, in particular, on that intended to be read by children and young people. In addition, I have had the honour of publishing a good number of his most outstanding works.

I would like to share with you some of my impressions about Jordi's work. To begin with, and to understand better his work, I consider relevant what the author says about himself: *"I have always been an impenitent traveler, a devourer of images and words, a perplexed visionary, frightened, happy, in love and above all in solidarity with what I have seen. I am also an astonished child who does not renounce to dreams, utopia and the passion to imagine that all could be inside a book. I firmly believe that hope is the great weapon of our faith. But we must feed our hope with acts, gestures, help, strength, and words. That is why every book we write is an act of faith and hope. And each reader is the final reward."*

This statement summarizes well what the author has devoted to his extensive work in which, through all genres, science fiction, poetry, crime fiction, humor, fantasy etc... has touched on very diverse topics: war, the labor exploitation of children (The Music of the Wind), drugs, slavery, refugee children (The wings of the sun), organ transplantation, youth violence, drugs, intolerance, racism, emigration, the power of new technologies, animals in danger of extinction, some of the great issues that have plagued Latin America in recent decades: the Chilean and Argentine dictatorships (The Memory of Lost Beings),

the extinction of indigenous tribes in Brazil, the struggle in Chiapas (A Man with a Fork in a Land of Soups) and the massacres of peasants in Guatemala. A recurring theme on his work is the problems faced by youth as in Friday night, We Will Never be Rock Stars, Six Stories about Mario or Fields of Strawberries.

Jordi deals with all these topics through a well documented literature rich in situations, creating atmospheres, plots and strong and credible characters. When studying Jordi's work it is important to take into account his three great hobbies: music, travelling and cinema, which will be one of the main sources of inspiration for his literature. During his lecture at the 27th IBBY International Congress in Cartagena de Indias in 2002, the author said: *"My commitment is based on telling what I have seen and fighting for what I believe in". "There are authors who assume the risk of being less pleasant and more real, because we have gone through a world that only showing it can be improved by future generations. That is our commitment". "I advocate that we also accept the commitment to tell the truth wherever we are and offer it to our readers with passion and honestly"*.

His commitment is based on being honest and writing what he have seen and in denouncing unfair situations to try to get a better world for children and young people.

As a result of this commitment to literature and young people, Jordi has obtained the highest awards in Spanish language such as The National LIJ Award for "Kafka and the Traveling Doll" in 2007, the Cervantes Chico in 2012, the Gold Medal for Merit in the Fine Arts in 2017, the Creu de Sant Jordi of the Generalitat de Catalunya in 2018, and the considered the most important prize in Spanish language: The Ibero-American Prize in 2013. This Prize is summoned annually

by the SM Foundation together with the following institutions: Centro Regional for the Promotion of Books in Latin America and the Caribbean (CERLALC), International Board on Books for Young People (IBBY), Organization of Ibero-American States for Education, Science and Culture (OEI), and the Regional Office of Education for Latin America and the Caribbean of the United Nations Educational, Scientific and Cultural Organization (UNESCO / OREALC); with the collaboration of the International Book Fair of Guadalajara (FIL), where the prize is presented.

I would like to highlight a paragraph of the Jury minutes: *"The outstanding renovating will, the tireless creativity and the overflowing versatility of the set of his work, as well as his agile style, direct and clear, which is close to readers of the different Spanish-speaking countries, having transcended their novels to other languages through multiple translations published in Europe, Asia, America and Oceania. Many of Jordi's novels*

are already classics of the LIJ. I would like to make a special mention to the fact many of them are about sensitive and conflictive topics that interest and concern young readers, as well as about the defence of human rights and movements changing our society".

For all these reasons, I firmly believe that Jordi Sierra i Fabra is an extraordinary candidate for the highest award, the Andersen Prize, and I would ask you to consider his whole work that way.

Thank you so much. Kind regards.



María Jesús Gil
IBBY Honorary
Member
Madrid

REASONS FOR THIS NOMINATION by Reina Duarte

Publisher Director of EDEBE, former IBBY Vice President and Former member of the HCA Award Jury



It is an honour for me to introduce Jordi Sierra i Fabra to IBBY's 2022 Hans Christian Andersen Jury as Spanish Author candidate. My first contact with him was as a reader, when I was a young adult. Then, Spain had lived under a dictatorship for 40 years and my favourite books were always translations from other languages. When I read "La Revolución del 32 de Triciembre", by Jordi Sierra I Fabra, I discovered a close and strong voice, someone who spoke with freedom about other young people who wanted to live in peace, making love, not war. Yes, the main characters were hippies, but I had never read a novel about this kind of characters. It was magic!

Some years later, I became an Editor, a Children's and young adult Editor, and I had the opportunity to meet him in person, to contract his novels, to publish some of his books.

I could speak to all of you about his literature,

his subjects, his different points of view, his impressive list of awards and so on. However, when I want to be honest with myself, I have to say that the most important challenge that this big writer has won is other.

He changed a country of readers who had not found books for them. He changed not only my generation as reader, so as person, plus a lot of the following generations (eighties, nineties, millennials), and not only from Spain, from other countries of Latin America too, because he never stops writing, never. And yes, he writes about all the subjects (human rights, ecology, science fiction, love, war, feelings, history...), because he lives with us in the last Century and nowadays, and he is worried about the same things like us.

Jordi Sierra I Fabra is a writer who makes children and young adults fall in love of reading.

“THE ONLY THING I AM IS A WRITER”

INTERVIEW BY JOSÉ R. CORTÉS CRIADO (*) CLIJ MAGAZINE #251

Jordi Sierra i Fabra is a tireless writer who keeps writing with the passion of a beginner. For him, life is about writing and without it he would never be anything. He celebrated his forty years writing in 2012 with a book called ‘My (first) 400 books – Jordi Sierra i Fabra literary memories’ and he is still writing with frenetic rhythm. In this interview he shows himself as he is: vitalist, sincere, enthusiastically, risky and tell us about the support his foundations provide to young novelists. He thinks it is necessary to promote the pleasure of reading and writing. He believes in the power of books in changing people.

Although there are people who said forty years are nothing, I wonder what are forty years for you.

Not only I have been writing for forty years but I have sixty five years of life. Incredible, it has passed like a gust of wind. I am still a child with hunger of travelling, creating stories, writing, doing things... And suddenly, I'm old. How and when has this happened? I have realised about it while writing my memories and it is truly overwhelming.

What is left of rocker Jordi?

Everything and anything. I am still whom I was, the same heart and spirit. This is part of my breath of life. Led Zeppelin, AC/DC, Dylan, Springsteen songs are what feed me. But now I don't have long hair or rocker clothes anymore. We have to burn stages in life. I left the music behind in order to be free, to be able to travel around Asia, Africa or Latin America, without any tie. Today I take on my condition of writer with a past marked forever.

What things are new in your literature compared with those from your beginnings?

Critics and historians must answer that. I don't

think there are new things in my books. I still write as I would be ten or twelve years ago. Dialogues, short sentences, vertiginous chapters, intense narrative... I always look after the surprise, the risk, and, specially, the commitment. Books are powerful tools to denounce things and to raise awareness about them to open minds, to touch sensitive issues. This is my style and I was born and I will die with it. I have always tried to learn and to progress. In my memories I talk about failures, even more than about successes. Failures help you to grow up, to shape yourself. World changes along forty years, but if you are still faithful with your thoughts you progress. I write better now than I did when I was forty and I hope I'll think the same when I am 80. This means I will grow up as human and a writer.

Have you changed a lot as human and as a writer?

I don't think so. People around me say I am still being the same donkey (in the best sense, I like having fun, being optimistic, being a dreamer, I always laugh...) The gallons haven't went up to me, I am still talking with people, listening to everyone who has something to say me and receiving them at my home. I have opened my Foundation to share, not to lock myself up in a tower.

You have just published ‘My (first) 400 books Jordi Sierra i Fabra literary memories’. What is relevant in its pages?

The story is about a boy who dreams about being a writer, since the age of 8, and everybody thrashes him. It is the story of a boy who never gave up, who was selfconfident and it is also the story about an adult who keeps respecting his dream after he has achieved it, without betraying it ever. I didn't show off my music experiences, I'm not a rocker, I don't show the tours, interviews or parties. These are only things connected with life as a writer, which is what has a real meaning

to me. I don't come to terms with anybody, it is not worth it. I hope as well to shut up the mouth of more than one asshole who think I have 50 Chinese writing for me since 40 years – what a country Spain is!– I do everything alone. I have always worked alone. I love writing and I respect my profession. When I was a child I dated everything I did and I continue in doing so. I have all my works documented. When an idea comes to me whenever and wherever it appears, I date the pages. Everybody could create a diary by taking these references that appears in every single of my books. They can see how has my existence been as a writer and a traveller. While reviewing my life in this way, in the prologue, Victoria Fernández says that it is possible to read it as a novel, and that, to me, is the best. By making a book about a personal experience, I show what I have always been: a novelist.

In your beginnings you wrote detective crime novels and music had a lot of presence in your books. Then you faced the reality, you left the music, and you started writing about problems who affect people. Now we can read in your memory book that you are in a stage called ‘Lightning years’. What do you mean by that?

I published my first book at the age of 25, my first novel at the age of 28. I then realised that I started to write well at the age of 35 and the massive success begun around my forties. It was a natural progress, logical, the importance of a life lived step by step, without brags, neither Hollywood making movies or Coca Cola giving away my characters in pins. And I'm happy and proud of it because siren songs are constant threats. Firstly, I was a rocker who wrote, then I was a young author who came from rock, then... Everybody puts tags on me but the only thing I am is a writer. I jump from a theme to another one, I am curious. I write about everything for everybody. Just that. It's true that I went into realistic novels in early nineties, when I travelled around the world; I felt it in my body. This defined my literature. I called ‘Lightning years’ the stage that starts on the XXI century because it has being the happiest stage of my life: I get a full realization, I write the best novels, I get national and international recognition, more awards, and especially, my Foundations in Barcelona and in Medellín. I thought that I couldn't be happier than writing until I found Colombia. And I could assist over one hundred thousand children each year. I have seen the power of a book has in changing a person, the smile of a boy receiving one, this

feeling that sets you in the right place and in the right moment doing things that transcend the fact of invented stories. It's something exciting, unpayable.

Now you are sixty five, you write and publish novels more often than in the past. What is the secret to have this creative ability?

There is no secret, it is only work and pleasure. I cannot disconnect it. I feel alive and I never give up my curiosity. The day I leave behind my curiosity, I will begin to die. Also I have fear of dying. It is a defense mechanism. The older I am the more I like to write. I don't waste my time, I have great ideas, I feel alive and I feel happier than ever. Five years ago I overcame an aggressive cancer. The day after I knew about it, I woke up and I wrote 15 pages of the novel I was writing. And the following day, 16 pages more... That summer was like that. I reflected on death although I knew that I was not going to die. I understood that in the case I would reach whatever I would reach, I have to die being what I always have been. Maybe I am a romantic person, I don't know, but it is my behaviour. In six months, cancer went away but I think about these memories as a legacy to avoid the noise that would follow my death, the meaning of my books... I need to put in order this chaos that represent for the rest the fact that I have wrote a lot. I wanted to send as well a letter to my sons and my grandchildren. My letter was book of memories. It is simple, written naturally. Should I continue living beyond 100 years old, there will be a second part.

Last autumn, the first number of The written page magazine, created for young audience was born. What was the needed to publish it?

When I opened my Foundations in 2004 I designed the magazine as a resource to form new writers and as a support for teachers and librarians. Also I wrote my method, with the same title, and it was published in 2006. But in 2004 we were only three persons in Medellín and in Barcelona I was alone. Now I have an incredible staff and the people who volunteer, professionals, amateurs... In this magazine anybody charges, it is something made by hand. Everybody believes on that project and they understand its sense. There is nothing similar to it and the response was wonderful in Spain and in Latin America. For instance, Which magazine publishes poems and short stories with the endorsement of a Foundation?

Do you think Jordi Sierra i Fabra Foundation has reached its goals?

I pushed it as if it was a vital need and we are on the way. If life brings you a gift, give the gift back a 10% to life. This is something normal in a musical context, rock stars support a lot of solidarity causes, but in literature... Along the years, while going to schools, I met boys and girls who reminded me of who I was at their age, with dreams that have not apparent exist because they were not selfconfident or, as in the case of my father, because their familiy don't let their write. I realised there is nothing and nobody supporting this kids. It is in the teenage years when your dreams are born and you make them strong. I have persevered but how many young boys have it now? All seems to go so fast. I need to create an award for young writers, to develop new ideas, formative programmes... Well, my instinct always leads me. The only trouble was money because I have no support, everything goes from my author's righthst. I'm not rich. I just support what I can. Adults must transmute our knowledge to young people, is law of life. I would be bitter to die keeping all that knowledge, it would be selfish. After 8 years I think the two Foundations have given more than we expected. And we are still being modest. The goal is to form future writers and to communicate the pleasure of reading. It was wonderful when in 2010 we received the Ibbotson-Asahi award to promote reading, the most important world award for recognized that. We competed with countries as United States, Japan, Canadá, México... Also is important that 50 Spanish writers and illustrators went to Medellín and everybody came back in love with the city and with my people. To some of them this travel has changed their lives. Alfredo Gómez Cerdá wrote 'Mud of Medellín' in his first visit and with that novel won the National Prize. This is motivation. I have open two Foundations because of a simple reason: I have my roots in Barcelona but in Colombia I give back only a few that all of the things that America Latina has always given to me in some many aspects.

You will open a base in Barcelona at last

Yes. In Medellín we have two floors and Colombia Bank gave us a local (without asking) to promote a writer and an illustrator school, where many

people are working now. In Spain instead... Nothing. There, one euro lasts more. Two years ago I understood that I had to win a great award to open my Foundation in Barcelona. So I presented a novel to Torre Vieja Award and I won. It was no easy, I competed with 524 books of 11 countries. With this 360.000 euros I bought a local in Sants district. It will be inaugurated during the first three months of 2013. Works have being very expensive too. There will be a library, a study center, a multimedia space, there will be a speaker's zone and of course there will have an exhibition with my originals, scripts, young novels, draws, my old machines, tables where I wrote, awards, memories... I save everything.

Why this strive to promote younger writers? Is there any future?

I believe in that cause. And yes, there is a lot of future. Impatience kills them because they want to be at the world before time. So the essential is to prepare them for this long waiting. Recently, a girl with 15 years old wrote me to tell me that she was going to give up, discouraged, because the publishing house has give back her book. I shouted at her... I said that she has to write ten books more, one each year, probably without sharing anybody —this mania of publishing everything in Internet to get opinions... — to be able to publish, with luck, at her twenties. It is so difficult to them to understand that. Everything is fast. To be famous at first like in Big Brother. But ¿Learn? ¿To be prepared? ¡Nothing at all! That is not the point, this is not to be a writer. Writing one, two or ten books is not being a writer. Being a writer is something more. Art doesn't measure because of the money or the fame you have, you have to feel what you make. This is your reward. Obviously, when you have 15 years old you don't think about you have the rest of your life to write. This is not a retireable job so there is much time. For this reason I call by phone to the 30 finalists of my award, I want to let them understand that. I also write a letter to encourage them to continue. We live in a crazy world and someone has to put sanity. That is the most difficult thing.

The VII Jordi Sierra i Fabra award four young writers has being celebrated this year. It is

a consolidated award in Literature. Do you think it was necessary this award?

92 books competed in this VII edition and we have received 111 for the next one that we will celebrate the next february. Do we have to ask the reason of an award like this? Numbers say everything. This summer, 111 girls and boys wrote their own novel, in some many cases their first one and just only because there is a place to send it. If you don't give them opportunities, then don't complain. The boy who won the first award, Arturo Padilla, has four novels published. The girl who won the year after is a journalist in Madrid... She collaborates in the magazine 'The Written Page'. I don't think the 111 aspirants this year or the 92 who competed last year will be writers but the fact of dare with a novel is a gift, the pleasure of writing is unique. All of the shapes of Art, to know how to play an instrument, drawing or painting... It is a gift that it makes you a better person. There are countries in Europe where the 4% students learn music. Here they only are the 0,4% and the school removes these hours because it is not useful. If we not cultivate the spirit... Then... ¿are we all materialistics? I help young people for that, and I encourage them to continue because there is no formative schools in this area.

In 2009, the library of IES María Zambrano in Torre del Mar (Málaga) was called Jordi Sierra i Fabra. What did this distinction entail?

When you die, a library or a school received your name. Great. But it is no sense for you. If you are alive to see it is magic. It was a gift for me. Anyway, there is a lot of places in Spain where, for some reasons, I have a special relation and Malaga is one of them. There, I introduced one of my first novels and 'Strawberry fields' is one of the most requested books in libraries, more than Lorca and Unamuno!... The same as in Extremadura, Asturias, Catalunya, and more places... But when everything happens at the same time in the same place is wonderful. In Málaga, you have written the first doctoral thesis of my work and it was recognized with an extraordinary prize in University. This is not casuality.

You are the 8th autor most readed in Spain schools.

This is only a tag. The day that someone tells you: Did you know you are the Spain author who has more books published? I was frightened because since this moment I know I have this tag. It was happened the same ten years ago about the most readed authors. The first ones were Becquer, Lorca, Galdós, Baroja... They were all dead. We only still alive Delibes, García Márquez and me. García Márquez was the 7th, I was the 8th and Camilo José Cela the 9th. It was a honor for me but it was in 2002. A lot of time has passed. Maybe now I am the 27th but there is no more polls to check it.

Comeback to the present. What do you feel knowing you have sold ten millions of books?

We are speaking about Spain, so this is a huge number, incredible, although it has taken 40 years. Then, someone tells you J.K. Rowling sells that in one week with her Harry Potter and you have to laugh. Well, I think it is incredible, especially because the audience is renovated each five years and new readers still reading me. Some of them have being read me in the last 20 or 25 years. It is incredible. But I still be anonymous. I might be the most famous author anonymous. I don't appear on TV shows, I like the discretion. I wouldn't resist a paparazzi making pictures of me in a desert island where I usually go to prepare scripts. The most important is to put your feet on the ground and to know which is your role on life.

What will be the future for Jordi Sierra i Fabra followers?

Work, illusion, more novels, more stories, more love, sincerity, the same creative avalanche, until my body wants... This is what I can offer. As I always said, I will rest when I die.



(*) **José R. Cortés Criado**
Author of "The social commitment in the work of Jordi Sierra i Fabra (1983-2003)", Extraordinary Doctorate Award and Cum Laude for the doctoral thesis

JORDI SIERRA I FABRA INSTINCT, INTUITION AND PASSION

STUDY BY ANABEL SÁIZ RIPOLL.

PHD IN PHILOLOGY AND PROFESSOR OF LANGUAGE AND LITERATURE

INTRODUCTION

Jordi Sierra i Fabra is, without any doubt, the Spanish author who has published more books than any other. His work, which is extensive and unrestricted, could be the subject of several doctoral theses. The genre he prefers, perhaps because of its dynamism, is the novel, although he has not neglected the cultivation of short stories, poetry and even Haiku.

With a multitude of published works and almost 50 years in the profession, Jordi Sierra i Fabra remains unstoppable and an all-rounder of literature in the Spanish language. No topic is alien to him, although he prefers to focus on contemporary issues. He is a man who is in a hurry, moving with agility, his mind spinning until he has an idea and then the process is frenetic. He has written about an infinite number of subjects, science fiction novels, ecology, wars, slavery, rock music, adolescence, drugs, violence, indigenous tribes, endangered peoples, new technologies, opera, dictatorships, philosophy, history.... For Sierra i Fabra it is vitally important not to remain silent and to denounce the blights on society with a wide range of dark tones. In the same way he defines many of his characters, we could also say that he is "the last of the Romantics". Intuitive, visceral, pacifist, Sierra i Fabra believes in freedom and detests any kind of violence. Furthermore, he does not believe that his readers, whether children, youngsters or adults, should be given a sugar-coated version nor does he believe in old-fashioned didacticism. He believes that

one can act in some way to try to change the patterns of injustice and pain and that he, as a writer, has a need and a duty to do so. He believes in life and its strength, he believes in solidarity and he believes in mankind, in spite of everything, yes, he believes in the human being. He writes with urgency, with haste, with a sense of purpose because he has no time to lose and there are still many causes to fight for.

Jordi Sierra i Fabra (Barcelona, 26-7-1947) has been writing since he was a child, despite opposition from his parents and school. He always knew what his path was, although, as is already known, he owes his first contact with the public to rock music. He started in "El Gran Musical" on Cadena SER and for a good part of his life, until he was in his thirties, he founded and directed some of the most important musical publications in the country: "Disco Expres", "Popular 1", "Top Magazine", "Super Pop" ... He has been a radio professional with his program "Informativo de la música pop" (1974-78). His *Historia de la Música Pop* (1972) was the first book in the Spanish language dedicated to this type of music. He has also written two macro encyclopaedias which have consolidated him as one of the greatest music specialists of our time: *History of rock music* (1981-83) and *Great Encyclopaedia of rock from A to Z* (1993-4). Jordi Sierra i Fabra does not forget that, in his heart, he is a rocker. There are many stories that, as we will see, are woven to the sound of a unique soundtrack.

Sierra i Fabra is one of the most award-winning and recognized authors in

contemporary literature. Since 1975, when he received the Villa de Bilbao prize for *La revolución del 32 de triciembre*, almost 50 awards endorse the solidity of his literary career until 2020. To be brief, we will limit ourselves to mentioning some of the awards received since 2007, some of which are for the totality of his work: Nacional (2007), Ibbi-Asahi for the Promotion of Reading (2010, for the Foundation), Barco de Vapor (2010), Ciudad de Torre Vieja (2011), Cervantes Chico (2012), Iberoamericano (2013), Anaya (2013) or Edebé (2016). He received the Barcelona Medal of Honour (2015, for his Foundation), a Gold Medal for Merit in Fine Arts (2017) and, more recently; he has received the Creu de Sant Jordi (2018).

His work, originally written in Spanish, but also in Catalan, has been translated into more than 30 languages and he continues to generate, every day, new fans that are hooked on his stories.

A caring person, he is the founder of the Sierra i Fabra Foundation in Barcelona and the Sierra i Fabra Taller de Letras Foundation in Medellín, both with the aim of promoting culture and art, especially among young people. Out of this was born the Sierra i Fabra Literary Award, which has been held since 2005 for young people under the age of 18.

FREEDOM DOES NOT ADMIT METHODS OR MANUALS

Jordi Sierra i Fabra is a vitalist, tireless traveller, inveterate movie buff and connoisseur of the music of our time - "It is part of my life, (...), without it life would be dull and boring" - and knows, like nobody else, how to imbue his work with vitality and energy. He does not consider himself a genius, but "a worker". His work commands respect, in large amounts, if only for its quantity and diversity. Jordi Sierra i Fabra is a writer who overcomes you, like a torrent, who traps you and captivates you and does not leave you indifferent, for better or for worse. Reading his statements or speaking with him, one begins to understand the reason for this compulsive obsession when writing: "Writing is my passion, and my head is a constantly erupting volcano. On the other hand yes, writing comes easy to

me; I don't deny it nor do I have to apologize for it because for me it is not a burden, on the contrary, it is a blessing (...). But that gift is one thing while preparing a novel that can sometimes take many years of research and maturing is quite another".

It would be a mistake if the adjective "prolific", although Jordi Sierra i Fabra prefers "fertile", prevents us from calmly approaching his books and trying, in a relaxed and composed way, to understand his stories and capture their essence. Faced with such an extensive and varied production, a minimum selection has been chosen so that we do not become distracted and end up entangled in a long list of lifeless titles. "I have made mistakes," he tells us, "but they are my mistakes. Quality has nothing to do with it (...). Life is short, and there is too much that I need to let out. I let it loose and that's it. I don't force anyone to buy my books, I force myself to write them, which is what I have to do as a writer with a formal commitment to life". That's quite a declaration of principles from a person who knows what he wants to do and why. He confesses to being a free entity who flees, without further ado, from these bonds: "... I am an unclassifiable writer and that disturbs some people a lot".

However, he himself, in his memoir *Mis (primeros) 400 libros* (2012) helps us understand his evolution. If we follow the structure of the text, we will see that it responds, quite correctly, to his personal journey and his production. So we could talk about:

The rock years. 1971-1982. They are books that address musical issues and political novels.

The years of reflection. 1982-1985. Here is a turning point in his work because the author begins to wonder about his role in the world and to reflect on his work.

The growth years. 1985-1992. He abandons the musical themes and begins to travel the world observing and exposing the situations of injustice that he sees or senses.

The realistic years. 1992-2001. His work could be classified as critical realism, since it is serious and does not step away from any subject, however hard it may prove to face up to.

The years of light 2001-2018. It is the stage in which he currently finds himself, where

he can observe his consolidated work and confirm that it is still necessary to delve deeper into the human being, explore his demons and his intellect, his miseries and the possibilities that we still have as humanity.

At this time, as we will see, his production is in the “years of light” since it is, to date, at its most complete, solid and committed level and of the highest literary quality. Therefore, without a doubt, a review of some of the works that he has written in recent years is appropriate.

THE ART OF WRITING IS STILL ALIVE

The stories of Sierra i Fabra are full of vehemence, they exude strength, energy and honesty. The writer, at every step, infects us with his hope and his personal strength — “There are five words that define my Book of Life a lot: peace, love, honesty, respect and hope” —. And the fact is that Jordi Sierra i Fabra is a born fighter, an “all-rounder” who does not stop in the face of obstacles and when something interests him, he relates it without hesitation or censorship because “Behind each book, I have a story to tell, mine and personal, that later perhaps won’t even appear in the novel, but that has been very useful to me. I feel the passion of living deep within me and I try to exploit it to the maximum.

His power of communication is amazing and he moves like a fish in water through the different fields of literary creation, from the totally playful exercise to the commitment to his time, without leaving aside the most important and toughest topics of today (hard drugs, designer drugs, racism, disenchanting youth, wars, violence, loneliness ...). We can affirm that Sierra i Fabra is committed to his time/era in an absolute, total and even radical way; hence his overwhelming sincerity and visceral curiosity that leads him to face “in situ” the problems that move and interest him and to translate them, later, with sharpness, sensitivity and energy in a novel: “There are times when you cannot avoid

committing yourself because what you feel hurts (...). For better or for worse, this is the present and what worries me right now.

Sierra i Fabra writes because he loves it and he writes what he feels and how he feels it, without worrying about whether it will be commercial or not. He does not write for young people any more than he does for children or adults. He writes for himself and for all audiences, because he feels a story lying in wait which must come out; but he does not have a prototype of a reader in mind when writing: “Nor do I believe that the juvenile novel exists. When I write a book, I don’t ask myself who is going to read it, nor do I put a picture of a teenager in front of me. It would be absurd. I write it, and that’s it. Then anyone can read it. I don’t believe that any of my juvenile books are juvenile”. If read by children, adolescents or young people, that’s fine; but he has not chosen the subjects according to the public nor has he sugar-coated or altered them; his stories are true, real, and they don’t just interest young people; What’s more, they can and should equally interest adults because in their content, we can often perceive those distant experiences that many adults have forgotten and that Jordi Sierra i Fabra rescues from memory.

THE SIERRA I FABRA STYLE

Jordi Sierra i Fabra, with that kind of satellite dish that he has on his head, is capable of being ahead of his time and denouncing certain issues that have not yet occurred; hence someone may call him an opportunist, but for us he is almost a visionary. A month after publishing *Un hombre con un tenedor en una tierra de sopas* (1998), the Chiapas massacre happened, or *Cásting* (2002) in which he anticipated the ins and outs of a program with such great media influence as “Operación triunfo” Also shortly after the publication of *La guerra de mi hermano* (2004), the invasion of Iraq took place.

It seems as if the act of writing were an annoyance, as if it should be painful and

cause grief and problems and that the less that is written and the more it costs, the better the work will be, when it does not have to be that way. Writing should not be a job that makes you suffer; on the contrary, it can be the reason for a life, the motivation that prompts you to get up in the morning: “You don’t choose to be a writer, it descends on you. In my case it is a pleasure that doesn’t require any more justification than being, let’s say, ill, because I live only for what I write, and it has become a compulsive obsession”. Sierra i Fabra is fighting against time, against his personal and earthly time, that is why he writes because he wants to tell as many stories and experiences as possible, because “Before I die I want to write as much as I can, empty myself.” However, we are not going to fall into the naivety that he writes without thinking, just as “he wants”; that would be very trivializing to his work. His peculiar characteristic is that he thinks about the story a lot, he embraces it in his mind, turns it around in his head, makes notes, until, suddenly, it emerges and flowing freely and unhindered. That is when he begins to write, but in the background there is extensive research, a process of compilation, and work: “My work method is based on travelling; since I travel a lot; well, throughout the trip (at the hotel, on the plane ...) I prepare the plot, the outline and one day I sit down and write the book all in one go. (I can write a book in a week). I would say that I am fast at writing and slow at thinking”. Therefore we can understand his distinctiveness when it comes to writing. Continuous writing for him is a school, a learning method: the more he writes, the better he will become. And that is what interests him: writing better every day. We have already said that his work is unclassifiable, but in an attempt to divide or, at least, to see the evolutionary line of his work, we could point out two great fundamental concepts of narration that do not exclude each other, but rather are linked and complemented, like concentric circles. The novels he wrote and published in the 1980s are, so to speak, more imaginative stories, following a fictional plot, such as

those titled *El Cazador*, the trilogy of *El Ciclo de las Tierras*, *El último verano miwok*, *El joven Lennon* or *La balada de Siglo XXI*.

From the 90s, due to his personal activism, he tackles other types of subjects which are of a more intense and committed nature. However, we speak of evolution not of rupture because in his early works we can already find elements of this ‘critical’ realism becomes more accentuated in later years. In the decade that closed the century, Sierra i Fabra alerted us to problems remote from ours, although never alien to us, such as the disappearance of groups or ethnic groups in the face of misunderstood progress. This is the case of *Kaopi* (1993) or the most recent *A bag of chips in Polynesia* (2018). Or he has told us about the problems of Moroccan immigrants in *Noche de luna en el Estrecho* or in the more recent *Nubes en el cielo* (2008); or of child exploitation in India in *La música del viento* or of the conflict lived in Chiapas in *Un hombre con un tenedor en una tierra de sopas* or of the problems in a refugee camp in *Las alas del sol* or of the trafficking of babies given for adoption at the time of dictatorships in Latin America, in *La memoria de los seres perdidos*. But he has also brought us face to face with our own reality, making us confront it and, in some cases, deal with it close up. We are referring to the imbalances of our society surrounding youth, since on one hand, everything is offered to them, but on the other and provokes them; paradoxes of modernity, personality imbalances, anxieties and problems of all kinds, in a world where everything seems to be trivialized. And this is where Sierra i Fabra’s literature says that’s enough. Feelings can never be treated frivolously. That’s enough, then, to the business that exploits the unemployed and disenchanting youth. Without going any further, we are talking about *Noche de viernes*, *Nunca seremos estrellas del rock*, *Seis historias en torno a Mario* or *Strawberry fields*, to name just a few titles. Neither are difficult aspects of our society, such as terrorism and the ETA environment that appears in *El tiempo del olvido* forgotten. Finally, to overcome these

issues or change the register, Sierra i Fabra does not rule out humorous, funny stories that are read out of the pure desire to have a good time: *Los libros de Víctor y Compañía* or the series of the galactic hero Zack Galaxy, although we will also find included between jokes and truths, criticism of our society.

And now in the XXI century, Sierra i Fabra has continued with what he has called “The years of light” with more engaging titles and themes, if possible, with stories which are more rounded and of greater human depth, the fruit of his travels, of his personal commitment to the world, of his evolution as a human being. Titles such as *Las chicas de alambre* (1999) where he focuses on anorexia, *Víctor Jara (Reventando silencios)* (1999) where he collects the brutality of the last days of the Chilean singer-songwriter, *Rabia* (2000) which becomes a Decalogue of the feelings of adolescents, of those boiling emotions that nobody understands, not even themselves, but are essential, *El asesinato del profesor de matemáticas* (2000), which is a new way of understanding mathematics has removed the stigma of them being a difficult subject, *En un lugar llamado guerra* (2002), which brings us closer to the drama of a young journalist facing a war that is not his, *El soldado y la niña* (2003), a beautiful pacifist statement, *Sensitive material. Cruel accounts* (2005), a set of disturbing and truly essential stories, *Kafka and the traveling doll* (2006), a tender and luminous story about Kafka’s last days, *A sweet story of butterflies and dragonflies* (2008), an emotional story that delves into the heart of the human state, *Lágrimas de sangre* (2008) focuses on the issue of gender violence, *Las guerras de Diego* (2009), an extensive text in which the entire history of Spain is reviewed without fear, *La isla del poeta* (2009), about literary creation and its mysteries, *El extraordinario ingenio parlante del profesor Palermo* (2012), a story of magic and love, *Donde el viento da la vuelta* (2007), about the guerrilla in Guatemala or the very recent *Lo que yo pienso (de todo)* (2018) that tells us, in the first person, of a young adolescent who questions, in a shrewd and lucid way, his

entire environment. And these are only to name a few titles. It should be noted that in *La página escrita* (2006/2016), Sierra i Fabra offers a very direct manual about how to write, about how to face the creative process. It is an essay to be read with as much attention as any novel.

Another of his most recent books that undoubtedly deserves to be mentioned is *Cuentos de grandes cuadros* (2016), where he takes us to the museum, but not of the abandoned works, but of the history that is hidden, and that he has invented, after some of the paintings that have most impressed him and that will surely allow more than one reader to dream and learn to look at museum paintings in a different way.

YOUNG PEOPLE IN TRANSIT

The adolescent characters that Jordi Sierra i Fabra portrays, basically males in his early days, and many more females from the 90’s onwards, appear very clearly defined and with unique characteristics. They are usually young boys (16, 17, 18, 19 years old) who begin life with an initial deficiency — perhaps a conflict within the family, some social or emotional problem — and who want to satisfy or overcome it, sometimes with an instant solution — drugs or introvert behaviour—, others through work, personal self-will and effort, in a false society that makes everything look easy and within reach, when, in reality, it is a pure mirage and unemployment and the lack of resources and opportunities are the predominant note. They call themselves romantic or are so-called by others, but the romanticism to which the author refers is, perhaps, his own romanticism, in the sense of rebellion, of the search for personal freedom, of the desire to reach or forge one’s own destiny, to find a place in the world. It is necessary to highlight the passion that all of them put into their lives, in their projects, in their romantic relationships and, even, in their failures.

In *El último verano miwok* (1987), David, the adolescent protagonist, is a boy committed to his world, alert, who yearns to meet his father

and for whom the present and the future are everything. The adolescent John Lennon stars in one of Jordi Sierra i Fabra’s most widely read novels, *El joven Lennon* (1988). This is a story that could be described as “the learning years”, since it tells us about the embryo of what The Beatles were. Jordi could not meet John Lennon (the other members of the group, he did) but he has always felt very close to him, he has even come to consider him “his older brother”. In the novel he tells us about the boy’s adolescence, his passion for music, his principles, his rebellion and the family relationship that made such a mark on him. Vicente Prats, 17, is another of Jordi’s characteristic teenagers. He is the protagonist of *Banda sonora* (1993) and we meet him when he sets out to radically change his life. In a delicate moment for him. First of all, he wants to dedicate himself to music professionally and asks his father, whom he has not seen for a long time since he separated from his mother, for help. There are many young people, in the work of Jordi Sierra i Fabra, who either do not have a father or their fathers abandoned them or separated from their mothers so that they did not meet again for many years. In most cases, the reunion is positive for the son and marks a line in his life, places him, so to speak, on the road to maturity. The father figure is, generally, basic for the youngsters portrayed by Jordi Sierra i Fabra. In some cases, as we shall see, it is even a father who has already died, but whose memory torments or motivates his son. In *Las guerras de Diego*, the father is on a peace mission in a place where there is a war, which contrasts with the grandfather’s way of understanding life, being a convinced pacifist, very close to the character of Sierra i Fabra himself. In *La guerra de mi hermano*, an especially violent family rift occurs. On the one hand, Marcos goes to war, much to the pride of his father; on the other hand, Gabriel decides to join all the anti-war and pacifist demonstrations that he can. A family which is divided like society is, and with a devastating end.

El tiempo del olvido (1993) is the novel we were referring to a moment ago. In it, the

memory of his father, killed by a terrorist, prompts Carlos to follow the trail to try to find the murderer and kill him. It is a particularly sensitive novel because of its subject matter; but here we are interested, for the moment, in the figure of the young man. Carlos arrives in the Basque Country and meets Tetxu, the son of the man who killed his father error 10 years ago. A friendship is born between them which is much stronger than any sentiment of hatred that Carlos may feel.

Mothers are another key element in Jordi’s work. They are often mothers who have had to raise their children on their own; other times they are mothers who are somewhat bitter due to the separation they have experienced and they transmit that feeling of frustration to their children who try to overcome it and learn the truth. However, when talking about a stable family unit, mothers are also selfless, long-suffering and full of tenderness towards their children. But be that as it may, just as John Lennon did with his mother Julia, all Sierra i Fabra’s young people feel a special affection towards their mothers, so much so that they would even be capable of killing for them (*La estrella de la mañana*, 1996) or to forgive their lies (*Estela* admits affection towards her adoptive mother, while feeling dull resentment towards her father, in *La memoria de los seres perdidos*, 1998).

Often these adolescents feel confused, like Mariano, Ismael, Lázaro, Serafín and José Luis, friends from *Noche de Viernes* (1993), each with their loneliness and weighed down by problems. In this novel, as in others, Jordi Sierra i Fabra addresses the issue of the intimate conflict of the evolution to maturity with the social and sentimental problems that surround it. Ventura, 19 years old, the central character in *Nunca seremos estrellas del rock* (1993), is a good reader, a fan of music and a film lover, but due to a problem also related to his father, he falls into a spiral of robberies and violence and he lives through a very tough moment that will make him face up to maturity and give him one last chance. Ventura is not seeking adventure, but is running away from himself, from his family problem.

Mario is another example of family and social mismatch in *Seis historias en torno a Mario* (1995). Mario, 19 years old, is the youngest of three brothers and he is the one who has lived a privileged childhood and adolescence, much pampered by his mother. Mario grows up in a family that is moving up in the world financially, and he takes advantage of this. He ends up hooked on drugs and dies of an overdose and the sad thing is that no one is to blame, but everyone added their grain of salt so that Mario would, gradually, become disenchanted with life. Isaac in *Un hombre con un tenedor en una tierra de sopas* (1998) lives an adventure in Chiapas that will mark the rest of his life just because he wants to know the truth — we see that the truth is a basic value in all these young people — about the suicide of his brother, one of the most famous journalists of the moment. Isidro, in *Fuera de juego* (2005) is another young man, still an adolescent, who finds himself at an important crossroads. At just 17 years old, he begins his career as a footballer and has to decide what is most important to him, on the one hand there is money, the ambition of his family, on the other his studies, love and the sport that he really likes, basketball. Another young man, of the same age, Antonio in *Efectos especiales* (2014) is at a crucial moment in his life. Like Isidro, he is also a sportsman, although dedicated to athletics. Before an important race, he has to make a series of decisions that bring us face to face with the highs and lows of being an elite athlete. Parco is the nickname given to a young man, the main character of *Parco* (2013), who has just entered a Juvenile Detention Centre. He is accused of murder and lives on the edge, so much so that this novel is one of Sierra i Fabra's most striking for its style, for its register and for the harshness of the situations. Parco is no longer the confused young teenager, he is much more, he is a person against the ropes, the person who, for various reasons, assumes a guilt and a punishment that are not down to him. So far we have talked about boys, but we can also refer to young women. There are

many novels in which the adolescent woman is also the undisputed protagonist. We are talking about *El último set* (1991), *La voz interior* (1997) or *La memoria de los seres perdidos*. In the first, Virginia Paz has just won at the Roland Garros, but is at a difficult stage of her life, she is confused, and decides to hide in the house of her grandmother, a retired tennis player. There she reflects on her life and with the help of the new people she meets, decides to move on; but she imposes her own conditions on her father, having her mother and grandmother as allies: she wants to play and have fun, without dying in the intent. In *The Inner Voice* the cast is female in its entirety since it takes place in a high-class school for girls run by nuns. The girls who are involved in the plot each show their weaknesses and their interests. There is a good psychological analysis of these five friends, with their fears, doubts and uncertainties. The role of the adolescent woman is of paramount importance because with her affection, her tenderness and her understanding she protects the male character, helps him, projects him forward. Jordi tells us that women are much more mature than men and show them the way forward, with love and perseverance. Almost in the XXI century, Sierra i Fabra gives, as we are seeing, one more twist to his style of narrating and his commitment and begins to address, in a direct and highly concerned way, particularly sensitive issues. Thus, in *Las chicas de alambre* the commitment of Sierra i Fabra is already obvious when addressing the subject of anorexia with harshness. Marta, in *Sin tiempo para soñar* (2006) is a young woman who has been murdered and despite having a criminal record, two students of journalism, Julia and Gil, after reading the news in a newspaper, begin to investigate and what they discover leads to a hard life, full of pain. Because, as often happens in the work of Sierra i Fabra, two and two do not always add up to four or what is the same, appearances can be deceptive. Niaga, in *Sueños rotos* (2011) can go to Gambia in the summer. This is good news for her, although one of her more

intuitive friends, Elsa, suspects that there is a dark reason behind this trip. Sierra i Fabra, with harshness and integrity, denounces ablation and does it in a lucid and sensitive way. In *Frontera* (2003) he denounces the case of a young Moroccan woman, Amina, whom her parents want to send to Morocco to marry a man much older than her. Amina fights for her freedom and has the help of a good friend, Estefanía. The commitment and social denunciation continue in *Desnuda* (2014) where he talks about Marga, a young woman living in fear of her partner Ramiro, who above all, seeks to be able to be herself and not be afraid. Obviously, love, as an all-embracing emotion, appears in many of these stories. Jordi Sierra i Fabra does not hide the sentimental aspects and often reveals them with lyricism, as could not be otherwise in a vitalist like him: "I am a sentimental, emotional, romantic person who believes in love and, therefore, I believe in everything related to that love (...). In my books there are no large doses of sex, it is not necessary, but the characters are real, they are alive, they feel things... exactly the same as us". Love, then, is a basic theme in his stories, but it is not usually the trigger to the chain of events, except in *La estrella de la mañana* (1996). This is an authentic love story between Beatriz, from a high social class, and Joma, a boy from a lower social class, but with a great talent for drawing, coming from an unstructured family, with his father in prison and a mother who suffers mistreatment from the man with whom she lives. The love between the two is superior to any other impediment. We see, then, that the characters in these novels are not perfect or flawless, but that they evolve like real beings, throughout their life events. *Historia de un segundo* (2010) is also a love story, a kind of tale of two teenagers separated by different social classes. The temporal aspect is basic in this story because, often, the most important thing in our lives is concentrated in a second, in a moment. Another beautiful love story, with a harsh background, since the protagonist

is HIV-positive, is *Un poco de abril, algo de mayo, todo septiembre* (2011).

ALL IS NOT FAIR IN WAR

Jordi Sierra i Fabra does not hesitate to dedicate part of his good work and his instinct to condemning wars and their atrocities. In *Las guerras de Diego*, Diego's grandfather talks to him about useless wars, about the war in which his father is wounded on a mission of peace and about the wars that have ravaged Spain since the beginning of time. He does not hold back from denouncing these facts and he warns, calm and passionate, against the dangers of believing that one is always right. And therefore wars are not what they seem, as is the case with Damián, in *No fotografías soldados llorando* (2017). The writer focuses, so to speak, on the hidden face of war, on what lies behind the battles and the deaths, on the people who are involved in the conflicts and the most vulnerable beings. In *Donde el viento da la vuelta* (2001), the narration does not describe an actual a war, but a situation of extreme harshness, the life of the guerrillas in Guatemala, specifically the reason that a 12-year-old boy named Nino is forced to leave his world to follow the guerrillas. In *La guerra de mi hermano* (2004) there are, as we have already said, two antagonistic elements, on the one hand Marcos, who has to go on a peace mission to a conflictive zone and, on the other, his brother Gabriel, an extreme pacifist, who will take part in all the anti-war demonstrations in which, in one way or another, his brother is involved. Nestor, in *En un lugar llamado guerra*, is a young journalist who ends up as a war correspondent in a Republic of the former USSR and who meets a child, Milo, who acts as a "babysitter" or interpreter and who changes Nestor's life. As we can see, Sierra i Fabra focuses especially on the weakest or most helpless, those who bear the brunt of wars. *El soldado y la niña* (2003) is a kind of anti-war parable. A soldier at the precise moment when he is almost killed by a bullet sees a girl

nearby, a girl — in fact death — who speaks to him and makes him reflect on the absurdity of war. *La bomba* (2004) tells us about the backlash, about what wars leave behind, about their poisoned gifts. In this case, three children, who could be from anywhere in the world, come across an abandoned bomb and believe it to be nothing short of a treasure, until the cruel truth prevails. For Bishr and Mussy, in *El grito de la mariposa* (2016), life is a daily effort and a continuous challenge, because at only 14 years old, they live in a Syrian trench and already know what it is to belong to an armed movement. The novel is another of Sierra i Fabra's stories that are hard and moving at the same time.

PERSONALITY FORGED NOVEL BY NOVEL

Jordi's novels are usually meticulous exercises in composition. He works a lot on their structure and focuses on important aspects such as narrative techniques. He knows how to skilfully use slow-tempo, flash-back, perspectivalism, monologue, soliloquy and a series of other procedures that do not prevent him from often making use of the omniscient narrator. The "Sierra i Fabra style" could be described as cinematographic since it uses short phrases, few moments of inflection or "filling", a lot of action and a dialogue that allows us to get to know the characters up close.

Let us comment, however, on some of his novels from the angle of their construction. In *El cazador* (1981) he organizes the story around four sections, with a clear allegorical basis: First sign: The previous night; Second sign: The way; Third sign: The hunt; Fourth sign: The enemies. All told in 110 increasingly shorter chapters that place us before one of the essential characteristics of Jordi Sierra i Fabra's work: the cinematographic style. Its chapters are like sequences that rush towards a condensed and fast ending. It moves in crescendo to a climax — it is the story of a hunter who wants to collect his last prey alive— and, in the end, rushes towards

a conclusion that frees the reader from the anguish bottled up throughout the hunter's personal adventure. In *El último verano miwok*, David remembers his last summer with a Miwok Indian and his father, after 10 years without seeing each other. It is written in two time frames: the time of the narrator in 3rd person, who may be Pablo, the father, and the novel he is writing, and the time of David, in 1st person who, from the past —11 years ago—, remembers that special summer. The present and the future are shown as realities in the face of the past that is no longer necessary or, at least, not enough to self-justify oneself or ask for forgiveness. Jordi Sierra i Fabra structures the work as if it were a symphony in 9 movements.

Strawberry fields (1997) is organized around different sequences. It is as if it were a game of chess, since Lucy, the girl who is in a coma from having taken designer drugs, is a great player and she, in that coma, is establishing some of the plays that will bring her back to life. The different characters, her parents and sister, the policeman, the journalist who writes an article about the case, her boyfriend, her friends, the drug dealer, the bulimic friend, all move around Lucy. She thinks in 1st person, while the others do so in 3rd person. It is a very agile story, with a lot of dialogue and action. Sierra i Fabra likes multiple character stories. In *En Seis historias en torno a Mario* (1995) something similar occurs in terms of structure. Six characters tell six stories about Mario. It is a good example of perspectivism. Alternating the 1st person (each character begins his reflection like this) with the 3rd person. In the epilogue Mario thinks and, in his mind, says goodbye. As for the order of the chapters, there is a countdown, since it is the chronicle of an announced death: it goes from 84 to the end. *Sin vuelta atrás* (2005) is another example of perspectivism. Jacinto has died and not everyone has the same opinion about the event. Galindo, the sergeant in charge, believes the case must be investigated because there are more questions than answers surrounding Jacinto's death and once again, the idea that not everything is logical or obvious, even if

it seems so, recurs. *Nubes en el cielo*, for example, tells us about five teenagers, each one from different places, all marked by a difference. A compelling book that also talks about immigration, integration, but also racism, all through these five intersecting stories.

Noche de viernes (1993) is another good exercise in perspectivism. Alternating the 1st person again with the 3rd, each character relates their thoughts which, in the book, are distinguished by a different font. It is a story that begins with a slow pace, but ends with a rapid and unexpected outcome. We can affirm that behaviorism is the dominant technique here. The author lets his characters move freely and he limits himself to picking up words and movements. *Malas tierras* (1994) brings different characters together. Once again it is a plot that rushes toward its conclusion. As if fate handled all the necessary strings so that Maria could receive the heart transplant she needs to live and that it was precisely Cati, the most innocent, who donated it to her. The structure is worked in three parts (*The Concert*, *The Night*, *The Dawn*) and a Prologue. Each part is divided into moments, like flashes, which are numbered; except for those concerning Maria, which indicate the countdown of the hours, and those of Leonardo, the unmotivated adult who caused the accident, which use a letter of the alphabet from A to J. Jordi specifies the changes of place and time to further engage the reader. *El último set* (1991) is structured as if it were a tennis match and mixes the world of sports with the author's own passions: rock and writing, although without forgetting a space for reflection. Thus, excerpts from Virginia's diary and the story she is writing about a failed rock figure are reproduced.

Banda sonora (1993) is presented to us as a linear story with autobiographical elements. Perhaps under this title many of Jordi Sierra i Fabra's memories related to rock music are concentrated. It is divided into 46 chapters and is written in 3rd person. It can be read quickly since there is a large amount of dialogue. *Nunca seremos estrellas del rock*

(1995) is much more elaborate. The action takes place over two days, and the book is written in 3 stages: the exterior adventure (3rd person), the internal adventure (1st person) and the external action. These three stages are written in different fonts. The external rhythm is precise and fast. We find ourselves facing a novel of learning that signals Ventura's journey as a symbol that will make him react and mature. The perspectivism, then, is remarkable with that multiple point of view that we have just pointed out. *El niño que vivía en las estrellas* (1996) is admirably written, with transparency and always providing the opposite viewpoint of the psychiatrist and the difficulties of finding out the truth about that child who seems to have fallen from the stars. It is divided into two parts and an epilogue. Through them he participates more actively in the plot, the resolution of his story and connects with the reading public.

La música del viento (1998) is written in 1st person, following the flash-back procedure, since the writer remembers a past story. To finish with this approach, it is worth mentioning two books, *La balada de Siglo XXI* (1989) and *El asesino del Sgt. Pepper's* (1994), because both carry Sierra i Fabra's passion for music into their structure. The first is written in the first person and structured as if it were two discs. It also includes press releases and a certain perspectivism around the lives of the four members of the group "Siglo XXI". The second book is a story of intrigue, with elements of a detective novel that is written in 1st person, because Jordi himself stars in the fictional story. It is a very interesting book within the production that concerns us because it combines, on the one hand, Jordi Sierra i Fabra's love of the Beatles with the crime novel and topics related to his life: the world of rock, radio and the friends of this environment (with names and surnames).

Lapied de la memoria (2008) shows a recurring structure in the novels of Sierra i Fabra. It begins with a prologue that is already part of the story, and then heads 70 chapters with a sober nominal phrase. It ends with an

epilogue that takes place a few years later. *El grito de la mariposa* (2016) is organized around the times of day, dawn, morning, afternoon, dusk and night. In total there are 40 chapters, simply numbered that clothe a story which, as we have said, is sharp and tough. *El gran sueño* (2018) continues to refine Sierra i Fabra's path and to mature it. On this occasion it is a very well researched novel, which focuses on the American dream of five young people who, in 1881, leave Barcelona for New York. These five lives will intertwine as the ship takes them to a new world.

Sierra i Fabra's style, of which we spoke at the beginning, is very characteristic, direct, cutting. He makes use of the third person, without getting lost in digressions or descriptions. For him dialogue is crucial and allows the character to introduce himself to us. Many of his novels are divided into numbers, others are grouped chronologically, some start in the middle and go forwards and backwards, others only show part of the story, some are like pieces of puzzles being assembled. What should be made clear is that nothing is gratuitous in his writing, that he organizes his stories in a very thoughtful and rigorously calculated way. There is nothing accidental in the work of Sierra i Fabra, although it seems light, rapid and energetic, behind it there is thorough field work, a laborious research and sound preparatory work.

THE ROLE OF THE WRITER AND OTHER CHARACTERS

The figure of the writer in Sierra i Fabra's work is primordial and recurrent and is described with very well-defined characteristics. In *El último verano miwok*, Pablo Lafarga is a compulsive writer who, like Sierra i Fabra himself, never corrects anything or wastes energy and passion. Ernesto is the mature writer of *El último set* who has very clear ideas and helps Virginia to find a sense of direction in her life again. In *La voz interior* there are continuous references to a writer

who went to a school to give a talk and told the students, with passion and vehemence, about the commitment they should acquire to life. In the series "Víctor", in the book *Noticias frescas*, Víctor is on cloud nine all day because a writer has spoken to them at school and has given him hints about how to organize a newspaper.

In *The Weirdos Club* (2015), it is Sierra i Fabra himself who, this time turns into a fictional character. He visits a school attended by Hugo, who is a stutterer and founder of a club, the Weirdos Club. Sierra i Fabra is also a stutterer and, in some way he wants to use his speech, the one he usually uses in talks with schoolchildren, to demonstrate that it is possible to laugh at oneself and that it is possible that others will stop hurting you. He reveals the key when signing Hugo's book and telling him that "I started to get over my stuttering the day I stopped caring about it." Another alter ego of Sierra i Fabra, is the writer who visits Xavier's college, in *Lo que yo creo (de todo)*. The poet Isaac Estruch, in *La isla del poeta*, has been retired on a small Caribbean island for more than 20 years when Isa decides to cross half the world and visit him. In a single night, through an electrifying dialogue, Estruch will exorcise all his demons and share the passion for writing that continues to burn inside him, even though he had decided to retire because his concept of success and failure has nothing to do with that which is shared by the majority of people.

We see, then, that the figure of the writer as a being who can help or unleash feelings is basic in the work we are analysing and we have no doubt that Jordi projects himself into these writers and stamps his own strength and spirit in them. "No one," he tells us, "ever came to my school to tell me any stories and I always thought that if I could, I would like to do it myself, so the youngest audience could see that a writer is a person of flesh and blood." That may also be the explanation for the many trips he has made to schools and his enthusiastic meetings with students in Spanish and South American schools.

As we have already indicated, Sierra i Fabra

usually explains, in prologues or appendices, the reason behind his books or his source of inspiration. He thus speaks directly to the reader. In *Strawberry fields* he explains the reason for the story in the appendix, in the *Ciclo de las tierras*, specifically in the novel which closes the trilogy, *El testamento de un lugar llamado tierra* (1987), he talks about his debt to Einstein in the creation of these science fiction parables. The same thing happens in *El joven Lennon*, in *Kaopi*, in *La memoria de los seres perdidos* or in *La música del viento*, to give a few titles as examples. What we mean is that the author involves himself deeply in his work and wants the reader to do so as well, hence he explains his motivations or reflections or, perhaps, his starting points.

Another figure that has caught our attention because it is also recurrent is that of the old, elderly man, who contributes his experience or the note of sanity in the story. The author uses confused young characters, most of the time; but he knows how to put them face to face with an old man who will know how to give the appropriate advice or who will know how to see beyond it. Let us remember that, in traditional societies, the elderly were the ones who dispensed justice; now the figure of the old man is being dangerously relegated by our "throwaway" society, but Jordi defends it and places it again before us. Often these wise old men are considered fools because there is nothing worse than telling the truth if it makes us feel under attack and it is better to take no notice and say that others are mad, than to believe it. *Tortuga Veloz* in *El último verano miwok* embodies tradition, truth, origins, the earth. Vicente Santolaria, in *La estrella de la mañana*, is the one who knows how to focus on life and is the father figure that Joma desperately seeks; in *Aydin* (1994) Godar's grandfather, with his observations, is the example of a balanced and just, wise man; Hari, the elder in *Los tigres del valle* (1994) is the voice of truth, justice and passion. Only he warns of the danger they will experience if they exterminate tigers and he comes up against ambition and ignorance; Kaopi's grandfather

knows how to keep his hopes up and what to say to his grandson so that he won't give up. Ammed, the old man from *Noche de luna en el Estrecho*, uses his wisdom to help Habib and tries to moderate Habib's urge to leave the village. Old Tobías, who has the name of a prophet, in *Concierto en Sol Mayor* (1997), plays an essential role in the development of the novel. Often, symbolically, wise old men are depicted as being blind; because this is a way of saying that truth is on the inside. Tuí, in *Las alas del sol* (1994), one of Jordi Sierra i Fabra's most poetic books, is an example of this. Óscar's grandfather, Valentí, in *Tiempo de escarcha*, teaches his grandson the value of the simplest and most elemental things in existence. In *La música del viento* he is a "sadhu", a Hindu holy man, who gives the journalist the necessary encouragement to continue with his objective. Diego, in *Dormido sobre los espejos* (2000), is going to make one of the most important discoveries of his life: on his trip to Cuba he discovers that his grandfather, whom he believed to be dead, is not only alive, but that he retains all his lucidity and this will help as a bridge for Diego between himself and his past. The grandfather, furthermore, fought in the Cuban revolution and knew Che Guevara personally.

PROBLEMS OF HERE AND NOW

It is becoming clear that Jordi Sierra i Fabra is deeply involved in the issues or problems or aspects of today's society which relate to young people. And he does it in a firm and clear way, without sweetening, without minimizing or filtering the problem. His case is one of social conscience brought to literature. *Strawberry fields* was an important novel because it marked a new direction in the author's literary career. In it, he dares to enter the world of designer drugs and, incidentally, focuses on the young people who only live for the weekends and to spend two or three days in non-stop movement and dancing; however he does not blame only them but all of that sordid and miserable world that

gets rich at the expense of their naivety, their anger or their lack of experience, and the pain of others. In *Malas tierras* he works on the issue of organ donation and does so by weaving, as in a spider's web, all the lives and actions that will lead to the death of one character so that the other may live. *Noche de viernes* tells us about the rituals of the weekends, which, deep down, simply confirm the loneliness of those young people who go out in gangs, who make themselves look brave when in groups hiding their own personal frustrations. Young people who try to overcome all the barriers, drugs, alcohol, for no other purpose than to perpetuate their anger and their lack of opportunities to feel, really, at ease in the world. It is an escapism that Jordi draws for us, but not positive evasion, but the saddest one, the one that leads to the alienation of the individual. They are adolescents who live between well-being and destruction, without knowing how to find a way out and are not even aware of it.

Sierra i Fabra's works tend to end quickly and precisely and almost always allude to a pure and new feeling: hope. After a bad moment, a turbulent episode, comes the calm, reflection. All his characters seek to find peace and balance in their lives. It seems as if, in any situation, there is always a door or a crack open to hope. One can change and move forward, as long as there is a commitment to oneself and self-respect as a person and as a member of a social group. Sierra i Fabra novels tend to be urban, although we cannot say that it is a general rule due to the good number of stories set in other locations. They take place in a world of asphalt perhaps increasing that sadness, that lack of communication, that loneliness of young people, prisoners of their own purchasing power, prisoners of their own world of power and glory.

In an ironic but very effective way, Sierra i Fabra in *Querido hijo: estás despedido* (2000) refers to a whole generation of children, over-protected, wrapped in cotton wool, who have been made to believe that everything was possible and that they are the kings of the universe, but it's not so. Miguel

is one of these children, whom his mother, fed up, decides to sack him so that he can reflect and be able to realize his mistakes. As we say, a book full of ironies, but also very critical.

Many of our author's novels are urban, made of asphalt and reflect the contradictions of a capitalist society in blatant decline. Neither does he forget recent history and he insists on bringing it up over and over again as if it were the voice of our conscience. Our society, sometimes lying dormant, other times insensitive, needs its conscience to receive a sharp awakening and Sierra i Fabra knows how to do it. In this sense, *Los fuegos de la memoria* (2007) touches a sensitive subject, capable of ruffling some feathers. It is about the mass graves that, since the Spanish Civil War, still need to be investigated, because, to forgive, one must first know, then assimilate and, then finally, live in peace.

OTHER LANDS, OTHER LIVES

Sierra i Fabra's involvement is not restricted to the issues that affect his environment. Not for nothing does he confess that he is a great fan of travel and is very observant. "My books," he says "tend to be very challenging, since as I travel all over the world I see for myself the harshness of many people's lives and that is reflected in what I write."

In various titles he resorts to his pen to express a problem, an error, something that happens far away but can, at any moment, spatter our sleeping conscience. And Sierra i Fabra acts as a wake-up call so that we do not become lethargic and settle for our miniscule patch of life. *El último verano miwok*, despite being more of a novel than a realistic chronicle of today, already addressed aspects of the North American Indians and the persecution to which they were subjected, even their extermination. In *La música del viento* he anticipated the work of Vicente Ferrer in India and approached child labour from an actual trade: the manufacture of rugs. In *Kaopi* he centres on persecuted ethnic groups. *Noche*

de luna en el Estrecho focuses directly on the illegal immigration of Maghribians and the treatment they suffer in their own land, in the hands of traffickers who only seek enrichment at their expense and who do not care at all if they arrive safely or if they perish at sea. *Las alas del sol* alludes to a refugee camp, the Shek Kong camp in Hong Kong, which Jordi of course visited, and how terrible it is to survive among the typical mafias that form in the camp and the legal obstacles that, again and again, prevent anyone from leaving. *La memoria de los seres perdidos*, as we have already commented, focuses on a case of illegal adoption in Argentina during the Dictatorship. The book includes shocking testimonies and documents that Sierra i Fabra does not leave out, he presents them as examples of what it was like, so we do not forget. *Reventando silencios* (2003) tells us about Víctor Jara and his last days, enveloped in absolute cruelty, although his music was able to prevail over barbarism and reach far and wide like a hurricane-force wind of condemnation. And that is Sierra i Fabra's self-imposed mission: not to get lost in a difficult and often hostile world and try to find the keys that confront us, day by day, with what is truly fundamental: friendship, peace, the fight for equality, tolerance, social justice. *Historias de medio mundo* (2001) is a beautiful contribution to coexistence, since it contains a bouquet of traditional stories from different parts of the world, which show us that, deep down, we are all much closer than we think.

Among the courageous books by Sierra i Fabra, one stands out that also represents a new way of approaching the world's problems, in this case personified in children who suffer abuse from adults for different reasons. We refer to *Sensitive Material, Cruel accounts* (2005). A book that impacts upon first sight because of the photographs it contains. The title is misleading, since there is no cruelty in the stories that Sierra i Fabra tells; to put it another way, he does not write "stories of cruelty", but rather they are stories that radiate tenderness, emit humanity and exude hope, although all of them touch on, for

certain, "sensitive material" such as children from all over the world, children who suffer, who live poorly, who are enslaved, tortured; the forgotten, God-forsaken children; children who do not matter to anyone because their voice is not heard, because few defend and protect them. Sierra i Fabra puts himself into the shoes of many of these children and immerses himself in their day to day, in their grey lives, full of suffering, full of darkness, to expose what we do not perhaps want to hear in our First World, well sheltered from so many miseries. And what is most moving is that these children accept their reality, their present without showing hatred or resentment. Sierra i Fabra manages to give a voice to the oppressed, to those who suffer in silence, to the anonymous, and does so with the force of the hurricane and the genius of his own conviction.

Another of the books that we should not omit to mention is *También fueron jóvenes* (2011) that imagines the childhood or youth of a handful of the most famous writers, thinkers, singers and, in short, personalities of all time. A book that will make young people dream and show them that if they want something, they must fight to achieve it. *El corazón de jade* (2013) demonstrates, as we have been saying, that Sierra i Fabra is capable of addressing all subjects with equal intensity. This time he takes us to the East, during the Middle Ages and to a war that seemingly has no end, but also to the great wealth of traditions and legends of the East that will arouse the interest of any reader.

SYMBOLOLOGY

Sierra i Fabra is a sensitive and receptive author who embodies his feelings in a lyrical and, often, poetic way. Thus, many of the titles with which he structures his work are purely metaphorical and awaken in the reader something magical and real at the same time. And not just the chapter titles; but those of his novels, in general, show metaphorical or symbolic echoes: *El tiempo de olvido* represents the overcoming of hatred and

enmity, the conclusion. As one can see, in some way it anticipates the current situation in Spain. *Nunca seremos estrellas del rock* talks about Ventura, who lives in a dream, and his disappointment when he discovers that one cannot mix life with myths. *Un hombre con un tenedor en una tierra de sopas*, relates how it can be difficult to understand one another if each person sticks to his own idea: some to the fork; others, the spoon. *El niño que vivía en las estrellas* is the case of a child who seems to have fallen out of the sky, an extra-terrestrial, when the problem was that his father, to keep him quiet, let him play continuously with one of those virtual reality games, in the form of a helmet, and the boy grew up in an unreal bubble.

Animals also appear in the stories of Sierra i Fabra, but I insist, with a symbolic nuance. In *Malas tierras*, Cati takes pity on a dog that has been run over and says that it affects her more than the death of a human being, because the dog's death serves no purpose, since it did not understand pain; On the other hand, the death of Cati herself will be useful because she knows that she is going to die and why and that she will save a life. Again, it is a case of hope. In *Tiempo de escarcha*, Oscar and his grandfather find an injured squirrel and take care of it. Óscar wants to keep it but, for his grandfather's sake, he decides to set it free and that gesture also makes him feel free, even though it hurts. There is a parallel between Óscar and Cati, Cati took pity on the run-over dog and the reason she gave is the same as Oscar gives in regards to the squirrel: man understands pain, but an animal doesn't; That's why sometimes a wounded animal is more pitiful than a man. In *Las alas del sol*, Yu, the child, also finds a dog and gives it the freedom it lacks. In *Aydin* it is a whale that does not want to be captive. Jordi Sierra i Fabra criticizes our consumer society and certain animal-based experiments.

In 2005, together with the poet Antonio García Teijeiro, Sierra i Fabra wrote a unique book, *Cuentos y poemas para un mes cualquiera*. Divided into 31 days, as the days in a month, there is a poem and a story addressing a

similar theme, which complement each other and, above all, still allow us to believe in the power of the word and in fantasy. *Kafka and the traveling doll* (2006) is, perhaps, one of his most moving and mature stories. Kafka, a year before his death, meets a girl in the park crying inconsolably because she has lost her doll. The writer invents a series of letters for this girl that, over the course of several weeks, he will deliver to her, making her believe that her doll is simply traveling. A beautiful story, full of lyricism and tenderness.

Another book loaded with symbols is *A sweet story of butterflies and dragonflies* (2008) which is one of those special books, the kind that Sierra i Fabra usually gives us as gifts. A book of tenderness, magic and poetry. The story that our chameleonic writer relates to us takes place in the heart of China, in the Loess Mountains. There Qin, the father of the family, a poor peasant whose only wealth is his donkey, has just lost his young son, Zhai. Qin is married to Gong, whom he was able to buy in his day and for whom he has true love. When Zhai dies, in mid-childhood, Qin feels real fear because, according to the most ancient traditions, if a person dies in childhood, before being married, he will wander alone for all eternity. And that is what worries Qin, so much so that he decides to undertake the journey of his life to be able to fulfil the "minghum"; the "marriage in the afterlife", and to find a girl who has recently died in order to buy her from her family and marry her to his son. Qin embarks on a journey filled with fatigue, hardship and fear, until he finds what he is searching for, the little 7-year-old Ziyi who had drowned in a river. Qin sets out on the return journey with the girl wrapped in a shroud, an extraordinary image; although he believes he is talking to the girl and also his son and establishes a conversation full of love with them. The return home is even harder, Qin is attacked and his donkey stolen. However, he manages to get home carrying the body in his arms, to where his wife and family await him. It is, in short, a story full of pain, but also of hope. That is the great hope in the future. Sierra i

Fabra deals with a topic as complicated and difficult to understand as the "minghum" in a very respectful way, without fuss, without giving an opinion, without criticizing, just putting himself in the place of a father who, like everyone else, wants the best for his son. The story, obviously, is aimed at all classes of readers and perhaps adults will be able to understand it better, although it's not a tough read for young people either, so that they may experience other realities, other ways of feeling and learn to understand that the world is vast and very diverse.

We cannot neglect to refer to two books that speak of the value of literature, of words, such as *El fabuloso mundo de las letras* (1999) and *La biblioteca de los libros vacíos* (2001). The fact is that books and the subject matter from which they are made should never be taken lightly and, if not, ask the characters of these fantastic stories.

MUSIC

We know, because we have mentioned it at the beginning of this presentation, that Jordi Sierra i Fabra cannot live without music, for him it is another passion as overwhelming as writing and he chooses to unite and combine them since music is the language of young people and, with it, they will be able to understand each other much better. Having arrived at this point, we cannot doubt that there is poetry in the lyrics of certain songs and even as much as there may be in a classic poem.

Since his childhood, Sierra i Fabra has been interested in music as a universal language (at the age of 9 Stravinsky's *The Rite of Spring* changed his life), hence he has also dedicated a couple of books to opera, *Mi primer libro de ópera* (2002) and *Óperas contadas para niños* (2006).

VALUES

We come to the end of this introduction to the literary works of Sierra i Fabra with the feeling

of having left many loose ends and with the desire to be able to return to them in the future. Such a changing, solid and suggestive work should not leave readers, critics or researchers indifferent. We see, but we will repeat it as a conclusion, that Jordi Sierra i Fabra's work simply reminds us of how things are, puts us in front of a mirror which is often harsh, never idyllic or distorted, that reflects the fear, suffering, pain in our eyes; but also, the magnified reflection of hope. The characters in Sierra i Fabra's works struggle to leave behind solitude, to communicate, to externalise themselves, to feel supportive and necessary; they fight, in short, to achieve freedom. And that is the greatest desire of Jordi Sierra i Fabra, a writer who writes about the topics he wants, without sticking to any editorial budget and with absolute independence. His novels are nothing more than the portrait of his own personality: vibrant, passionate, sometimes a little impulsive, visceral, faithful to his own principles ... A personality marked by travel, music and daily observation. Taking Terencio's maxim as his own, nothing human is alien to Sierra i Fabra, nor, we will add, does it leave him indifferent. That said, there is no outdated moralizing or hollow didacticism in his work. Sierra i Fabra writes as a witness to an era, he does not shy away from, nor does he ignore disturbing or difficult issues, but he does not offer advice. His characters reveal themselves to us in their entirety, through the dialogues. And it is the reader who gets the last word. Let each one draw their own conclusions and each one take sides if they deem it necessary. Meanwhile, Sierra i Fabra, will not stop rattling our consciences.



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and Professor
of Language
and Literature

BIOGRAPHY

1947

- Born in Barcelona, July 26th.

1955

- Serious accident. First literary incursions.

1959

- First full-length novel, 500 pages. Firm intention to become a writer.

1964

- Graduates from High School. Attends technical school at night and works during the day for a construction company.

1968

- First professional attempts in the musical field. Founder of and collaborator in El Gran Musical radio programme (Cadena SER, Madrid). Additional collaborations with Radio Barcelona.
- Writes articles and collaborations for La Prensa in Barcelona and for Nuevo Diario in Madrid.

1969

- Correspondent for El Gran Musical in Barcelona.

1970

- Quits job and studies to work full-time as a music critic. Manages the weekly magazine Disco Express.
- Starts travelling all over the world with top musicians.

1972

- First book published: 1962-72 Historia de la Música Pop (1962-72 A History of Pop Music), the first work in its genre published in Spain and a best-seller.
- Works as an editorial adviser, collaborating, writing and founding several music magazines, such as Top Magazine and Extra.

1973

- Founds and features in Popular 1, a pioneer monthly magazine about rock.

1974

- Becomes Executive Manager of Popular 1.
- Finalist to the Ciudad de Murcia Literature Prize.
- Hosts the Semanario Informativo de la Música Pop (Pop Music Weekly News), a radio programme to be aired for four years on Barcelona's Radio Peninsular.

1975

- Villa de Bilbao Novel Prize. *(Photo below)*



1976

- Resigns as Executive Manager of Popular 1 to devote himself to literature and travelling.
- Beginning of the musical anthology collection (biographies and history) Música de Nuestro Tiempo (Music of Our Time). Writes and publishes 24 books in the following years.

1977

- Co-founder of Super-Pop magazine, on young people's music. Number one in Spain in its category after only a few months in print.

1978

- Finalist to the Planeta Novel Prize.
- Resigns as manager of Disco Express after 9 years.

1979

- Ateneo de Sevilla Novel Prize.

1981

- Gran Angular Young People's Literature Prize.
- Begins publishing Historia de la Música Rock (A History of Rock Music) in 100 instalments (6 volumes) over 2 years.

1982

- First lecture circuits for primary and secondary schools around Spain, prompted by the boom in children and young people's literature. Continues activities in schools to this day, giving more than 100 lectures a year.

1983

- Wins Gran Angular Youth Literature Prize for the second time.

1985

- Birth of the detective character Daniel Ross.

1987

- Author of the radio serial Ya es de oro (Gold Already) for Cadena SER.

1988

- Births of the literary characters Zuk-1 and Sam Numit.
- El joven Lennon (Young Lennon) remains on the young adult fiction best-seller list for 11 months.
- First books translated into Italian, German, French, Greek, Bulgarian, Portuguese, Slovenian, Dutch, English, Japanese, etc. (still translated to this day).

1989

- Birth of Victor, another literary character.
- First Daniel Ross film on TV, La sombra del delator (The Shadow of the Informer), aired on March 1994 with Mario Gas and Manuel Aleixandre in the leading roles.

1990

- Vaixell de Vapor Children's Literature Prize.
- Timun Mas begins publishing Sam Numit. A total of 6 books in 2 years.
- Designs a trivia game on rock music.

1991

- Wins the Gran Angular Young People's Literature Prize for the third time in 10 years.

1992

- Wins the CCEI 1991 Best Children's Book Prize.
- Diccionario de los Beatles (A Beatles Dictionary), first book in the world published under this concept and title.

1993

- Publishes the encyclopaedia Los grandes del Rock de la A a la Z (Rock Legends from A to Z) in Italy, titled Los mitos del rock en vivo (Live Rock Legends), 100 instalments, 5 volumes.
- Wins the Columna Prize for Young People's Literature.

1994

- Wins the Edebé Prize for Children's Literature.
- Publishes the rock encyclopaedia Los grandes del Rock de la A a la Z (Rock Legends from A to Z) in Spain (100 instalments, 5 volumes). A dense work with 2000 major biographies and more than 1000 secondary ones.
- Ediciones SM publishes Los libros de Víctor y Compañía (Victor and Company Books), a 15-title collection, in Spain.

1995

- Publishes El diario de los Beatles (The Beatles Diary), first universal work of its genre.
- Included by the IBBY, together with 10 other authors from the 5 continents, in the organization's first book, published in several languages.

1996

- Invited by the German Ministry of Culture to give lectures around the country.

BIOGRAPHY

- Marcha Films buys the TV rights of the novel El regreso de Johnny Pickup (Johnny Pickup is Back).
- Imanol Uribe, film director, buys the TV rights of the novel El tiempo del olvido (The Time of Forgetting).
- Birth of the literary character Zack Galaxy, illustrated by the comic artist Alfonso Azpiri.
- Wins the Joaquim Ruyra Prize for Young People's Literature.

1997

- El joven Lennon (The Young Lennon) obtains the Golden Book for its sales under Ediciones SM.
- Writes script for the TV series Bajo el signo de... (Under the Sign of...).
- Invited by Mexico's National Council for Culture and Arts to deliver lectures and seminars throughout the country.
- 25th anniversary of the publication of his first book. Party held in Barcelona.

1998

- Theatre version of the book El niño que vivía en las estrellas (The Boy Who Lived in the Stars), premiered in Madrid.
- Wins the Columna Jove Prize for Young People's Literature for the second time.
- Wins the Vaixell de Vapor Prize for Children's Literature for the second time.

1999

- Wins the CCEI 1998 Best Book Prize for the second time.
- Wins the A la Orilla del Viento Prize, awarded by the Fondo de Cultura Económica, Mexico.
- Sings (for the first time on stage) Te recuerdo Amanda (I remember you Amanda), with fellow artists, at the memorial festival for Victor Jara, held in Barcelona.
- Inauguration of official website: www.sierraifabra.com

2000

- Film El dia del Lleó (The Day of the Lion) broadcasted on Televisió de Catalunya (Catalan Television), as part of the series Under the sign of..., with Spanish singer Llorenç Santamaría in the leading role. The film includes the song of the same title

- written by the actor and Jordi Sierra i Fabra.
- Conducts first videoconference hold in Spain between the author and schools in Zaragoza and Teruel.
- Chile's Cámara del Libro invites him to give lectures and present his work around the country.
- ...En un lugar llamado Tierra (...In a Place Named Earth) obtains the Golden Book for its sales under Ediciones S.M.
- The 27th IBBY Congress, hold in Colombia, asks him to give a speech about commitment with children and young people's literature. Lectures and speeches.
- First Spanish author to upload a book on the Internet: El misterio del Goya robado (The Mystery of the Stolen Goya) an interactive novel which is also a competition for young Spanish speaking readers all over the world.
- Wins the Voces Eléctricas de Narrativa Musical Prize.
- Mi País, the children magazine of the Spanish newspaper El País, starts publishing the comic strips about the character Jorge... y el resto del mundo (George... and the rest of the world) signed by Sierra i Fabra, with illustrations by Quico Rovira.
- Noche de viernes (Friday Night) earns him a Platinum Book for its sales under Alfaguara.
- The collection of Record-Books Un país de música (A Country of Music), released by the Spanish newspaper El País, sells a million and a half copies.

2001

- Births of the Patrulla Gal-láctica 752 (Galactic Patrol 752) literary characters, pub by Bruño.
- First books to be published directly by Latin American houses (Colombia, Chile, Mexico and Ecuador). Trips to Bogotá, Colombia, to deliver speeches and lessons. First non Latin American author invited to the Juego Literario de Medellín, Colombia (Medellin Literary Game).
- The interactive novel El misterio del Goya Robado (The Mystery of the Stolen Goya) reaches in six months a million and a half readers (1.509.932) from all over the world on the Internet. Second work on the net, El misterio del sello millonario (The Mystery of the Millionaire Stamp).
- La fábrica de nubes (The Factory of Clouds) gets the Silver Plate of Ediciones S. M.
- Wins the CCEI 2000 Best Book Prize or the

third time.

- Monographic documentary by the Televisión Educativa Iberoamericana within the programme Barataria.
- Camps de maduixes, the Catalan version of Campos de fresas (Strawberry Fields) gets the Silver Plate of Editorial Cruïlla.

2002

- Wins the Premio Abril, published in the four Spanish official languages (Spanish, Catalan, Basque and Galician) and two dialects (Aragonés and Bable).
 - Campos de fresas (Strawberry Fields) obtains a Golden Book for its sales under Ed. S. M.
 - Theatre version of Nunca seremos estrellas del rock (We Will Never Be Rock Stars) premiered in Bayonne, France.
 - Trilogy El tiempo del exilio (The Time of Exile) published all over the world.
 - According to the Spanish Ministry of Education, Culture and Sports, Sierra i Fabra holds the 8th place among the authors most often read in Spanish schools:
 - 1) Gustavo Adolfo Bécquer
 - 2) Miguel Delibes
 - 3) Benito Pérez Galdós
 - 4) Federico García Lorca
 - 5) Pío Baroja
 - 6) Eduardo Mendoza
 - 7) Gabriel García Márquez
 - 8) Jordi Sierra i Fabra**
 - 9) Camilo José Cela
 - 10) Leopoldo Alas Clarín
- Sierra i Fabra is the only contemporary author in the list whose career is totally focused on children and young people's literature.

2003

- Los años oscuros (The Dark Years), first part of the trilogy El tiempo del exilio (The Time of Exile), chosen among the best books of 2002 by the readers of the Catalan newspaper La Vanguardia.
- Keynote speech at the first Encuentro Nacional de Animación a la Lectura (National Meeting for Reading Encouragement), held by the Spanish Ministry of Culture.
- Bruño ed. starts "La Biblioteca de Jordi Sierra i Fabra", a collection of unpublished novels with a visual and cinematographic focus.
- Campos de fresas (Strawberry Fields) is turned into a television movie produced by

- Fausto Producciones (La Fura dels Baus).
- Wins the Liburu Gaztea Prize for 2002 Best Book in Euzkadi for Dormido sobre los espejos (Sleeping on the Mirrors).
- Wins the Ramón Muntaner prize with a story about adolescent lesbianism, A l'altra banda del mirall (On the Other Side of the Mirror)

2004

- Theatre version of Querido hijo: estás despedido (Dear Son: You Have Been Fired) premiered in Santander.
- La biblioteca dels llibres buits, the Catalan version of La biblioteca de los libros vacíos (The Library of Empty Books) gets the Silver Plate of Editorial Cruïlla.
- Invited to the opening of the First International Fair of the Book in Tegucigalpa, Honduras. Lectures and speeches.
- Wins the Nèstor Luján Prize with La pell de la revolta (The Revolution Skin).
- Fair of the Book in Quito, Ecuador. Lectures and speeches.
- International Fair in Guadalajara, México. Lectures and speeches.
- According to the Network of Spanish Libraries, Sierra i Fabra is the author most widely read among young people in Spanish Libraries.
- The Jordi Sierra i Fabra Foundation is born in Barcelona, Spain.
- The Jordi Sierra i Fabra Foundation for Latin America is born in Medellín, Colombia.
- More than 7 millions books sold in Spain.

2005

- The Jordi Sierra i Fabra Award for Young Writers is launched.
- The film Campos de fresas (Strawberry Fields) broadcasted on Spain's National TV.
- Ediciones SM starts the collection "Los Libros de Jordi Sierra i Fabra" (Jordi Sierra i Fabra Books).
- The Fair of Bologna, Italy, asks him to give a speech about commitment in children and young people's literature.
- Wins the Protagonista Jove Prize for 2004 Best Book in Catalonia for A l'altra banda del mirall (On the Other Side of the Mirror).
- First "Seminario de creación literaria" (Workshop on Literary Creation) in the Antioquia University, Medellín, Colombia. Presentation of the Jordi Sierra i Fabra Foundation for Latin America in

BIOGRAPHY

the Bogotá Fair.

- Wins the Julio C. Caba International Prize (Ecuador) for La palabra más hermosa (The Most Beautiful Word).
- Camps de maduixes, Catalan version of Campos de fresas (Strawberry Fields) gets the Golden Plate of Editorial Cruilla.
- Fair of the Book in Saarbrücken, Germany. Lectures and speeches.
- Nominated to the Andersen Award for Spain.
- The official Jordi Sierra i Fabra online forum is launched: www.elforo.de/foroficialjsif
- Wins the Fiter i Rossell Prize (Andorra) for Sinaia.

2006

- Wins the Edebe Prize for Young People's Literature for Llamando a las puertas del cielo (Knocking on Heaven's Door).
- A student of sixteen named Arturo Padilla de Juan wins the Jordi Sierra i Fabra Award for Young Writers.
- Brazil Tour. In April, the Second Workshop on Literary Creation is held in Medellín, Colombia, and on October and November the Third and Fourth Workshops take place in Medellín and Barranquilla respectively.
- The method for young writers La página escrita is published by the joint effort of Sierra i Fabra and SM. It will be his published book number 300.
- Invited by the Institut Ramon Llull to the Guadalajara Fair in México as a representative of Catalan culture.
- Theatre version of El soldado y la niña (The Soldier and the Baby) premiered in Olot, Spain.
- Lecture in the First Conference on Literature and Society, Valencia, Spain.

2007

- La página escrita (The Written Page) is presented in Spain. Workshops held in several towns throughout the country.
- The 2nd edition of the Jordi Sierra i Fabra Award for Young Writers is given to Jara Santamaría, a student of 15.
- Lectures in several towns around Catalonia about commitment in young people's literature, sponsored by the Obra Social La Caixa.
- The Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, with the collaboration of the Spanish Ministry

of Culture and of Medellín's Town Council, organises the Medellín Literary Games, which are attended by several Spanish authors along the year.

- Invited to the Language Conference in Medellín, Colombia.
- A project completed by the Jordi Sierra i Fabra Foundation in Barcelona, Spain, and the Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, is selected among the best projects of 2006-2007 by IBBY and listed for the 2008 Asahi Cooperation Award.
- National Award for Children and Youngster's Literature for Kafka y la muñeca viajera (Kafka and the Travelling Doll).
- Presentation of the two Foundations at the Guadalajara Fair, México. La página escrita (The Written Page) Workshop on Literary Creation delivered in the same fair.
- Bancaixa Ciutat d'Alzira Award for Young People's Narrative for Els focs de la memoria (The Fires of Memory).
- Over 8 millions copies sold in Spain.

2008

- The 3rd edition of the Jordi Sierra i Fabra Award for Young Writers is given to África Vázquez, a student of 17.
- The CD Retrato de Soledad, ópera monólogo en un acto (A Portrait of Loneliness, Monologue Opera in One Act), written by Jordi Sierra i Fabra with music by Pedro Pardo and the voice of Marta Fiol, is launched and premiered in Lleida.
- Premier of the theatre version of Nunca seremos estrellas del rock (We Will Never Be Rock Stars), a compilation of five novels by the author.
- Launching of the website www.sierraifabra.com, featuring videos and interviews.
- Invited by the Instituto Cervantes to a Symposium about Children and Young People's Literature in New York. Opening of the Praga Fair. Opening speech at the León Fair, Spain. Special guest at the FILIJ, México. Invited by Instituto Cervantes to Lyon, France.
- 2007 annual report of the Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, including 3.090 activities (seminaries, workshops, etc.) attended by 108.860 youngsters.
- The Jordi Sierra i Fabra Foundation is finalist for the 2008 Asahi Cooperation Award.
- Honorary Librarian Award, granted by the Associació de Bibliotecaris (Librarians

Association) in Valencia, Spain.

- Directs and writes the "Nadhari Joven" Collection for the NGO Intermón Oxfam.

2009

- Over 9 million copies sold in Spain.
- Presentation of the book Juego, set y partido (Game, set and match), with Rafa Nadal.
- Member of the Committee of Honour for the Latin American and Galician Young People's Literature Conference in Buenos Aires, Argentina.
- Protagonista Jove Award (second time) to the best 2008 Catalan book for Kafka i la nina que se'n va anar de viatge (Kafka and the Travelling Doll).
- Invited to the Hay Festival in Cartagena de Indias, Colombia. Jury member in the Colombia's National Award for Children's Literature.
- The Jordi Sierra i Fabra Foundation starts up the EPI Project (Writers For the Childhood) for the distribution of books to hospitalised children on Book's Day (23rd April).
- The 4th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Dunia Esteban, a student of 15.
- Invited by the Caballero Bonald Foundation and the University of Cádiz in Jerez to the opening of the 5th Permanent Seminary on Young People's Literature, to discuss commitment in literature aimed at young readers.
- Candidate for Spain (for the second time) to the Hans Christian Andersen Award 2010.
- For the second time, a project by the Jordi Sierra i Fabra Foundation is listed for the 2010 Asahi Cooperation Award.
- Opening of the first library named after the author, in the María Zambrano High School (Torre del Mar, Málaga, Spain).
- Premier in Barcelona of El barret foradat (A Hat with a Hole), the theatre version of El niño que se cayó en un agujero (The Boy Who Fell into a Hole).

2010

- First audio novels.
- China and Korea become the markets where the author is most successful and widely accepted. Massive editions of several books.
- Kafka y la muñeca viajera (Kafka and the Travelling Doll) presented in Lima, Perú.
- Birth of the literary character Berta Mir, detective (Ediciones Siruela).

- The Jordi Sierra i Fabra Foundation obtains the IBBY-Asahi Prize for the Promotion of Reading, granted by the IBBY, for its Readers Plan as developed in Medellín, Colombia, by the Fundación Taller de Letras Jordi Sierra i Fabra and Medellín's town council.
- El Barco de Vapor Prize for Historia de un Segundo (History of a Second).
- Speech in the CILELIJ 2010, Iberoamerican Conference on Children and Young People's Literature, held in Santiago de Chile.
- Kafka y la muñeca viajera (Kafka and the Travelling Doll) premiered in the Lara Theatre, in Madrid, Spain.
- The 5th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Lorena Moreno, a student of 16.
- Invited to the Hay Festival in Cartagena de Indias. Speeches and presentation of the book La nueva tierra (The New Land).

2011

- Young People's Literature Barcanova Prize for L'estrany (The Stranger).
- Theatrical companies Tanttaka Teatroa (Basque), Emedous (Galician) and Albená Teatre (Catalan) perform around Spain (Asturias, Euskadi, Galicia and Valencia) a new theatre version of Kafka y la muñeca viajera (Kafka and the Travelling Doll), from December 2011 to April 2012.
- Premiered in Torelló, Spain, the theatre version of La fabulosa leyenda del Rey Arturo (King Arthur's Fabulous Legend).
- Ciudad de Torreveja Novel Prize for Sombras en el tiempo (Shadows in Time).
- Appointed Board member of the Instituto Cervantes. First author of the genre to ingress the institution.
- Historia de un segundo (History of a Second) is included in the IBBY 2012 List of Honour.
- The Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, opens its School of Writing and Illustration. Jordi delivers the first week of classes to a group of candidates.
- The 6th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Arlet Hinojosa, a student of 15.

2012

- More than 10 million books sold in Spain.
- Publication of Mis (primeros) 400 libros -

Memorias literarias de Jordi Sierra i Fabra (My (first) 400 books - Jordi Sierra i Fabra's Literary Memoirs).

- The exhibition Images of rock, opens in the Chamber of Commerce Museum of Medellín, Colombia. It is an overview of Jordi's career as a musical expert through photos, books, magazines, concert tickets, backstage passes and varied memorabilia from the seventies. It is the city's tribute to the world's pioneer of music-specialised media written in Spanish.
- Theatre premier of the novel *El dolor invisible* (The Invisible Pain).
- Vicent Silvestre Children's Literature Award for *El día que en Gluck va arribar a la Terra* (The Day Gluck Landed on the Earth).
- International launching of the online magazine *La Pàgina Escrita* ("The Written Page"): www.lapaginaescrita.com, aimed at the whole Spanish-speaking area.
- *El Diario de los Beatles* (The Beatles Diary) makes book number 400.
- Cervantes Chico Prize for his whole career and the importance of his work, as well as for his cultural and social commitment as carried out through the Foundations in Barcelona, Spain, and Medellín, Colombia.
- Opening in Medellín, Colombia, of a first exhibition of rock photographs.
- The 7th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Alba Quintas, a student of 17.

2013

- Ibero American Children and Young People's Literature Award for his whole career. The award is given in the International Book Fair of Guadalajara (sixth intervention in the FIL), where he is the guest of honour.
- Premiered in France the ballet *Le voyage de la poupée de Kafka*, based upon the novel *Kafka y la muñeca viajera* (Kafka and the Travelling Doll).
- Shooting of the film *Por un puñado de besos* (For a Fistful of Kisses), directed by David Menkes and produced by José Fradé, based upon the novel *Un poco de abril, algo de mayo, todo septiembre* (A little of April, some of May, all of September).
- Premiered in Torelló, Spain, the musical *Lennon*, based upon the novel *El joven Lennon* (The Young Lennon).
- Lorenzo Luzuriaga National Prize of Letters for his whole career and the importance of his work, as well as for his cultural and social commitment

as carried out through the Foundations in Barcelona, Spain, and Medellín, Colombia.

- Opening of Jordi Sierra i Fabra Foundation's Cultural Centre, attended by the Mayor of Barcelona, the Culture Counsellor of the Catalan Autonomous Government and other outstanding figures from the political and the arts arena.
- Awarded in Barcelona the 8th edition of the Jordi Sierra i Fabra Award for Young Writers.
- Anaya Award for *Parco* (Dry).
- La Galera Young Readers Literary Prize for *El extraordinario ingenio parlante del Profesor Palermo* (Professor Palermo's extraordinary speaking device).

2014

- The 9th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Cristina López-Perea, a student of 17.
- Movie premiere "Por un puñado de besos", directed by David Menkes, based on a book "Un poco de abril, algo de mayo, todo septiembre".
- Homage in the Bogotá Fair of Book for your career.
- Theatre premier of the novel *Campos de fresas* (Strawberry fields) in a musical version.
- Invited to the Hay Festival in Xalapa, México. Speeches, interwies and presentations.

2015

- More than 11 million books sold.
- The 10th edition of the Jordi Sierra i Fabra Award for Young Writers is given to María Romero Pérez, 16 years old.
- *Apel.les Mestres* Award for "L'orinal de Fayán".
- The Jordi Sierra i Fabra Foundation obtains the Honour Medal of Barcelona City for your social and cultural work. (Photo)



2016

- Wins the Edebé Prize for Children's Literature with "El aprendiz de brujo y Los Invisibles".
- The 11th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Sara María Cruces Salguero, 16 years old.
- Invited to the FILEY in Mérida, Yucatán, México.

2017

- More than 12 millions books sold.
- The 12th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Patricia Lorenzo Navarro, 16 years old.
- Invited to the Ramón Lull Institute for the Bolonia Fair (Catalonian is special presentation). Speeches and interwies.
- One of the first six authors enthroned in the Hall of Fame of Spanish literature.
- Prize *Atrapallibes* for the best book in catalonian year 2016 for "L'aprenent de bruixot i Els Invisibles".
- The University of Santander dedicates a seminar to the study of Jordi's work.
- "Eight days of mars" (Mascarell saga nº8) enters the top-10 sales of *El Periódico* and *La Vanguardia*.
- Invited fair books of Turín and Mantova, Italy; Congress of LIJ in Buenos Aires, Argentina; Festival Poetry & Literature in Istanbul, Turkey, and FIL Congres in Guadalajara, México
- Gold Medal for Merit in Fine Arts.

2018

- The 13th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Inés Cortell, 15 years old.
- Celebration of the 10 years of the police series *Miquel Mascarell*, turned into the most famous of the Spanish black narrative of the 21st century.
- Seven books of Jordi's LIJ in the selected list of most quality books in Spain in 2017.
- Keynote address at the headquarters of Amazon in London, on the occasion of the annual convention of the platform, on the Sierra i Fabra writing method.
- The Jordi Sierra i Fabra Foundations candidate for Spain to Astrid Lindgren Award.
- Premiered in Guadalajara, México, the theatre version of *El soldado y la niña* (The soldier and the girl)
- The Generalitat of Catalunya gives Jordi Sierra i Fabra the *Creu de Sant Jordi* (Cross of St. George), the highest Catalan recognition. (Photo).



2019

- The 14th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Julia Ramírez Hurtado, 16 years old.
- The queen of Spain delivers the Fine Arts Medal at a official ceremony in Córdoba, Spain.
- Candidate for Spain (for the third time) to the Hans Christian Andersen Award 2020, and (also for the third time) to Astrid Lindgren Award 2020.
- Invited to the 12th SIEI of Mexico City and representing Barcelona in the Book Fair of Buenos Aires.
- Celebration in Las Palmas (Spain) for the 40 years of the edition best seller "En Canarias se ha puesto el sol".
- The video with the recording of the program *Learn Together* (*Aprendemos Juntos*), in which he tells aspects of his life and his work, reaches more of 20 million views in a two weeks going viral worldwide.
- Premiered in Italy theatre version of "Kafka e la bambola viaggiatrice", based upon the novel *Kafka and the Travelling Doll*.
- González Ledesma award 2020 for a professional career.

2020

- More than 13 millions books sold.
- Enderrock Estrella Award for the contribution to the History of Rock Music.
- The 15th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Sofía Nayeli Bazán, 17 years old.
- The "Today's story" initiative, a story a day in the midst of a pandemic for Covid-19, is followed by more than 250,000 people.
- Lazarillo Award (the most old prize in Spain) for "Como lágrimas en la lluvia".
- Invited to the Incanti Festival in Turin for the new representation of "Kafka e la bambola viaggiatrice" (Kafka and the traveling doll).
- Telematic interventions at the Frankfurt Book Fair and the Hay Festival in Arequipa, Perú.
- Colombian national tv broadcasts on Prime Time the video recorded in *Aprendemos Juntos* and published by *El País* in October 2019.
- Candidate for the fourth time individually (the fifth was for his Foundations) for the Astrid Lindgren Prize of 2021.
- Candidate for Spain (for the four time) to the Hans Christian Andersen Award 2022.

(More information in www.sierrafabra.com)

THE FOUNDATIONS

INTRODUCING THE **JORDI SIERRA I FABRA FOUNDATION (SPAIN)**
AND THE **TALLER DE LETRAS JORDI SIERRA I FABRA FOUNDATION**
FOR LATIN AMERICA (COLOMBIA)

IBBY-ASAHI AWARD 2010
HONOUR MEDAL OF BARCELONA CITY 2015

For years, my home has been open to any boy or girl who has wanted to see me, tell me about his or her things or interview me for some school project. And the same applies to young journalist, students, or university graduates with any interest in my work. When I was a child, I learnt what loneliness was, and even worse, what having no one that believes in you means. When I started publishing novels I promised I would never turn my back on anybody. I have always kept my word.

This position of mine being known, for years I have been receiving novels and texts by young people from all over Spain. And even if it took me six months because of my work or my trips, I would always read those works and reply to the writers to be. At a given point, I was receiving such an amount of writings that I wrote a novel called *Rabia* (Rage) (Ediciones SM in Spanish, *Cruïlla* in Catalan), to sum up those experiences. Since then, all I have to do is ask any young writer to read my novel, since everything I could tell them is there. Nevertheless, I understand this is not enough for many of them. I can see myself at their age in each and every one of them.

When I was a child I had a stutter, and a bad one. When I was eight I went through a glass door and I nearly left an arm there, with my nose and many body scars. In hospital, covered in bandages, I could not read, which was my passion, so I started to write and discovered that while I was writing I did not stutter. This was a revelation, and then I decided I wanted to become a writer. That was when pain and suffering started. My father did not want me to do it, he forbade me to write and would shout at me whenever he caught me at it. He used to say “you cannot make

a living out of that” and “you will starve”. On top of everything, at school, apart from being bullied for my stutter, I got the worst possible marks in language and literature because of my excess of fantasy. I decided not to give in and wrote a 500-page novel when I was 12. And when I finished, I was adamant I would become a writer, whether rich or poor, whether famous or not. Writing is more than that. My adolescence was rather traumatic in this sense. And, strange as it may seem, after all those years, even nowadays, things have not changed much. On the contrary, in such a materialistic age as ours, the loneliness of an adolescent writer is even greater. They are constantly telling me “my father does not let me write”, or “my father tells me to study something I can make money with!”, or “my father says I can write as a hobby, but money comes from careers with more working opportunities”. I wonder, isn’t there any father who tells his son or daughter to simply try and be happy? I have always been of the opinion that you have to fight for your dreams. That it is better to earn one euro with pleasure than two in distress. That freedom is essential for life, in the same way as it is to be pleased with yourself and that, in the long run, those who do what they like doing are much richer.

The spirit of the Jordi Sierra i Fabra Foundation was born out of all this, some years ago. To start with, as a writer I felt the normal wish to ensure my files would not be lost after my death, and also that those who can now come to my home to do research on my work or on the way I write my novels would still be able to do so in the future. But, at the same time, my idea was to create a study centre, a library for children and youngsters, a conference centre, a school and residence for scholarship holders. Possibly an enormous



project beyond my possibilities, but the ultimate aim of the Foundation all the same. Naturally, it is private and exclusively financed by me. But we must be trusting. Life is a fight. My motto remains “Everything is possible (if you want it)”.

The Jordi Sierra i Fabra Foundation was created in Spain with one single purpose: To help young writers out. How? For the moment, with a first step, already in progress, which is a literary award for writers under 18, endowed with help from the Santa María Foundation. Apart from the economical prize, the most important thing is that the winner will have his/her work published by Ediciones SM and the fact that the prize will be annually awarded as part of the Santa María Foundation’s award ceremony, together with other important awards such as Barco de Vapor, Gran Angular and Graphic Illustration. More cannot be asked for. This literary award will make true the dream of many children and youngsters. Once consolidated, its future will be as intense as we want it to be within our own limits.

However, it would have been unfair on my side to think only of Spain when turning my dreams into reality. I have received so much energy, strength and friendship from Latin America in my constant journeys to the other side of the Atlantic, that soon the Foundation had a double site. I have given wonderful lectures in many countries, I have been invited to fairs and conferences, I have publishers in Ecuador, Chile, Colombia, Mexico, etc. Publishing original works in those countries had already been a personal gift and a way to show my love to them, but creating

a double of the Spanish Foundation was of course something greater in itself. With the same inspiration, I have created the Taller de Letras Jordi Sierra i Fabra Foundation (Jordi Sierra i Fabra Writing Workshop Foundation) for Latin America in Medellín, Colombia. Both foundations act independently from each other. What is more, the Foundation in Medellín, which started its activities last January, has established much wider deeply-rooted objectives thanks to a managing team made up of well-known professionals from the Colombian cultural arena. The Foundation will deliver workshops, conferences, training for teachers and librarians... in fact anything to do with literature, particularly children and young readers’ literature, with a focus on helping future generations of young writers.

Any personal project and any initiative, even more if related to this magic world of books we all share, can only be created with desire and energy and with a huge dose of hope. In the short time since news started to spread, I can assure I have received numerous demonstrations of support, mainly from colleague writers in this pen trade that, luckily, is not subject to the selfishness, struggles and envies of the adult literature world, which is so egocentric and loaded with self-complacency. We are working for the same objectives, each one according to his or her own understanding and knowledge: to encourage youngsters to read, and, in this case, to encourage them to write too.

Jordi Sierra i Fabra Foundation is also yours.

J. S. i F. 2004

DOWNLOAD: ACTIVITIES REPORT OF THE FOUNDATIONS 2004-2019
http://sierraifabra.com/pdf/The_Foundations_JSIF_2004-2019.pdf

LITERARY AWARDS

- 1975.** Villa de Bilbao to La revolución del 32 de Triciembre (The 32nd Tricember Revolution)
- 1979.** Ateneo de Sevilla to En Canarias se ha puesto el sol (The Sun has Set in the Canary Islands)
- 1981.** Gran Angular 1980 to El cazador (The Hunter)
- 1983.** Gran Angular 1982 to ...En un lugar llamado Tierra (...In a place Called Earth)
- 1990.** Vaixell de Vapor to Un llibre monstuós (A Monster Book)
- 1991.** Gran Angular 1990 to El último set (The Last Set)
- 1992.** CCEI to El último set (The Last Set)
- 1993.** Columna Jove to El temps de l'oblit (The Time of Oblivion)
- 1994.** Edebé for Children's Literature to Aydin
- 1996.** Joaquim Ruyra to Concert en Sol Major (Concert in G Major)
- 1998.** Columna Jove to L'or dels déus (The Gold of the Gods)
- 1998.** Vaixell de Vapor to Les històries perdudes (The Lost Stories)
- 1999.** CCEI to Donde esté mi corazón (Wherever my Heart Is)
- 1999.** A La Orilla Del Viento (México) to Historias de Medio Mundo (Stories of Half the World)
- 2000.** Voces Eléctricas de Narrativa Musical to Mis salvajes rockeros (My Wild Rockers)
- 2001.** CCEI to El fabuloso Mundo de las Letras (The Wonderful World of Letters)
- 2002.** Abril to En un lugar llamado guerra (In a Place Called War)
- 2003.** Liburu Gaztea to Dormido sobre los espejos (Sleeping on the Mirrors)
- 2003.** Ramón Muntaner to A l'altra banda del mirall (On the Other Side of the Mirror)
- 2004.** Nèstor Luján of Historical Novel to La pell de la revolta (The Skin of the Revolution)
- 2005.** Protagonista Jove to A l'altra banda del mirall (On the Other Side of the Mirror)
- 2005.** Julio C. Coba International Award for Children's Literature (Ecuador) to La palabra más hermosa (The Most Beautiful Word)
- 2005.** Fiter i Rossell (Andorra) to Sinaia
- 2006.** Edebé for Young People's Literature to Llamando a las puertas del cielo (Knocking on Heaven's Door)
- 2007.** National Award of the Spanish Ministry of Culture to Kafka y la muñeca viajera (Kafka and the travelling doll)
- 2007.** Bancaixa Ciutat d'Alzira for Young People's Literature to Els focs de la memòria (The Fires of Memory)
- 2009.** Protagonista Jove to Kafka i la nina que se'n va anar de viatge (Kafka and the travelling doll)
- 2010.** Barco de Vapor to Historia de un segundo (History of a Second)
- 2011.** Ciudad de Torrevieja to Sombras en el tiempo (Shadows in Time)
- 2011.** Barcanova to L'estrany (The Stranger)
- 2012.** Cervantes Chico for the joint efforts and commitment of the Sierra i Fabra cultural foundations (Spain and Colombia)
- 2012.** Silvestre Vicent for Children's Literature to El día que Gluck llegó a la Tierra (The Day Gluck Arrived to Earth)
- 2013.** La Galera Young Readers to El extraordinario ingenio parlante del profesor Palermo (Professor Palermo's Extraordinary Speaking Device)
- 2013.** Anaya to Parco
- 2013.** Lorenzo Luzuriaga National Literary Prize for the joint efforts and commitment of the Jordi Sierra i Fabra cultural foundations in Spain and Colombia
- 2013.** LIJ Iberoamericano for the joint efforts and commitment of the Jordi Sierra i Fabra cultural foundations in Spain and Colombia
- 2015.** Apel.les Mestres for "El orinal de Fayán".
- 2016.** Edebé for Children's Literature to "El aprendiz de brujo y Los Invisibles".
- 2017.** Atrapallibres Prize for the best book for children's in catalonian for "L'aprenent de bruixot i els Invisibles".
- 2017.** Gold Medal for Merit in Fine Arts.
- 2018.** Creu de Sant Jordi, Generalitat of Catalunya, biggest catalan prize.
- 2019.** Francisco González Ledesma Prize for his contribution to the detective novel.
- 2020.** Larazillo Prize to Like tears in the rain (Como lágrimas en la lluvia).

SPECIAL MENTIONS

- 1990.** Included in the "White ravens" selection by the Internationale Jugendbibliothek in Munich for El joven Lennon (The Young Lennon).
- 1999.** Included in the "White ravens" selection by the Internationale Jugendbibliothek in Munich for Un hombre con un tenedor

- en una tierra de sopas (A Man with a Fork in Soupland).
- 2000.** Included in the "White ravens" selection by the Internationale Jugendbibliothek in Munich for Les històries perdudes (The Lost Tales).
- 2005.** Spanish candidate for the Hans Christian Andersen Award 2006.
- 2007.** Included in the "White ravens" selection by the Internationale Jugendbibliothek in Munich for Llamando a las puertas del cielo (Knocking on Heaven's Door).
- 2007.** The Jordi Sierra i Fabra Foundation is candidate for the Asahi Award of International Cooperation and finalist in the 2008 edition (IBBY).
- 2008.** Kafka and the travelling doll wins the best translation and adaptation award in Brasil from the Fundação Nacional do Livro Infantil e Juvenil.
- 2009.** For the second time, Spanish candidate for the Hans Christian Andersen Award 2010.
- 2009.** The Jordi Sierra i Fabra Foundation is candidate for the Asahi Award for International Cooperation and finalist in the 2010 edition (IBBY).
- 2010.** The Jordi Sierra i Fabra Foundation wins the IBBY-Asahi Prize for the Promotion of Reading, for a project developed in Medellín, Colombia, between the Jordi Sierra i Fabra Taller de Letras Foundation and the city Town Hall.
- 2011.** Honorary 2012 IBBY List for Historia de un segundo (History of a second).
- 2015.** The Jordi Sierra i Fabra Foundation awared with The Honour Medal of Barcelona City.
- 2015.** Knocking on heaven's door wins the price Fundação Nacional do Livro Infantil e Juvenil in Brazil for the best book in translation categorie.
- 2017.** The cry of the butterfly wins the best translation and adaptation award in euskera language.
- 2017.** For the second time, Spanish candidate for the Astrid Lindgren Award.
- 2018.** The Jordi Sierra i Fabra Foundation is Spanish candidate for the Astrid Lindgren Award.
- 2019.** For the third time, Spanish candidate for the Hans Christian Andersen Award 2020.
- 2020.** For the third time, Spanish candidate for the Astrid Lindgren Award.

- 2021.** For the four time, Spanish candidate for the Astrid Lindgren Award.
- 2021.** For the four time, Spanish candidate for the Hans Christian Andersen Award 2022.

OTHER PRIZES AND AWARDS

- 1974. Finalist (2nd position)** to the Ciudad de Murcia Prize for El mundo de las ratas doradas (The World of the Golden Rats).
- 1978. Finalist (4th position)** to the Planeta Award.
- 1982. Honorary CCEI List** for El cazador (The Hunter).
- 1984. Honorary CCEI List for** ...En un lugar llamado Tierra (In a Place Called Earth)
- 1985. Finalist (2nd position)** to the 1984 Gran Angular Award for El último verano Miwok (The Last Miwok Summer).
- 1986. Finalist (3rd position)** to the 1985 Gran Angular Award for El Joven Lennon (The Young Lennon).
- 1987. Honorary CCEI List** for Regreso a un lugar llamado Tierra (Return to a Place Called Earth).
- 1988. Honorary CCEI List** for El último verano Miwok (The Last Miwok Summer) and El testamento de un lugar llamado Tierra (The Testament of a Place Called Earth).
- 1989. Finalist (2nd pos.)** to the Vaixell de Vapor Prize for Temps de gebre (Frosting Time).
- 1991. Nominated** to the National Prize of Literature for Young People for La balada de Siglo XXI (The Ballad of the 21st Century).
- 1992. Honorary CCEI List** for La fábrica de nubes (The Cloud Factory), apart from **winning** with El último set (The Last Set).
- 1993. Finalist (2nd position)** to the 1992 Barco de Vapor Prize for Las alas del sol (The Wings of the Sun). **Honorary CCEI List** for El hombre que perdió su imagen (The Man Who Lost his Image). **Included among** "Los mejores libros del año" (The Best Books of the Year) by Fundación Germán Sánchez Ruipérez for Banda sonora (Soundtrack).
- 1994. Included among** "Los mejores libros del año" (The Best Books of the Year) by

- Fundación Germán Sánchez Ruipérez for Malas tierras (Bad Lands). **Honorary List of the CLIJ** magazine for Noche de viernes (Friday Night).
- 1995. Honorary CCEI List** for Las alas del sol (The Wings of the Sun), Los tigres del valle (The Valley Tigers) and Cuando los genios andan sueltos (When Geniuses Wander Free). **Finalist (2nd position)** to the Espasa Humor Prize for El regreso de Johnny Pickup (Johnny Pickup is Back). **Nominated to the National Prize** for Young People's Literature for Las alas del sol (The Wings of the Sun).
- 1996. Best selling book of the year**, in Cruïlla's Alerta Roja collection: L'estel del matí (The Morning Star).
- 1997. Golden Book** by Ediciones SM for the sales of El joven Lennon (The Young Lennon). **Honorary CCEI List** for El niño que vivía en las estrellas (The Boy Who Lived in the Stars). **Finalist (2nd position)** to the Gran Angular **Prize in Catalan** for La memòria dels éssers perduts (The Memory of the Lost Beings).
- 1998. Honorary CCEI List** for Retrato de un adolescente manchado (Portrait of a Marked Teenager). **Best selling book of the year**, in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields).
- 1999. Honorary CCEI List** for Un hombre con un tenedor en una tierra de sopas (A Man with a Fork in Soupland), apart from **winning** with Donde esté mi corazón (Wherever my Heart Is). **Best selling book of the year**, in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields).
- 2000. Golden Book** by Ediciones SM for the sales of ...En un lugar llamado Tierra (... In a Place Called Earth). **Honorary CCEI List** for Las chicas de alambre (The Wire Girls). **Best selling book of the year: Platinum Book** by Alfaguara for the sales of Noche de viernes (Friday Night).
- 2001. Silver Plate** by Ediciones SM for the sales of La fábrica de nubes (The Cloud Factory). **Finalist** to the International Julio C. Caba Prize (Ecuador) for La biblioteca de los libros vacíos (The Library of the Empty Books). **Best selling book of the year**, in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields). **Silver Plate** by Editorial Cruïlla for Camps de maduixes (Strawberry Fields).
- 2002. Golden Book** by Ediciones SM for the sales of Campos de fresas (Strawberry Fields).
- 2003. Best selling book of the year**, in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields).
- 2004. Honorary List in the CLIJ** magazine with Mi primer libro de ópera (My First Opera Book). **Best selling book of the year**, in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields). **Silver Plate** by Editorial Cruïlla for La biblioteca dels llibres buits (The Library of the Empty Books). **Honorary CCEI List** for Sin tiempo para soñar (No Time to Dream)
- 2005. Honorary list** of the best children and young people's books of the year by Banco del Libro de Caracas, Venezuela (Venezuelan section of the IBBY) with La piel de la memoria (The Skin of Memory). **Best selling book of the year**, in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields). **Golden Plate** by Editorial Cruïlla for Camps de maduixes (Strawberry Fields). **Honorary CCEI List** for Los olvidados (The Forgotten).
- 2006. Honorary list in the CLIJ** Magazine for Material sensible - Cuentos crueles (Sensitive Material - Cruel Stories). **Selected among** the 3 best mystery books in Catalan of the year by Brigada 21 for Assassinat a El Club (Murder in The Club). 2006 **Lector Prize**, from the Junta de Castilla y León, Bibliobús Escolar y el IES de Alcañices, Zamora, for Campos de fresas (Strawberry Fields). **Best selling book of the year**, in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields).
- 2007. Honorary list in the CLIJ** Magazine for Kafka y la muñeca viajera (Kafka and the travelling doll) and Llamando a las puertas del cielo (Knocking on Heaven's Door). **Best selling book of the year** (ten ongoing years), in Cruïlla's Alerta Roja collection: Camps de maduixes (Strawberry Fields). **Honorary CCEI List** for Mendigo en la playa de oro (Beggar in the Beach of Gold) and El rastro del anillo Magno (The Tracks of the Great Ring). **Honorary list** in the Faristol Magazine of **best 2006-07 books** for Gauditronix and La gran aventura (The Great Adventure).
- 2008. Librarian of Honour Award**, by Valencia's Librarian Association. **Honorary List of the CLIJ** magazine by Óperas contadas a los niños (Operas told to kids). **Second best book of the year** in the Best Young Adult Fiction category for La gran aventura (The Great Adventure) at the 10th Annual International Latino Book Awards Winners. **Honorary CCEI List** for La gran aventura (The Great Adventure).
- 2009. Selected among** the best 2008 books by the Faristol magazine for Kafka y la muñeca viajera (Kafka and the travelling doll) and Els focs de la memòria (The Fires of Memory). **Honorary List of the CLIJ** magazine for Hijas de las tormentas, Vol. 1: El enigma Maya (The Daughters of the Storm, Vol. 1: The Mayan Enigma) and La fabulosa leyenda del Rey Arturo (The Fabulous Legend of King Arthur).
- 2010. Honorary List of the CLIJ** magazine for La Isla del Poeta (The Poet's Island). **New 2010 UK Books in Spanish** for El funeral celestial (The Celestial Funeral). **Selected among** the Best Books of 2009 by the Faristol mag for Poe and Anatomía de un incidente aislado (Anatomy of a isolated incident).
- 2011. Kafka y la muñeca viajera** (Kafka and the Travelling Doll) is chosen **one of the ten best books of the first decade of the century**, in the Children's Books category, by the newspaper El País. **Honorary List of the CLIJ** magazine for Diario de un freakie (Diary of a Nerd).
- 2012. Honorary List of the CLIJ** magazine by Un poco de abril, algo de mayo, todo septiembre (A Bit of April, Some of May, All of September). **2012 Engaged Author Prize awarded** by the literary magazine La Tiramilla.
- 2013. Honorary List of the CLIJ** magazine for Quizá mañana la palabra amor... (Maybe tomorrow the word love...). The novel El extraordinario ingenio parlante del profesor Palermo (Professor Palermo's Extraordinary Speaking Device) is **selected for the Newspanishbooks 2013**. Parco is chosen **second best 2013 children's book** by 30 experts from Babelia, the culture supplement of the newspaper El País.
- 2014. Templi Award** (El Templo de las Mil Puertas Magazine on Line) for the best book in Saga Category for El caso del martillo blanco (The Case of the White Hammer) **Best book of the year** in the Best Young Adult Fiction category for También fueron jóvenes (They Were Also Young) at the 16th Annual International Latino Book Awards Winners. **Honorary List of the CLIJ magazine** for Parco. **Honorary List of the CCEI** for El corazón de jade (The Jade's Heart) y 16 mujeres muy, muy importantes (16 womens very, very important).
- 2015. Honorary List of the CLIJ** magazine for "Zigzag".
- 2016. Honorary List of the CLIJ** magazine for "Desnuda" (Naked).
- 2017. Honorary List of the Qué Leer** magazine, best books of 2016 por "Tres días de agosto" (Three days in august). **Honorary List of the CLIJ** magazine for "Todas las chicas se llaman Clara" (All the girls are called Clara), "El Club de los Raros" (The Club of the Rare) y "El grito de la mariposa" (The cry of the butterfly).
- 2018. Honorary List of the CLIJ** magazine for "Las palabras heridas" (The wounded words) and "Historia del rock" (The Rock History). **Seven** books of Jordi in the selected **list of most quality books** in Spain in 2017: "Las palabras heridas" (The wounded words), "Historia del Rock" (The Rock History), "La venganza del profesor de matemáticas" (The revenge of the math teacher), "¡Qué fuerte!" (How strong!), "Cuentos de grandes cuadros" (Tales of great paintings), "Querido hijo: tienes cuatro padres" (Dear son: you have four parents) y "La gota de lluvia que tenía miedo" (The raindrop that was afraid)
- 2019. Four** books of Jordi in the selected **list of most quality books in OEPLI** Spain in 2018: "Una bolsa de patatas fritas en la Polinesia" (A bag of chips in Polynesia), "El gran sueño" (The big dream), "36 preguntas para conocerte y 4 minutos para amarte" (36 questions to meet you and 4 minutes to love you) and "Palmyra" (Palmyra). **Honorary List of the CLIJ** magazine for "El gran sueño" (The big sleep) and "Paradise rock" (Paraíso Rock).
- 2020. Honorary List of the CLIJ** magazine for "Querido hijo: te vas con los abuelos" (Dear son: you go with the grandparents) y "Lo que yo creo (de todo)" (What I believe in everything)..

PUBLISHED WORKS AND CURRENT EDITIONS Up to December 2020

CHILDREN BOOKS

- ¡Sorpresas! (Surprises!) – SM 1982/1989
- Nuevas Sorpresas (New Surprises!) – SM 1985
- ¡¡¡Lambertooo!!! (Lambeeeeert!!!) – Anaya 1988
- Peluconas – SM 1988
- La nave fantástica (The fantastic craft) – Anaya 1989
- Benezén el pescador (Benezén the fisherman) – SM 1989
- Historias asombrosas (Amazing stories) – Edelvives 1989
- Mirpeace – Plaza y Janes 1989
- Un llibre monstruós (A monster book) – Cruïlla 1990
- El gran dragón (The great dragon) – Anaya 1990
- Relatos galácticos (Galactic tales) – Anaya 1990
- La fábrica de nubes (The cloud factory) – SM 1991/ Cruïlla 1994
- El hombre que perdió su imagen (The man who lost his image) – Anaya 1992 / Barcanova 2004
- El espejo del futuro (The mirror of the future) – Edebé 1992
- Los tigres del valle (The valley tigers) – Edebé 1994
- Aydin – Edebé 1994
- Noticias frescas (Victor 1) (Last minute news (Victor 1)) – SM 1994 / Columna 1996
- Los mayores están locos, locos, locos (Victor 2) (The grown-ups have gone crazy, crazy, crazy (Victor 2)) – SM 1994 / Columna 1998
- El rockero (Victor 3) (The rock star (Victor 3)) – SM 1994
- Una boda desmadrada (Victor 4) (A mad wedding (Victor 4)) – SM 1994
- Las alas del sol (The Wings of the Sun) – SM 1994 / Perifèric 2008
- Hola, ¿puedo ayudar? (Victor 5) (Hello, can I give you a hand? (Victor 5)) – SM 1994
- Un poco de pasta, basta (Victor 6) (A bit of pasta is enough (Victor 6)) – SM 994
- ¡Sálvese quien pueda! (Victor 7) (Run for your lives! (Victor 7)) – SM 1994
- Un día en casa (Victor 8) (A day at home (Victor 8)) – SM 1994
- El guardián de la luna (The Moon guardian) – Anaya 1994
- Tres días salvajes (Victor 9) (Three wild days (Victor 9)) – SM 1995
- Jamalajá, jamalajá (Victor 10) – SM 1995
- ¿Vacaciones? ¡No, gracias! (Victor 11) (Holidays? No, thank you! (Victor 11)) – SM 1995
- Dando la nota (Victor 12) (Giving the note (Victor

12) – SM 1995

- Noche de paz...o casi (Victor 13) (Silent night, or nearly (Victor 13)) – SM 1995
- Un genio en la tele (A genius on TV) – Anaya 1996
- El niño que vivía en las estrellas (The boy who lived in the stars) – Alfaguara 1996
- Zack Galaxy, una aventura intergaláctica (Zack Galaxy, an intergalactic adventure – Alfaguara 1996/ Grup Promotor 2000
- Caotica función teatral (Victor 14) (Chaotic play performance (Victor 14)) – SM 1996
- El candidato novato (Victor 15) (The nouvelle candidate (Victor 15)) – SM 1996
- El caso del cuadro desaparecido (The mystery of the missing painting) – La Galera 1996
- Zack Galaxy: Persecución total (Zack Galaxy: Total chase) – Alfaguara 1997
- Zack Galaxy: Misión secreta (Zack Galaxy: Secret mission) – Alfaguara 1998
- Les històries perdudes (The lost stories) – Cruïlla 1999/SM 2000
- Tres (Historias de terror) (Three terror tales) – Espasa 2000
- El fabuloso Mundo de las Letras (The Wonderful World of Letters) – SM 2000
- Querido hijo: estás despedido (Dear son: You are fired) – Alfaguara 2000
- El asesinato del profesor de matemáticas (The murder of the maths teacher) – Anaya 2000/Barcanova 2002
- Els homes de les cadires (The men of the chairs) – Cruïlla 2000 / SM 2001
- Aventura en la Tierra (Patrulla Galáctica 752, nº1) (Adventure on Earth (Galactic Patrol 752, No.1)) – Bruño 2001
- Misión en Marte (Patrulla Galáctica 752, nº2) (Mission on Mars (Galactic Patrol 752, No.2)) – Bruño 2001
- Por los anillos de Saturno (Patrulla Galáctica 752, nº3) (Around Saturn rings (Galactic Patrol 752, No.3)) – Bruño 2001
- Salvar la Luna (Patrulla Galáctica 752, nº4) (Save the Moon (Galactic Patrol 752, No. 4)) – Bruño 2001
- La biblioteca de los libros vacíos (The library of the empty books) – Libresa (Ecuador) 2001 / Cruïlla 2002 / Algar 2006
- Historias de Medio Mundo (Mexico) (Stories of half a world) – Fondo de Cultura Económica 2001
- Sietecolores (Seven colours) – Arrayán (Chile) 2001
- El disco mágico (The magic CD) / El CD diabòlic – Norma (Colombia) 2001 / Cruïlla 2005

- El misterio del Goya robado (The mystery of the stolen Goya) – Edebé 2001/4
- Fantasmas en Plutón (Patrulla Galáctica 752, nº5) (Ghosts in Pluto (Galactic Patrol 752, No. 5)) – Bruño 2002
- Peligro en Júpiter (Patrulla Galáctica 752, nº6) (Danger on Jupiter (Galactic Patrol 752, No. 6)) – Bruño 2002
- La asombrosa historia del Viajero de las Estrellas (The amazing story of the Star Traveller) – Grupo Editorial Norma (Colombia) 2002
- El extraordinario Félix Feliz (The extraordinary Happy Félix) – Alfaguara (Mexico) 2002/Grup Promotor 2005
- Mi primer libro de Ópera (My first opera book) – Diagonal/Empuries 2002
- Cuentos imposibles (Impossible tales) – Arrayán (Chile) 2003
- Los moais de Pascua (The moais on Easter Island) – Edebé 2003
- El fantasma de la biblioteca (The library ghost) – Cruïlla 2003
- Soy especial para mis amigos (I am special for my friends) – Edebé / Down Síndrome Foundation 2003
- ¿Qué seré cuando sea mayor? (What shall I be when I grow up?) – Edebé / Down Síndrome Foundation 2003
- Mis hermanos y yo (My brothers and me) – Edebé / Down Síndrome Foundation 2003
- Un ratón de biblioteca (A book worm) – Espasa 2003
- El soldado y la niña (The soldier and the girl) – Destino 2003
- La bomba (una fábula en tres dimensiones) (The bomb (a three dimensional fable)) – Edelvives/Baula 2004 / Enlace (Colombia) 2016
- El misterio del sello millonario (The mystery of the million worth stamp) – Edebé 2004
- El misterio del loro rapero (The mystery of the rapper parrot) – Edebé 2004
- Una (estupenda) historia de princesas y dragones (...más o menos) (A (great) story of princesses and dragons (...more or less)) – Alfaguara 2005
- Cuentos y poemas para un mes cualquiera (Tales and poems for any month) – Planeta Oxford 2005 / Oxford 2010
- Los tres deseos (The three wishes) – Panamericana (Colombia) 2005
- La palabra más hermosa (The most beautiful word) – Libresa (Ecuador) 2005 / Grup 62 2009 / Algar 2010
- Las flores de hielo (The ice flowers) – Libresa (Ecuador) 2005
- Material sensible (Cuentos crueles) – SM 2005 / Perifèric 2009
- El largo camino de Yabal (The long way of Yabal) – Libresa (Ecuador) 2005
- El séptimo pasajero y otros relatos fantásticos (The seventh passenger and other fantastic tales) – Libresa (Ecuador) 2005
- Cuentos para niños que creen en marcianos (Tales for a children's believe in martians) – Norma (Colombia) 2006
- El misterio del diamante galáctico (The mystery of

- the galactic diamond) – Edebé 2006
- El misterio del elefante desaparecido (The mystery of the missing elephant) – Edebé 2006
- El día que Edu se convirtió en cucaracha (The day that Edu became a cockroach) – Alfaguara 2006
- Óperas contadas para niños (Operas counted for childrens) – Empuries 2006
- Las mil y una noches (...o casi) (One thousand and one nights (...or almost)) – Edebé 2006
- La casa vieja (The old house) – Destino 2007
- El camino de las Siete Lunas (The road of Seven Moons) – Alfaguara (Colombia) 2007
- El misterio del futbolista secuestrado (The mystery of kidnapper footballer) – Edebé 2007
- En busca de las voces perdidas (In search of the lost voices) – Planeta-Oxford 2007 / Oxford 2010
- El asesinato de la profesora de lengua (The murder of the language teacher) – Anaya 2007
- La gran aventura (The great adventure) – Bambú 2007
- Genios en apuros (Genius in trouble) – Panamericana (Colombia) 2007
- La mansión de las mil puertas (Tres historias de terror) – Planeta Oxford 2008
- El niño que se cayó en un agujero (The boy who fell in a hole) – Zorro Rojo 2008
- La fabulosa leyenda del Rey Arturo (The fabulous legend of King Arthur) – Edebé 2008
- ¡Pesadillas vivas! (Nightmares alive!) – Castillo Macmillan (México) 2008
- El pueblo de los horrores (The village of horrors) – Castillo Macmillan (México) 2008
- El fantasma del loco vengador (The ghost of the mad avenger) – Castillo Macmillan (México) 2009
- El espejo diabólico (The diabolic mirror) – Castillo Macmillan (México) 2009
- La ciudad que aprendió a sonreír (The city that learned to smile) – Panamericana (Colombia) 2009
- Gulliver Siglo XXI (Gulliver XXI) – Edebé 2009
- El monstruo de la realidad virtual (The monster of virtual reality) – Castillo Macmillan (México) 2010
- El secreto del escritor fabuloso (The secret of fabulous writer) – Castillo Macmillan (México) 2010
- Diario de un pardillo (Diary of a "pardillo") – Destino 2010
- Historia de un segundo (History of a second) SM 2010
- El misterio del videojuego asesino (The mystery of the killer videogame) – Edebé 2010
- El misterio del robot loco (The mystery of crazy robot) – Edebé 2010
- 16 músicos muy, muy importantes (16 musics very, very important) – Bruño 2010
- El asesinato del profesor de música (The murder of music teacher) – Anaya/Barcanova 2011
- La rosa de Sant Jordi (The rose of St. George) – Grup Promotor Alfaguara 2011
- El conde Letras – Ed.Progreso (México) 2011
- En el suelo del cielo (On the floor on the sky) – Panamericana (Colombia) 2011
- Querido hijo: estamos en huelga (Dear son: we are on strike) – Alfaguara 2012
- El misterio de la gran pirámide (The mystery of the great pyramid) – Castillo MacMillan (México) 2012

PUBLISHED WORKS AND CURRENT EDITIONS

- La princesa y el rey pez (The princess and the king fish) – SM 2012
- El detective (The detective) – Cruïlla 2012 / SM 2013
- La tumba misteriosa (The mysterious tomb) – Bambú 2012
- Manual de instrucciones (Operating instructions) – Edebé 2013
- El día que Gluck llegó a la Tierra (The day that Gluck arrived on earth) – Algar/Bromera 2013
- Jorge y... el resto del mundo (George... and the rest of the world) – Grup 62 2013
- El otoño del árbol cascarrabias (The autumn of the curmudgeon tree) – Bambú 2013
- 1714 – La Galera 2013
- El país de los dragones (The country of the dragons) – Algar/Bromera 2013
- Un día de más (One more day) – Zonacuario (Ecuador) 2013
- Festival de las palabras (Festival of words) – Panamericana (Colombia) 2014
- El viaje sin fin (The endless journey) – Panamericana (Colombia) 2014
- Fantasma (Phantom) – Grup Promotor 2014
- El Club de los Raros (The Club of Rares) – SM México y Perú 2014
- Los dedos de la mano (The fingers of the of the hand) – Edebé 2015
- La paloma de la Paz (The dove of peace) – Bruño 2015
- El orinal de Fayán (The potty of Fayán) – Destino 2016
- El aprendiz de brujo y Los Invisibles (The Sorcerer's Apprentice and The Invisibles) – Edebé 2016
- La primavera de la mariposa hermosa (The spring of the beautiful butterfly) – Bruño 2016
- El río amarillo (The yellow river) – El Arca México 2016
- Cuentos cortos de animales en peligro (Short stories of animals in danger) – Bruño 2016
- Cuentos de grandes cuadros (Tales of great paintings) – Verbum 2016
- La venganza del profesor de matemáticas (The revenge of the professor of mathematics) – Anaya 2017
- Los cien cuadros del rey Jorge (The one hundred paintings of King George) – Libresa Ecuador 2017
- Querido hijo: tienes cuatro padres (Dear son: you have four parents) – Loqueleo 2017
- ¡Qué fuerte (la adolescencia)! (How strong (adolescence)! – Planeta 2017
- La gota de lluvia que tenía miedo (The raindrop that I was afraid of) – SM 2017
- El verano de la pelota de goma viajera (The summer of the travelig rubber ball) – Bruño 2018
- Una bolsa de patatas fritas en la Polinesia (A bag of chips in Polynesia) – SM 2018
- El perro metálico (The metallic dog) – L&L Colombia 2018
- La gran nube negra (The great black cloud) – L&L Colombia 2018

- Los príncipes cautivos (The captive princes) – L&L Colombia 2018
- El aprendiz de Brujo y Los Invisibles al rescate (The sorcerer's apprentice and The Invisibles) – Edebé 2019
- El invierno del copo de nieve feliz (Happy snowflake winter) – Bruño 2019
- Querido hijo: te vas con los abuelos (Dear son: you are going with your grandparents) – Loqueleo 2019
- Los Derechos del Niño (The rights of the child) – Edelvives/Baula 2019
- La vecina más mala de todas las vecinas (The worst neighbor of all the neighbors) – La Galera 2019
- Pau Casals i el nen que tocava el violí (Pau Casals and the boy who played the fiddle) - La Galera 2020
- El club de los raros se va de vacaciones (The rare club goes on vacation) - SM (México) 2020
- Una palabra llamada guerra (A word called war) - Libresa (Ecuador) 2020

LITERATURE FOR YOUNG READERS

- El cazador (The hunter) – SM 1981 / MN (Chile) 2010
- ...en un lugar llamado Tierra (In a place called Earth) – SM 1983/Cruïlla 1990
- Regreso a un lugar llamado Tierra (Return to a place called Earth) – SM 1986
- El testamento de un lugar llamado Tierra (The testament of a place called Earth) - SM1987
- El último verano Miwok (The last Miwok summer) – SM 1987
- El joven Lennon (The young Lennon) – SM 1988/Cruïlla 1992
- Cuando la lógica falla, el Sistema llama a... Zuk-1 (When logic fails, the system calls Zuk-1) – Pirene 1989/Celeste 1993
- La balada de Siglo XXI (The ballad of the XXI century) – SM 1989
- La guitarra de John Lennon (John Lennon's guitar) – Timun Mas 1990
- En busca de Jim Morrison (Searching for Jim Morrison) – Timun Mas 1990
- Kaopi – Alfaguara 1990/Grup Promotor
- El gran festival de rock (The great rock festival) – Timun Mas 1990
- Alma de Blues (Son of blues) – Timun Mas 1990
- El último set (Tie break) – SM 1991
- Otra canción en el paraíso (Another song in paradise) – Timun Mas 1991
- Los sonidos del silencio (The sounds of silence) – Timun Mas 1991
- Banda Sonora (Sound track) – Siruela 1993/2006/Columna 1994
- Noche de viernes (Friday night) – Alfaguara 1993
- El temps de l'oblit (The time of forget) – Columna 1993/Alba 1995

- Sólo para Zuk-1 (Only for Zuk-1) – Celeste / Pirene 1994
- Malas Tierras (Bad lands) – SM/Cruïlla 1994
- El asesino del Sgt. Pepper's (The murder of Sargent Pepper) – Edebé 1994
- Nunca seremos estrellas del rock (We will never be rock stars) – Alfaguara/Columna 1995
- Seis historias en torno a Mario (Six stories about Mario) – Espasa Calpe 1995 / Planeta Oxford 2005
- L'estel del matí (The morning star) – Cruïlla/SM 1996
- Noche de luna en el Estrecho (Moon night at the strait) – Grijalbo 1996
- Concert en Sol Major (Concert in sol major) – La Galera/Columna 1997
- Campos de fresas (Strawberry fields) – SM/Cruïlla 1997
- Retrato de un adolescente manchado (Portrait of a spotted teenager) – Bruño 1997
- La voz interior (The voice inside) – SM 1997
- Donde esté mi corazón (Wherever my heart is) – Edebé 1998
- La música del viento (The music of the wind) – Bronce 1998/Columna 2004
- Un hombre con un tenedor en una tierra de sopas (A Man with a Fork in Soupland) – Bruño 1998
- La memoria de los seres perdidos (The memory of the lost beings) – SM/Cruïlla 1998
- Las chicas de alambre (The wire girls) – Alfaguara 1999/Grup Promotor 2005
- Víctor Jara (Reventando los silencios) / Víctor Jara (Busting the silences) – SM/Cruïlla 1999
- L'or dels déus (The gold of the gods) – Columna 1999/ Bronce 2000
- Rabia (Rage) – SM / Cruïlla 2000
- Dormido sobre los espejos (Sleeping on mirrors) – Editores Asociados/La Galera/ Elkar/ Galaxia 2000/1
- Donde el viento da la vuelta (Where the Wind Turns Round) – Edebé 2001
- Marte XXIII (Mars XXIII) / Les veus de Mart (The voices of Mars) – Grupo Ed. Norma (Colombia) 2001 / La Galera 2004
- 97 formas de decir "te quiero" (97 ways to say "I love you") – Bruño 2001 / Columna 2005
- Una (simple) historia de amor (A (simple) love story) – Espasa 2001
- Historias de Medio Mundo (Stories of half a world) – Fondo de Cult. Econ-mico (Mexico) 2001
- Casting – SM 2002 / L&L (Colombia) 2013
- El dolor invisible (The invisible pain) – Diagonal/Empuries 2002
- En un lugar llamado guerra (In a place called war) – Editores Asociados / La Galera/ Elkar/ Galaxia/ Peixe/ Xordica 2002
- La piel de la memoria (The memory skin) – Edelvives 2002/3
- Buscant en Bob (Searching for Bob) – Barcanova 2003/Anaya 2005
- El mensajero del miedo (The fear messenger) – Bruño 2003

- Día de rodaje (Filming days) – Bruño 2003
- La canción de Mani Blay (Mani Blay's song) – Bruño 2003
- Sin tiempo para soñar (No time to dream) – Bruño 2003
- A l'altra banda del mirall (On the other side of the mirror) – Empuries 2003/Destino 2005
- Frontera (Border) – SM 2003/Cruïlla 2004
- La guerra de mi hermano (My brother's war) – SM 2004
- El funeral celeste (The celestial funeral) – Bruño 2004
- Los olvidados (The Forgotten Ones) – Bruño 2004
- En una esquina del corazón (In a corner of the heart) – Bruño 2004
- Soledades de Ana (Ana's loneliness) – Bromera / Algar / Erein / Galaxia 2005/7
- El loco de la colina (The fool on the hill) – Edelvives 2005
- Fuera de juego (Off side) – SM/Cruïlla 2005 / Panamericana (Colombia) 2016
- El secreto de las perlas (The secret of the pearls) – Panamericana (Colombia) 2005
- Sin vuelta atrás (Without return) – SM 2005/Cruïlla 2006
- Kafka y la muñeca viajera (Kafka and the traveler puppet) – Siruela 2006 / Elkar 2008 / Empuries 2008
- Llamando a las puertas del cielo (Knocking on heaven's door) – Edebé 2006
- Gauditronix – Edebé 2006
- El rastro del Anillo Magno (The trail of the Magno's Ring) – Edelvives 2006
- Radiografía de chica con tatuaje (X-ray of girl with tattoo) – La Galera 2007
- Los fuegos de la memoria (The fires of the memory) – Bromera/Algar 2008
- Lágrimas de sangre (Tears of blood) – Alfaguara 2008
- Las hijas de las tormentas. Vol.1: El enigma maya (Storm daughters Vol.1) – Edebé 2008
- Una dulce historia de mariposas y libélulas (A sweet story of butterflies and dragonflies) – Siruela 2008
- Los ojos del alma (Eyes of soul) – Pearson 2008
- Las hijas de las tormentas. Vol.2: La cruz del Nilo (Storm daughters Vol.2) – Edebé 2008
- Nubes en el cielo (Clouds in the sky) – Intermón Oxfam 2008
- Trilogía de las Tierras (Trilogy of the Earth's) – Siruela 2008
- Las hijas de las tormentas. Vol.3: El quinto cristal (Storm daughters Vol.3) – Edebé 2009
- Las guerras de Diego (Wars of Diego) – Siruela 2009 / Grup 62 2010
- Juego, set y partido (Game, set and match) – Destino 2009
- Película virgen (Cuentos perversos) (Virgin Film (Bad Tales))– Intermón Oxfam 2009
- La isla del poeta (The poet island) – Siruela 2009
- Poe – Zorro Rojo 2009

PUBLISHED WORKS AND CURRENT EDITIONS

- Sala de conflictos (Conflict room) – Edelvives 2009
- Lo demás es silencio (The rest is the silence) – Abacus 2009 / Panamericana (Colombia) 2016
- La modelo descalza (The barefoot model) – Siruela 2010/Galaxia 2011
- La nueva tierra (The new earth) – Alfaguara 2010
- Tester (Probador) – Edebé 2010
- El caso del falso accidente (The case of the false accident) – Siruela 2010 / Grup 62 2011
- Un poco de abril, algo de mayo, todo septiembre (A bit of April, something of May, everything September) – Viceversa 2011
- El caso del loro que hablaba demasiado (The case of the parrot that talked too much) – Siruela 2011 / Grup 62 2011
- Sueños rotos (Broken dreams) – Algar 2011/Bromera 2012
- Magno – Edebé 2011
- El caso del chantajista pelirrojo (The case of the red-haired blackmailer) – Siruela/Grup 62 2012
- Ocultos (Hidden)– Montena 2012
- Sonidos del corazón (Sounds of the earth) – Alba 2012
- L'estrany (The stranger) – Barcanova 2012 / Anaya 2014
- Quizás mañana la palabra amor...)Maybe tomorrow the word love...) – SM 2012
- T/Error – Oxford 2012
- El extraordinario ingenio parlante del profesor Palermo (The extraordinary talking wit of Professor Palermo) – La Galera 2013
- Parco – Anaya 2013
- El corazón de jade (The heart of Jade) – SM/Cruilla 2013
- El caso del martillo blanco (The case of the white hammer) – Siruela 2013
- También fueron jóvenes (They were also young) – Bambú 2013
- Efectos especiales (Special effects) – Edelvives 2014
- Desnuda – SM 2014
- Zigzag – Alfaguara 2014
- El caso del asesino invisible (The case of the invisible killer) – Siruela 2014
- Al sur de Ninguna Parte (South of nowhere) – Edebé 2014
- Todas las chicas se llaman Clara (All the girls are called Clara) – Destino 2015
- ¡Soy una máquina! (I am a machine!) – Bromera/Algar 2015
- El grito de la mariposa (The cry of the butterfly) – Edelvives 2016
- La lluvia eterna (The eternal rain) – Edebé 2016
- Nadie al otro lado (Nobody on the other side) – SM 2016
- Arkadya – Loqueleo 2016
- Lo demás es silencio (The rest is silence) – Panamericana (Colombia) 2016
- Las palabras heridas (Wounded words) – Siruela/ Ara Llibres / Galaxia 2017
- Paradise rock – SM 2017
- No fotografías soldados llorando (No shooting photographers soldiers) – Amazon 2017
- Cuando el cielo se queme (When the sky burs) – Harper Collins 2017
- Escritos en el viento (Writings of the wind) – Verbum 2017
- El gran sueño (The great dream) – Loqueleo 2018
- Que no vayan a por ti (Do not got for you) – SM 2018
- 36 preguntas para conocer y 4 minutos para amar-te (36 questions to know and 4 minutes to love you) – Edebé 2018
- Lo que yo creo (de todo) (What I believe (of everything)) – Kalandraka 2018
- Días malos (pero malos, malos, malos) (Bad days, but bad, bad, bad) – Algar / Bromera 2018
- Palmyra (Palmyra)– Bruño 2018
- Im-Perfecto (Im-Perfect) – Bruño 2019
- La mente más prodigiosa (The most wonderful mind) – Di que sí 2019
- Horas salvajes (Wild hours) – Algar/Bromera 2019
- El largo regreso (The long return) - Anaya 2020
- DJ (Disc Jockey) - SM 2020
- La desaparición de Julia (The disappearance of Julia) - Edebé 2020
- Como lágrimas en la lluvia (Like tears in the rain) – Siruela / Cruilla / Galaxia / Elkat 2021

POETRY

- Canciones, poemas y (algunos) sentimientos (Songs, poems and (some) feelings) – Theorem 1981
- Confieso que he soñado (I confess that I have dream) – Theorem 1987
- Palabras de cristal (Haikus from Vallirana) (Crystal words. Haikus from Vallirana) – El Tercer Hombre (Colombia) 2007
- Poemas (de amor y desamor) para el Nuevo Milenio (Poems (of love and heartbreak) for the New Millennium – HakaBooks 2011

ESSAY

- La página escrita (Método para jóvenes escritores) (The written page. Method for young writers) – SM 2006
- Mis (primeros) 400 libros. Memorias Literarias de Jordi Sierra i Fabra (My 'first' 400 books. Literary Memories of Jordi Sierra i Fabra – SM 2012
- La utopía posible (The possible utopia) – Plataforma 2015
- La página escrita / Revisitada (Método para jóvenes escritores) (The written page. Method for young writers / New edition revisited) – SM 2016

IN OTHER LANGUAGES

Works officially translated and published in other languages and in Latin America (Unauthorized editions not included)

KOREA

- Get connected to energy! (Lost in a planet called Earth) – 21st Century Books 2002
- Mi primer libro de Ópera (10 Óperas contadas para niños) (My First Opera Book – 10 Operas for Children) – Nuribo 2004
- El soldado y la niña (The Soldier and the Little Girl) – Publishing Moonji 2004
- Kafka y la muñeca viajera (Kafka and the travelling doll) – Publishing Moonji 2006
- La casa vieja (The Old House)- Saetor Publishing 2010
- El niño que se cayó en un agujero (The Boy Who Fell into a Hole) – Darim Publishing 2010
- Gulliver XXI (Gulliver 21st) – Booklight Publisher 2010
- El misterio del Goya robado (The mystery of the stolen Goya) – Book 21 Publishers 2010
- El misterio del sello millonario (The Mystery of the Million Dollar Stamp) – Book 21 Publishers 2010
- El misterio del loro rapero (The Mystery of the Hip-Hop Parrot) – Book 21 Publishers 2010
- El misterio del futbolista secuestrado (The Mystery of the Kidnapped Football-Player) – Book 21 Publishers 2010
- El misterio del diamante galáctico (The Mystery of the Galactic Diamond) – Book 21 Publishers 2010
- El misterio del elefante desaparecido (The Mystery of the Vanishing Elephant) – Book 21 Publishers 2010
- El misterio del disco raro (The Mystery of the Strange Record) – Book 21 Publishers 2010
- El misterio del videojuego asesino (The Mystery of the Killer Videogame) – Book 21 Publishers 2010
- El misterio del robot loco (The Mystery of the Mad Robot) – Book 21 Publishers 2010
- La música del viento (The Music of the Wind) – Ed. Prunsoop 2011
- Al otro lado del espejo (On the Other Side of the Mirror) – Pulbit 2011
- Llamando a las puertas del cielo (Knocking on Heaven's Door) – Pulbit 2012
- El asesinato del profesor de matemáticas (The Murder of the Maths Teacher) – Saetor Publishing 2013
- Aydin (Aydin) – Noransangsang 2015
- El Club de los Raros (The Weirdos Club) - Urikyoyuk Co. Ltd. 2019

CHINA

- El espejo del futuro (The Mirror of the Future) – New Buds 2010
- Kafka y la muñeca viajera (Kafka and the Travelling Doll) – New Buds 2010
- El caso del Goya robado (The Mystery of the Stolen Goya) – Zehijiang Juvenile & Children 2010

- El caso del sello millonario (The Mystery of the Million Dollar Stamp) – Zehijiang Juvenile & Children 2010
- El misterio del loro rapero (The Mystery of the Hip-Hop Parrot) – Zehijiang Juvenile & Children 2010
- El misterio del futbolista secuestrado (The Mystery of the Kidnapped Football-player)- Zehijiang Juvenile & Children 2010
- El misterio del diamante galáctico (The Mystery of the Galactic Diamond) – Zehijiang Juvenile & Children 2010
- El misterio del elefante desaparecido (The Mystery of the Vanishing Elephant) – Zehijiang Juvenile & Children 2010
- El misterio del disco raro (The Mystery of the Strange Record) – Zehijiang Juvenile & Children 2010
- El misterio del videojuego asesino (The Mystery of the Killer Videogame) – Zehijiang Juvenile & Children 2010
- El misterio del robot loco (The Mystery of the Mad Robot) – Zehijiang Juvenile & Children 2010
- La fábrica de nubes (The Cloud Factory) – New Buds 2011
- La biblioteca de los libros vacíos (The Library of the Empty Books) – New Buds 2011
- La escuela (The School) – Beijing Dipper Publishing 2013
- Aydin (Aydin) – Liaoning Children's Publishing House 2014
- Manual de instrucciones (User manual) – Hubei Children's Press 2015
- El espejo del futuro (Mirror of the future) – New Buds 2016
- Los dedos de la mano (The fingers of the hand) – People's Oriental Pub. & Media Co Ltd. 2017
- La gota de lluvia que tenía miedo (The raindrop that had vertigo) – CNPIEC Digital Printing Co. 2018
- El asesinato del profesor de matemáticas (The murder of the mathematics teacher) – Tianjin Chinese World Books Inc. 2019
- El asesinato de la profesora de lengua (The murder of the language teacher) – Tianjin Chinese World Books Inc. 2019
- El asesinato del profesor de música (The murder of the music teacher) – Tianjin Chinese World Books Inc. 2019
- El asesinato de la profesora de ciencias (The murder of the science teacher) – Tianjin Chinese World Books Inc. 2019
- La venganza del profesor de matemáticas (The revenge of the maths teacher) – Tianjin Chinese World Books Inc. 2019
- 16 músicos muy, muy importantes (16 musicians very, very important) – Beijing DongfangWoye Culture Communication Co.,Ltd. 2019
- La biblioteca de los libros vacíos (The Library of the

Empty Books) – Xinlei Publishing House 2019

ITALY

- Hanno ucciso un robot (When Logic Fails, the System Calls Zuk-1) - Mondadori 1991
- I miti dei rock in live (5 volumes) - Orbis Fabri 1995
- I miti dei rock in live Vol. 1 - Orbis Fabri 1995
- I miti dei rock in live Vol. 2 - Orbis Fabri 1996
- I miti dei rock in live Vol. 3 - Orbis Fabri 1996
- I miti dei rock in live Vol. 4 - Orbis Fabri 1997
- I miti dei rock in live Vol. 5 - Orbis Fabri 1997
- L'assassino del Sergente Pepper (Sgt. Pepper's Murderer) - Mondadori 1998
- Corvi, fantasmi, occhi che si accendono (Brain change, short story) - Edizione EL 2001
- Cyborg (Only for Zuk-1) - Mondadori 2001
- Il mistero del quadro scomparso (The Mystery of the Missing Painting) - Mondadori 2002
- Zack Galaxy-Missione segreta (Zack Galaxy-Secret Mission) - Mondadori 2002
- Zack Galaxy-Inseguimento spaziale (Zack Galaxy-Total Chase) - Mondadori 2004
- La memoria de los seres perdidos (The Memories of the Lost Beings) - Loescher Editore 2006
- Kafka e la bambola viaggiatrice (Kafka and the Travelling Doll) - Adriano Salani 2009
- Campos de fresas (Strawberry fields) – Atmosphere Libri 2015
- El Club de los Raros – Notes Edizioni 2016
- La favolosa leggenda di Re Artù – Mondadori 2016
- Bob Dylan. 99 motivi per riscoprirlo assieme il tuo figlio – Planeta 2017

GERMANY

- Der letzte miwok-indianer (The Last Miwok Summer) - Signal 1989
- Ungebeten Gäste (Brain change, short story from Lisensgeföhrllich!) - Ravensburger 1998
- Tod in Havanna (Cuba, the Night of the Jinetera) - Distel 2000
- La música del viento (The Music of The Wind) - Ernst Klett Verlag, Stuttgart 2001
- La memoria de los seres perdidos (The Memories of the Lost Beings) - Ernst Klett Verlag, Stuttgart 2006
- Gauditronix - Dresslet 2009
- Orillas de Marruecos (Moroccan Shores, story from Sensitive Material) - Joseff Raabe Verlag 2010
- Y en algún lugar de España, Europa (And Somewhere in Spain, Europe, story from Sensitive Material) - Joseff Raabe Verlag 2010
- Liebe auf den ersten Blick (History of a Second) - Baumhaus Verlag / Lübbe 2010
- La memoria de los seres perdidos (The Memories of

the Lost Beings) - Ernst Klett Sprachen GmbH 2011

- Frontera (Frontier) - Ernst Klett Sprachen GmbH 2011
- Casting - Ernst Klett Sprachen GmbH 2012
- Liebe auf den ersten Blick (History of a Second) - Bastei Lübbe 2012
- Das zweite Leben des Señor Castro (El beso azul - The blue kiss) – Bastei Lübbe 2017

PORTUGAL

- Um homem com um garfo numa terra de sopas (A Man with a Fork in Soupland) - Ambar 2000
- Casting - Dom Quixote 2004
- Nao dances com a morte (Strawberry Fields) - Dom Quixote 2004
- Querido Ronaldinho (Dear Ronaldinho) - Editora Ulisseia 2005
- Diário de um totó (Diary of a Freshman) - Planeta Manuscrito 2010
- Batendo na porta do céu (Knocking on heaven's door) - Biruta 2017

BRAZIL

- O jovem Lennon (The Young Lennon) – Nova Alexandria 1995
- Aydin – Pia sociedade Filhas de Sao Paulo, Paulinas, 1999
- A estrela da manha (The Morning Star) – Pia sociedade Filhas de Sao Paulo, Paulinas, 2001
- As asas do sol (The Wings of the Sun) – Pia sociedade Filhas de Sao Paulo, Paulinas, 2001
- ¡Ligado na energía! (Lost in a planet called Earth) – Editorial Ática 2003
- A fábrica de nuvens (The Cloud Factory) – Edições SM
- La memoria de los seres perdidos (The Memories of the Lost Beings) – SBS 2006
- Kafka e a boneca viajante (Kafka and the Travelling Doll) – Martins Editora Livraria Ltda. 2008
- Las 1001 noches (The One Thousand and One Nights) – Ed. Paulinas 2009
- O mistério do Goya roubado (The Mystery of the Stolen Goya) – FTD Editora 2010
- O misterio do selo milionário (The Mystery of the Million Dollar Stamp) – FTD Editora 2010
- O misterio do diamante galáctico (The Mystery of the Galactic Diamond) – FTD Editora 2010
- O misterio do jogador de futebol sequestrado (The Mystery of the Kidnapped Football-Player) – FTD Editora 2010
- Juego, set y partido (Game, Set and Match) – Martins Editora Livraia Ltda. 2011
- Batendo na porta do céu (Knocking on Heaven's Door) – Biruta 2013
- Histórias de as mil e uma noites (Scherezade, das crianças) – Pia sociedade Filhas de Sao Paulo, Paulinas, 2014

POLAND

- La música del viento (The Music of the Wind) - Wydawnictwo Lektorklett 2001
- La memoria de los seres perdidos (The Memories of the Lost Beings) - Wydawnictwo Lektorklett 2006
- Cztery dni w styczniu (Four Days in January) - Albatros 2009
- Truskawkowe pola (Strawberry Fields) - Akapit Press 2010
- Rabia (Rage)- Akapit Press 2011
- Casting - Akapit Press 2011
- Siedem dni w lipcu (Seven Days in July) - Albatros 2012
- Piec dni w pazdzierniku (Five Days in October) - Albatros 2012
- Sombras en el tiempo (Shadows in Time) - Albatros 2012
- Donde esté mi corazón (Wherever my Heart Is) - Wydawnictwo Lektorklett 2013
- Cienie w czasie (Teo Days in May) - Albatros 2013
- Zabójcza zagadka matematyka (The murder of mathematics Professor) - Akapit 2016
- Six days in December – (Albatros 2016)
- Zabójcza zagadka muzyka (The murder of music Proffesor) – Akapit Press 2017
- Zabójcza zagadka nauka (The murder of the science teacher) - Akapit Press 2018
- Szesc dni w grundniu (Six days of december) - Albatros 2019

GREAT BRITAIN / UNITED STATES / ENGLISH LANGUAGE

- Uninvited guests (“Brain change”, short story from the book Fingers on the back of the neck and other spine-chilling tales) – Puffin books/Penguin 1996
- The Music of the Wind – European Schoolbooks 2001
- The Music of the Wind – EMC Corp. 2001
- Aydin – Houghton Mifflin Company 2002
- The Cloud Factory – Houghton Mifflin Company 2002
- The Memories of the Lost Beings – European Schoolbooks Publishing Ltd. 2006
- The Memories of the Lost Beings – EMC Corp. Minneapolis 2006
- Barcelona Noir (Various authors) – Akashic Books 2011
- Wherever my Heart Is – EMC Corp. 2013
- Kafka & the Travelling Doll – SiF Ed. 2017
- The wounded words – SiF Ed. 2018
- Strawberry Fields – SiF Ed. 2019
- Sensitive Matter (Cruel Accounts) – SiF Ed.2019
- Aydin – SiF Ed. 2019
- A bag of chips in Polynesia (Takuu) – SiF Ed. 2020
- The Weirdos Club – SiF Ed. 2020
- A sweet history of butterflies and dragonflies – SiF Ed. 2020
- The soldier and the little girl – SiF Ed. 2020

FRANCE

- ...en un lieu nommé terre (...in a place called Earth) - Axel Noel 1992
- Retour en un lieu nommé terre (Return to a Place Called Earth) - Axel Noel 1993
- Testament d'un lieu nommé terre (The Testament of a Place Called Earth) - Axel Noel 1993
- La fureur de mourir (Good Looking Corpses) - La Mascara France 1999
- Le prix de la peur (The Messenger of Fear) - Hachette-Jeunesse 2005
- Diario de un pardiillo (Diary of a Freshman) - Bayard 2010

RUSSIA

- Daughters of the Storms 1 - The Mayan Enigma - ASTrel 2009
- Daughters of the Storms 2 - The Cross of the Nile - ASTrel 2009
- Daughters of the Storms 3 – The Fifth Crystal - ASTrel 2009

ROMANIA

- Fiicele Furtunilor Vol.1 Enigma mayasa (Daughters of the Storms One - The Mayan Enigma) – Corint / Riva Publishers 2009
- Fiicele Furtunilor Vol.2 Crucea Nilului (Daughters of the Storms Two - The Cross of the Nile) –Corint / Riva Publishers 2009
- Fiicele Furtunilor Vol.3 A cincilea cristal (Daughters of the Storms Three – The Fifth Crystal) – Corint / Riva Publishers 2009
- Kafka si papusa calatore (Kafka and the traveling doll) - Editura Vremea Bucuresti 2019

JAPAN

- Last minute news (V́ictor collection) - Kokudo-sha Co. Ltd. 1998
- The music of the wind - Italia Shobo 2001
- Wherever my Heart Is - Italia Shobo 2013

TURKEY

- The Memories of the Lost Beings - Nuans Kitapcilik 2006
- Kafka and the Travelling Doll - Bu Yayinevi 2012
- Wherever my Heart Is – Nüans Publishing 2013
- Oysa ask (Naked) – Günisigi Kitapligi 2015
- Sinavin Böylesi (The Murder of the Maths Teacher) - Ururgezer Yayincilik 2019

THAILAND

- Kafka and the Travelling Doll - Ed. Butterfly 2015

SLOVAKIA

- The last set - Juga 1997
- The Memories of the Lost Beings - Eurobooks 2006

SLOVENIA

- The Memories of the Lost Beings - DZS Inc. 2006

BULGARIA

- The Young Lennon - Svyat Publisherd 1992

FINLAND

- The Music of the Wind - Tammi Publishers 2001

GREECE

- The Hunter - Gnosis Publishing 1991
- The Memories of the Lost Beings - Kosmos Floras Bookshops 2006

DENMARK

- The Music of the Wind - Aschehoug A/S 2001
- The Memories of the Lost Beings - Aschehough/Alinea 2006
- vWherever my Heart Is — Easy Readers 2013
- Strawberry fields — Easy Readers/Alinea 2015

HOLLAND

- Ongenode gasten (“Brain change”, short story from the book Lees dit niet!) - Lemniscat 1996
- The Music of the Wind - Woolters-Noordhoff 2001
- The Memories of the Lost Beings - Wolters-Noordhoff 2006

AUSTRALIA

- The Music of the Wind - CIS/Heinemann 2001
- The Memories of the Lost Beings - Heinemann 2006

NEW ZEALAND

- Uninvited guests (“Brain change”, short story from the book Don’t read this!) Groundwoods 1999

NORWAY

- The Music of the Wind - Gyldendal Norsk Forlag 2001
- The Memories of the Lost Beings - Gyldenhals Norsk Forlag 2006

IRÁN

- The Skin of the Memory - Ed. Kebab Sara 2008
- Kafka and The Traveling Doll - Iranban 2008

SWEDEN

- The Music of the Wind - Almqvist & Wiksell 2001
- The Memories of the Lost Beings - Liber AB 2006
- Wherever my Heart Is - Liber 2013

CANADA

- Uninvited guests (“Brain change”, short story from the book Don’t read this!) Font Street 1999

CZECH REPUBLIC

- The Memories of the Lost Beings - Egmont S.R. 2006
- Holky jako nitky (The Wire Girls) - Cooboo, Grup Albatros 2010
- Kafka a panenka cestovatelka (Kafka and the Travelling Doll) - Albatros 2011

HUNGARY

- The Music of the Wind - Klett Meló-Diák 2001
- The Mystery of the Rapper Parrot - Mandorla Publishing Home 2005
- The Memories of the Lost Beings - Klett Kiado Kft 2005
- Wherever my Heart Is - Klett Kiado Kft 2013

ESTONIA

- Wherever my Heart Is - Allecto Lyd. 2013

Books published in Latin America originally (works that have not been published in Spain in spanish or catalan)

COLOMBIA

- Marte XXIII (Mars 23rd) - Grupo Editorial Norma 2001
- El disco mágico (The Magic CD) - Grupo Editorial Norma 2001
- La asombrosa historia del Viajero de las Estrellas (The Amazing Story of the Star Traveller) - Grupo Editorial Norma 2003
- El secreto de las perlas (The Secret of the Pearls) - Panamericana 2005 (4 ed. to 2009)
- Los tres deseos (The Three Wishes) - Panamericana

2005

- John Lennon. Imagina que esto fue real (John Lennon - Imagine this was Real) - Panamericana 2005
- Cuentos para niños que creen en marcianos (Tales for Children who Believe in Aliens) - Norma 2006
- El camino de las Siete Lunas (The Way of the Seven Moons) - Alfaguara 2007
- Genios en apuros (Geniuses in Trouble) - Panamericana 2007
- Atlántico (30 historias de dos mundos) (Atlantic – 30 stories across two worlds) (Varios autores) - Norma 2009
- La ciudad que aprendió a sonreír (The City Who Learned to Smile) - Panamericana 2009
- En el suelo del cielo (On heaven’s ground) - Panamericana 2011
- Festival de las palabras (Feast of Words) - Panamericana 2014
- El viaje sin fin (The Voyage Without End) – Panamericana 2014
- Letters from Tatiana (Cartas a Tatiana) – Panamericana 2014
- Fuera de juego (Out of game) — Panamericana 2016
- Lo demás es silencio (The rest is silence) – Panamericana 2016
- Los príncipes cautivos (The captive princes) - L&L 2018
- La gran nube negra (The great black cloud) - L&L 2018
- El perro metálico (The metal dog) - L&L 2018

MEXICO

- Historias de Medio Mundo (Stories of Half a World) - Fondo de Cultura Económica 2001
- El extraordinario Félix Feliz (The Extraordinary Félix Happy) - Alfaguara 2002
- ¡Pesadillas vivas! (Living Nightmares) - Castillo Macmillan 2008
- El pueblo de los horrores (The Village of Horrors) - Castillo Macmillan 2008
- El fantasma del loco vengador (The Ghost of the Mad Avenger) - Castillo Macmillan 2009
- El espejo diabólico (The Devilish Mirror) - Castillo Macmillan 2009
- El monstruo de la realidad virtual (The Monster of Virtual Reality) - Castillo Macmillan 2009
- El secreto del escritor fabuloso (The Secret of the Fabulous Writer) - Castillo Macmillan 2010
- El conde Letras (Count Letters) - Progreso 2011
- El río amarillo (The yellow river) – El Arca 2016

CHILE

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- Cuentos imposibles (Impossible Tales) - Arrayán 2003/Marenostrom 2009

ECUADOR

- La biblioteca de los libros vacíos (The Library of the Empty Books) - Libresa 2001
- Las flores de hielo (The Ice Flowers) - Libresa 2005
- El largo camino de Yabal (The Long Road to Yabal) - Libresa 2005
- La palabra más hermosa (The Most Beautiful Word) - Libresa 2005
- El séptimo pasajero y otros relatos fantásticos (The Seventh Passenger & Other Fantastic Tales) - Libresa 2005
- Los cien cuadros del rey Jorge (The hundred paintings of King George) - Libresa 2017
- Una palabra llamada Guerra (A word called war) - Libresa 2020

CUBA

- ¿Quieres que te cuente? (Shall I tell you?) (Varios autores) - Cuba 2008

Special Editions published in Latin America with adapted language

COLOMBIA (Special editions)

- La nave fantástica (The Fantastic Aircraft) - Ed. Patria 1994
- Relatos galácticos (Galactic Tales) - Cultura Recreativa 1994
- El hombre que perdió su imagen (The Man who Lost his Image) - Cultura Recreativa
- Las chicas de alambre (The Wire Girls) - Alfaguara 2001
- El niño que vivía en las estrellas (The Child that Lived in the Stars) - Alfaguara 2001
- Noche de viernes (Friday Night) - Alfaguara 2004
- Nunca seremos estrellas del rock (We will Never be Rock Stars) - Alfaguara 2004
- Querido hijo: estás despedido (Dear Son: Your Are Fired) - Alfaguara 2006
- Una (estupenda) historia de dragones y princesas (A (Great) Storyof Dragons and Princesses) - Alfaguara 2007
- Lágrimas de sangre (Tears of Blood) - Alfaguara 2009
- La nueva tierra (The New Land) - Alfaguara 2010
- Campos de fresas (Strawberry Fields) - SM 2010
- Historia de un segundo (History of a second) – SM 2015

IN OTHER LANGUAGES

- La princesa y el rey pez (The Princess and the King Fish) - SM 2015
- Fuera de juego (Out of game) - Panamericana 2016
- Querido hijo: tienes cuatro padres (Dear son: you have four parents) - Loqueleo 2017
- Querido hijo: te vas con los abuelos (Dear son: you go with our grandparents) - Loqueleo 2019

PERU (Special editions)

- Las chicas de alambre (The Wire Girls) – Alfaguara 2001
- El niño que vivía en las estrellas (The Child that Lived in the Stars) – Alfaguara 2004
- Querido hijo: estás despedido (Dear son: You Are fired) – Alfaguara 2004
- El día que Edu se convirtió en cucaracha (The day Edu became a cockroach) — Alfaguara 2008
- Lágrimas de sangre (Tears of blood) — Alfaguara 2009
- La memoria de los seres perdidos (Memories of the Lost Beings) – SM 2010
- Rabia (Rage) – Ediciones SM 2010
- Frontera (Frontier) – Ediciones SM 2010
- Querido hijo: estamos en huelga (Dear son: we are on strike) - Alfaguara 2012
- El Club de los Raros (The Weirdos Club) - SM 2015
- Querido hijo: tienes cuatro padres (Dear son: you hace four parents) - Loqueleo 2017
- Querido hijo: te vas con los abuelos (Dear son: you go with our grandparents) - Loqueleo 2019

ECUADOR (Special editions)

- Las chicas de alambre (The Wire Girls) – Alfaguara 2001
- El caso del Goya robado (The Mystery of the Stolen Goya) – Libresa 2004
- El caso del sello millonario (The Mystery of the Million Dollar Stamp) – Libresa 2004
- El caso del loro rapero (The Mystery of the Rapper Parrot) – Libresa 2004
- El niño que vivía en las estrellas (The Child that Lives in the Stars) – Alfaguara 2004
- Ronaldinho, el corazón de la sonrisa (Ronaldinho, the Heart of the Sunrise) – Libresa 2005
- Un día de más (One Extra Day) – Zonacuario 2013

ARGENTINA (Special editions)

- Las chicas de alambre (The Wire Girls) – Alfaguara 2001
- Querido hijo: estás despedido (Dear son: You Are fired) – Alfaguara 2004
- La memoria de los seres perdidos (Memories of the Lost Beings) – SM 2010
- Querido hijo: estamos en huelga (Dear son: we are on strike) - Alfaguara 2012
- Querido hijo: tienes cuatro padres (Dear son: you

- hace four parents) - Loqueleo 2017
- Querido hijo: te vas con los abuelos (Dear son: you go with our grandparents) - Loqueleo 2019

MEXICO (Special editions)

- La nave fantástica (The Fantastic Aircraft) - Ed. Patria 1994
- Relatos galácticos (Galactic Tales) - Cultura Recreativa 1994
- Zack Galaxy, una aventura intergaláctica (Zack Galaxy, an Intergalactic Adventure) - Alfaguara 2004
- Querido hijo: estás despedido (Dear son: You Are fired) - Alfaguara 2004
- El niño que vivía en las estrellas (The Child that Lived in the Stars) - Alfaguara 2004
- Las alas del sol (The Wings of the Sun) - SM 2008
- Kafka y la muñeca viajera (Kafka and the Travelling Doll) - Siruela 2009
- La fábrica de nubes (The Cloud Factory) - SM 2009
- Rabia (Rage) - SM 2010
- Las 1001 noches (The One Thousand One Nights) - Edebé 2010
- Donde el viento da la vuelta (Where the Wind Turns Back) - Edebé 2011
- El espejo del futuro (The Mirror of the Future) - Edebé 2011
- Donde esté mi corazón (Wherever my Heart Is) - Edebé 2011
- Llamando a las puertas del cielo (Knocking on Heaven's Door) - Edebé 2011
- El joven Lennon (The Young Lennon) - SM 2012
- La rosa de San Jorge - Alfaguara 2013
- El club de los raros - SM 2015
- Querido hijo: tienes cuatro padres (Dear son: you hace four parents) - Loqueleo 2017
- El gran sueño (The great dream) - Loqueleo 2018
- Querido hijo: te vas con los abuelos (Dear son: you go with our grandparents) - Loqueleo 2019

CHILE (Special editions)

- John Lennon (John Lennon) – El Mercurio Newspaper 2003
- Las chicas de alambre (The Wire Girls) – Alfaguara 2004
- Noche de viernes (Friday Night) – Alfaguara 2004
- El cazador (The Hunter) – Marenostrum 2010
- Donde esté mi corazón (Wherever my Heart Is) – Edebé 2012
- Una bolsa de patatas fritas en la Polinesia (A bag of chips in Polynesia) — SM 2015
- El club de los raros (The Weirdos Club) – SM 2015

CUBA (Special editions)

- ...en un lugar llamado Tierra (...In a Place Called Earth) – Ed. Gente Nueva 2008
- Regreso a un lugar llamado Tierra (Return to a Place Called Earth) – Ed. Gente Nueva 2008

- El testamento de un lugar llamado Tierra (The Testament of a Place Called Earth) – Ed. Gente Nueva 2009
- Noche de luna en el Estrecho (Moonlight Night on the Strait) – Ed. Gente nueva 2009
- La balada de Siglo XXI (The ballad of the 21th. Century) – Ed. Gente Nueva 2010.
- El último set (The Last Set) – Ed. Gente Nueva 2011.

REPÚBLICA DOMINICANA (Special editions)

- Las historias perdidas – SM 2015

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VALENCIAN

- Nit de divendres (Friday Night) – Voramar 1995
- La nau fantàstica (The Fantastic Aircraft) – Anaya 1995
- L'espill del futur (The Mirror of the Future) – Edebé 1997
- Trucant a les portes del cel (Knocking on Heaven's Door) – Edebé 2006
- Allà on siga el meu cor (Wherever my Heart Is) – Edebé 2009
- Jo (Me) – Tandem 2010

BABLE

- Nun lugar chamado guerra (In a Place Called War a) - Libros del Peixe 2002

GALICIAN

- O gardián da Lúa (El Moon's Guardian) - Anaya 1994
- Aydin (Aydin) - Edebé 1995
- ¡¡¡Lambertooo!!! (Lambert!!!) - Anaya 1995
- A nave fantástica (The Fantastic Aircraft) - Anaya 1996
- Nun lugar chamado guerra (In a Place Called War) - Galaxia 2002
- Son especial para os meus amigos (I am Special for my Friends) - Edebé 2003
- ¿Qué serei de maior? (What Will I Be When I Grow Older?) - Edebé 2003
- Os meus irmáns e mais eu (My Brothers and I) - Edebé 2003
- Durmido sobre os espellos (Asleep upon the Mirrors) - Galaxia 2003
- Chamando ás portas do ceo (Knocking on Heaven's Door) - Edebé-Rodeira 2006
- E chamáronlle Colón (And They Called Him Colon) - Edebé/Rodeira 2006
- Contos e poemas para un mes calquera (Tales and

- Poems for Just Any Month) - Planeta Oxford 2006
- Do outro lado do espello (On the Other Side of the Mirror) - Xerais 2007
- Soidades de Ana (Ana's Loneliness) - Galaxia 2007
- A fabulosa lenda do Rei Artur (The Fabulous Legend of King Arthur) - Edebé/Rodeira 2008
- Kafka e a boneca viaxeira (Kafka and the Travelling Doll) - Galaxia 2009
- A modelo descalza (The Barefoot Model Galaxia 2011
- O aprendiz de bruxo e Os Invisibles (The Sorcerer's Apprentice and The Invisibles) – Rodeira 2016
- As palabras feridas (The injured words) — Galaxia 2017
- O caso do falso accidente (The case of false accident) – Galaxia 2018)
- O que eu creo (de todo) (What I believe of everything) - Kalandraka 2018
- O caso de papagaio que falaba de mais (The case of the parrot that talked too much) - Galaxia 2019
- O caso de chantaxista roibo (The case of the red-haired blackmailer) - Galaxia 2020

BASQUE

- Istorio harrigarriak (Amazing Stories) - Edelvives 1989
- Etorkizunaren isplua (The Mirror of the Future) - Edebé 1996
- Ispiluen gainean lotan (Asleep upon the Mirrors) - Elkarlanean Argitaletxea 2001
- Gerra da leku honen izena (In a Place Called War) - Elkarlanean Argitaletxea 2002
- Droimenaren azala (The Skin of Memory) - Edelvives 2002
- Berezia naiz lagunentzat (I am Special for my Friends) - Edebé 2003
- Zer izango naiz handia neizenean? (What will I be When I Grow Older?) - Edebé 2003
- Nire anaiak eta ni (My Brothers and I) - Edebé 2003
- Zeruko ateetan deika (Knocking on Heaven's Door) - Edebé 2006
- Anaren bakardadea (Ana's Loneliness) - Erein 2006
- Eratzun Ospetsuaren arrastoa (The Great Ring) - Edelvives 2006
- Kafka eta pampina bidaiaria (Kafka and the Travelling Doll) - Elkar 2008
- Gatazka gela (Conflict Room) - Ibaizabal 2010
- Efectu bereziak — Ibaizabal 2017
- Hitz zaurituak — Elkar 2017

ARAGONESE

- En un puesto clamato guerra (In a Place Called War) - Xordica 2002

SELECTED LITERARY WORKS



Kafka y la muñeca viajera *(Kafka and the Traveling Doll)*

A year before his death, Franz Kafka found in a park in Berlin a little girl crying over the loss of her doll. The writer reassured her that her doll had gone away and he, a doll postman, would have a letter from her the next day. For three weeks, Kafka wrote a daily letter to the girl and the story has become a legend in literature.



Campos de fresas *(Strawberry Fields)*

Luciana, a 17 year old girl, is in coma after taking an ecstasy pill. It is "the next day". While her friends wonder what happened, Eloy, the boy who is in love with her, searches desperately for the drug pusher who sold her the pill to try and save her life. Only by analyzing the contents of the pill will the doctors know what they are facing. Luciana becomes a piece of news for the sensationalist press and in a few hours everything around her is in turmoil. Her parents, her younger sister, her best friend who suffers bulimia and needs her to fight against her disease, the doctors, the police searching for the drug pusher and the dealer he has to confront. In the meantime, Luciana is playing a chess game with Death.



Noche de Viernes *(Friday Night)*

Five very different young men meet at night to drink and hang around, dragging their emptiness and their own problems in a spiral that will lead them to challenge a group of skin heads and to kill an Arab boy in the early hours of the morning. The story is told through an innovative technique by which the voice of each one of the five main characters tells the story in the first person from his own point of view.



La piel de la memoria *(The Skin of Memory)*

Kalil Mtube is sold by his father for scarcely 15 dollars with the belief that he will be adopted by a family that will allow him to study and will give him a much better life. However, Kalil is snatched from the border between

Mali and Burkina Faso where he lives. He is then condemned to live as a modern slave in the cocoa fields of the Ivory Coast. His life is hell until he manages to escape. However, he ends up in a ship where the children are thrown into the sea before the ship crew gets arrested by the authorities. This novel shows the cruelty against slave children in Africa in the twenty first century.



Aydin

In 1992, a little beluga whale escapes accidentally from a laboratory in Ukraine. Swimming on a straight line it arrives in Gerze, a Turkish village where it is adopted by the fishermen. The news becomes an international issue. Conservation groups

want to buy it and release it, Turkey claims it belongs to them and Ukraine enforces its right of property. Aydin (which means "clarity" in Turkish) is taken back to Odessa, and then a year later escapes and returns to Gerze with the fishermen. This is a story for children.



Historia de un segundo *(History of a Second)*

Eliseo cannot read or write, and he helps a doctor in a town where, in summer, the rich from the capital and the members of the court come to "take the waters". We are in the late nineteenth century. One Sunday he falls for a girl her age who goes to church with her parents, and she falls for him. One look. Not a word. She tears off a page of the book she is reading and drops it. On the page are underlined syllables. A message. Thanks to the village teacher, Eliseo will discover its contents. And he in turn will write another message for her. From now on, each week the two youngsters communicate in this way until Elena returns to the capital. Eliseo learns to read during the winter, waiting for the next summer... But Elena does not return, and he goes to town to look for her, once he has gathered all the torn pages and has understood that she is calling him. The love of a second can be worth a lifetime.



Trilogía de las Tierras *(Trilogy of the Lands)*

A not too distant future: humans and machines are equal before the Constitution. What is more, machines, that saved mankind from the Holocaust, are the engine of progress and social life. But when a man is charged with the murder of a machine, life is altered and the latent revolution is triggered. Hal Yakzuby, a scientist, defends the human accused of murder, and, with Balhissay, a 2-15 machine that knows the ins and outs of the story and the truth, they face an exciting trial that will determine the future of the planet. This is the start of ...In a place called Earth, the first part of the Trilogy of the Lands, completed with Back to a Place Called Earth and The Testament of a Place called Earth. Published in 1983 and 1986, these books quickly became a reference in Spanish sci-fi, and were gathered in a single volume 25 years later.



Las guerras de Diego - Una novela sobre seis siglos de historia en España *(The Wars of Diego - A Novel about Six Centuries of Spanish History)*

Diego is a boy whose life changes the day his father, a military man, goes with the Spanish Army on a humanitarian mission to a distant country. It's time to get close to his paternal grandfather, a man who, in his youth, was an irreverent and pacifist hippy with ideas of his time and now is a lucid and special man, a radical anarchist with a sharp tongue. Grandfather and grandson seal a special alliance whereby once or twice per week they meet and talk about all the wars that have occurred in Spain from the times of the Catholic Monarchs to the present. This tries to show how stupid, bitter and interested wars are and what a terrible strife and how hard they have been to Spain over 500 years. In the intricacies of the narrative, the letters of the father, from a distance, weave in another bitter reality: the complex modern world. With mother and grandmother as witnesses to the strong oral narrative, always in dialogue through a constant flow of questions and answers, the novel becomes a perfect and visceral experience of the history of Spain. A history that should not be forgotten, because it has been repeated again and again over the years.

SELECTED LITERARY WORKS



El Tiempo del Olvido (The Time of Oblivion)

An eighteen year old boy appears in a village in the Basque Country. He makes friends with Tetxu, the son of an ETA member who has been missing for ten years after killing a man by mistake. The friendship between the two boys grows and makes

Tetxu to challenge his mother and find out his father's whereabouts on the other side of the French border. When Tetxu tells his friend that he has seen his father, his friend goes after him too: he is the son of the man who died by mistake. He was holding his father's hand that fatal morning. In an overwhelmingly emotional end, while his friend is trying to kill Tetxu's father, he begs him not to do it, not to turn into the killer that he is not. The novel is about making peace, reconciliation, hope and friendship possible.



La música del viento (The Music of the Wind)

A group of tourists return from India with a carpet that they bought there. In one of the carpet's hems, they find a note asking for help. The man's cousin, a journalist collaborating with several non governmental

organizations, goes to Madurai to face the shame of children making carpets with their tiny hands, led into slavery by the bazaar owners. This novel is a tribute to Iqbal Masih, a 12 year-old boy who was murdered by carpet manufacturers in Pakistan after leading a rebellion against them and winning the Reebok Award for human rights. Iqbal has a commemorative statue in Vitoria, Spain.



El niño que vivía en las estrellas (The Boy who Lived in the Stars)

A strange child that claims to come from space is found in town and taken to a psychiatrist. The child cannot stand the light, mimes shooting and tells strange space stories. The

doctor finally discovers the truth: the child's father had connected him to a virtual reality helmet and locked him up in his room to keep him out of the way. When the father dies and the batteries go flat, the child goes out for the first time. This plea against new technologies was a premonition of things to come, since after its publication, two similar cases happened in Italy and Spain.



En un lugar llamado guerra (In a Place Called War)

A young journalist is sent to a remote country, Tudzbestan, to cover a civil war. He hires a guide, a 12 year-old boy called Milo, who makes him famous by selling fake

exclusive interviews with alleged war participants who are in fact the kid's own relatives. Milo is a survivor. Nevertheless, between the reporter and the guide a friendship is born beyond the conflict, when they save each other's lives. This novel was written before the invasion of Afghanistan, the 11th September and the Iraq war, and its treatment of the issue is premonitory.



El joven Lennon (The Young Lennon)

John Lennon was a teenager just like any other fifteen-year-old. He had a dream: his music. This dream would become the soundtrack of a whole generation. This

novel recalls the story of the Beatles beginnings and ends when Lennon is 18. This is the story of a young man who believed in himself. A mirror.



Un hombre con un tenedor en una tierra de sopas (A Man with a Fork in Soupland)

A well known Spanish photographer commits suicide after being awarded the World Press Photo. His younger brother, a student of journalism, wants to know

why and looks into every clue to reach the Lacandona forest in Chiapas, Mexico, where he finds out that the award-winning photograph was the cause of a massive slaughter. The novel deals with the integrity of the media and their human and moral responsibilities.



La nueva tierra (The New Land)

In 1815 Spain sent the most powerful army that had ever crossed the Atlantic to quell the independence of the American colonies. One more of this army is Mateo Castells, 17, full of hope because he is

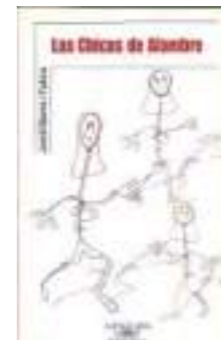
going to fight for his king and his God. But once there, he realizes that war is horrible and loses faith in everything. He kills a Spaniard in order to save an Indian, who will in turn save Mateo. Together in the mountains, love changes their existence. But war continues and eventually Mateo must take sides. That's how he ends up with Simón Bolívar fighting against Spanish troops. This novel is a song for freedom.



El fabuloso Mundo de las Letras (The Wonderful World of Letters)

Virgilio hates reading. Then, a writer visiting his school asks him to go to the library and fetch a book. The child gets trapped in the book and gets

into The World of Letters, where he finds out everything that can be done with letters and the words that they form, from games to a thousand other curiosities. A reading and visual fantasy, built by its author with alphabets from the 16th to the 19th centuries, spilling with imagination and optimism. Virgilio meets great writers, who have retired to the Palace of Dreams, each one of them with a special type of unique letter, like the T-shirts of a basketball team.



Las chicas de alambre (The Wire Girls)

Jon Boix is a young journalist who is assigned a special job: To find a famous model who went missing ten years before. There were three of them who used to be called the Wire Girls because of their skinny bodies. Two

of them died of anorexia and drug abuse and the third one simply disappeared. His search through Barcelona, Madrid, Paris, New York or Los Angeles reveals to the reader the entrails of the world of fashion, so desirable to the eyes of thousands of young girls throughout the world. Finally, the protagonist arrives in Aruba, a small island in the Caribbean Sea, where he will discover the ultimate truth.



**Llamando a las puertas del cielo
(Knocking on Heaven's Door)**

Silvia, a medical student, goes to India to work as a volunteer during the summer in a hospital located in a secluded place away from the world. She opposes her

parents and her boyfriend, firmly, following her instincts and her heart, and makes a decision that will change her life and outlook. In India she knows the pain and suffering of those who have nothing, but also the joy of cooperation and peace of conscience, and she will be live not two, but three worlds: on the one hand Arturo, waiting for her in Spain, on the other Leo, a young doctor, volunteering like herself, able of sacrificing everything to be there, and finally Mahendra, the Hindu prince who keeps the most painful secrets and who will plunge Silvia into a new horizon without borders. With a long list of characters, memorable for their warmth and humanity, Knocking on Heaven's Door is the portrait of a generation and the hope that we all have to help to make it a little better.



**Una dulce historia de mariposas y libélulas
(A Sweet Story of Butterflies and Dragonflies)**

Minghun has been practiced in China since the dawn of times: when a child dies another one is buried with him so that neither is alone

in the afterlife. A father walks through the mountains for days looking for a dead girl. When he finds her, it takes him even longer to return, as he explains to the dead girl how happy she is going to be with his son.



**Una (estupenda) historia de dragones y princesas - ...más o menos
(A (Great) Story of Dragons and Princesses - More or Less)**

A writer sets out to write a classic tale of dragons, princesses, heroes, witches... but his conscience (or common sense) keeps

interrupting him and saying that the story is outdated and that those stories are no longer read. The writer is determined to do it, but his conscience criticizes his work non-stop, paragraph by paragraph, laughing at him and calling him all sorts of ugly words. The story is full of humour, but the voice of conscience gives it an ironical and sharp counterpoint.



**Material sensible - Cuentos crueles y Película virgen - Cuentos perversos
(Sensitive material and (Virgin Film -Perverse Tales)**

Two collections of hard, very hard, stories about the situation of childhood in the world.



**El niño que se cayó en un agujero
(The Boy Who Fell into a Hole)**

Marc is walking alone down a street, when he falls into a hole and cannot get out. With half his body trapped in the ground, he sees several

people pass by for two days, but no one believes him. Only a dog becomes his friend. Finally, a homeless man will provide him with the key to understand everything: the hole is his own depression, caused by his parents' divorce. If he is not able to overcome it, Marc can end up like the homeless.



**Los fuegos de la memoria
(The Fires of Memory)**

The bodies of several people have remained buried in the mountain since the end of the Spanish Civil War. When they dig them up... a body is missing. This leads a journalist to investigate what happened 70 years ago, at

the same time a number of strange things start happening to the great-grandson of the man whose body has disappeared.



**El soldado y la niña
(The Soldier and the Girl)**

A soldier in a war, any war, sees the bullet that is going to kill him. At that moment, a girl appears. She is death coming to fetch him.

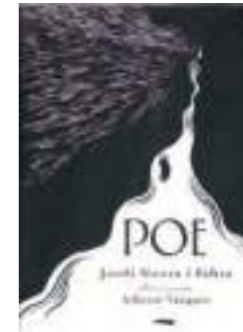
The soldier does not believe her and she says: "Oh, soldier, you have been tricked about this too". Hand in hand with the girl, the soldier goes on a strange journey to corroborate the lies of war. He meets another teenage soldier who has been shot and is going to die, the generals who slaughter them just for their own glory, the politicians talking and talking without an end, the bankers increasing their fortunes. Finally, the bullet does not kill him and his life takes a new turn.



**La isla del poeta
(The Poet Island)**

A 19-year-old boy who almost died during adolescence, travels from Spain to the Colombian Caribbean, to meet the poet whose books saved his own life. The poet lives in retirement on a small island,

and hasn't wanted to see or talk to anyone for 20 years. During one night, the two characters discover a new world of their own.



Poe

The Life of Edgar Allan Poe was traumatic but intense. The novel, built almost exclusively in 80 scenes and dialogues, tells the story of his life and portrays his literary and human value.



**Las alas del sol
(The Wings of the Sun)**

In the early nineties, Yu is a Vietnamese child who has lived as a refugee for three years in Shek Kong, a refugee camp in Hong Kong, together with his family. The novel follows him on any day in his life, day 927, shows his hopes for the future and his

present uncertainty, as well as his unrestrained energy, since, despite everything, Yu remains a child able to run and laugh. A child who gets up every morning before anybody else to watch the sun rising and stretch his wings above and beyond the camp's wired fences. The reality of refugee children as a result of wars and other conflicts continues to be intense and tragic nowadays.



**La casa vieja
(The Old House)**

A house living alone on a meadow sees how the city engulfs her. High skyscrapers despise her. Until one day, a group of men

who seem to come to destroy it, in fact arrange it and turn it into an antique jewel, witness of a past that should be preserved.

SELECTED LITERARY WORKS



En busca de las voces perdidas (Looking For the Lost Voices)

A kingdom which has forgotten how to talk after being in mourning for 100 years finds itself without words or letters. The king's sons come back with new voices, but are unable to write. The king sends a blacksmith to learn how to do the figures and on a long journey the blacksmith will discover how to write A, B, C... and finally Z.



Mi primer libro de Ópera - 10 Óperas contadas para niños (My First Opera Book - 10 Operas for Children)

The author had to read 500 opera librettos to select 10 and rewrite them as children tales. A sample of his love for all forms of music.



El extraordinario Félix Feliz (The Extraordinary Félix Feliz)

Félix Happy Feliz arrives at his new home and instantly becomes the centre of attention of his neighbours, because he is an uncommon type: doesn't watch TV, is always happy, says hello, is friendly, does favours, even reads books! All neighbours will end up understanding Mr. Feliz.



Las palabras heridas (Wounded words)

Young Li Huan must complete military service and has to leave the city where he lives with his family. We are in an indeterminate country in Asia and also in a time that can be both the past and the present. He is assigned to a prison camp for political dissidents, where around two hundred prisoners and twenty guards live. The leader of the Party, the Great Father, governs with an iron fist, books and any thought that questions the official doctrine are forbidden. Li Huan was a child when the Revolution broke out and the dictatorship was established; Now he is 18 years old, he firmly believes in the regime and, thanks to his reading and writing skills, he will be in charge of censoring the letters of the prisoners. In the field, Li Huan knows prisoner 139, Wang Zhu, a university professor, and although the young man resists, the teacher will end up awakening in him a deep admiration. Li Huan keeps the words he steals from Wang Zhu's letters, the wounded words that, one day, make him understand the truth.



El gran sueño (The big dream)

Spring of 1881, five young people embark in Barcelona to start a new life in New York. Your relationships begin already on the ship. In the city, things will not be easy and they will have to fight like emigrants in a hostile world full of difficulties. The American dream is thus revealed full of pitfalls that they will have to face only with their courage and determination.



El grito de la mariposa (The cry of the butterfly)

Bishr and Mussy are fourteen years old and sleep in a hole that, moreover, is a trench. Every morning, to get food, they must cross the ruins of their city, deserted and planted with dead people. On the other side Jawhar waits for them, former teacher and now leader of the armed movement that fights against the established power. Your mission is to find a sniper who is massacring them. The borders between good and evil and the groups that fight in Syria are very thin.



16 mujeres, muy, muy importantes (16 very, very important women)

The lives of 16 women who left their mark in their time, such as Anne Frank, Florence Nightingale, Isadora Duncan, Jane Austen, Teresa of Calcutta or Frida Kahlo. To better understand the role of women at a time when it was not easy to be and highlight.



El club de los raros (The Club of the rare)

Hugo is a stutterer and has a hard time at school. The appearance of a boy with problems of dyslexia makes them join forces and create a club to support each other. But it turns out that not with the only weird ones in school. Everyone has something and in this way the Rare Club grows and grows, because nobody is perfect.



Parco

"Parco" is not a usual novel. "Parco" is a scream. "Parco" is a different story, on the edge, sharp, cutting like a blade, blunt, direct, a pulse in dark times, in which the voices of the outraged rise above fear. And it is also the story of one of us, marginal, real, located at the end of a life. A story that starts in a reformatory, with a young murderer, a mystery and a hope that only comes at the end, in the last breath, the last voice. Along the way, the fear, the anguish of a desperate world that seeks without finding, with a character whose name does not appear at any time. Because "Parco" is one and they are many.



El aprendiz de brujo y los invisibles (The Sorcerer's Apprentice and The Invisibles)

Mortimer is twelve years old. He works for Professor Haggarth, who is a sorcerer, although no one knows because otherwise he could end up at the stake. One night he orders Mortimer to bring a very special potion to the cemetery. But Mortimer is spilled three drops ... and for three days a murdered child is resurrected. The old friends of the child, all orphans, and then known as The Invisibles, will help you solve the case, ten years later.



El extraordinario ingenio parlante del Profesor Palermo (The extraordinary talking wit of Professor Palermo)

An orphaned child contemplates the extraordinary spectacle of Professor Palermo and his talking doll. That night he discovers that the doll is really a being from space, whose ship has been broken, and hopes that the terran technology will allow him to return to his world. Palermo adopts the child as an assistant, and upon his death, he will become the new ventriloquist magician. Throughout much of the twentieth century, in an amazing journey through time, with their wars and changes, the two will wait until Klaatu can repair his ship and return home.



No fotografías soldados llorando (Do not photograph soldiers crying)

Damián is young, adventurous and an excellent photographer. At the age of twenty-five, he embarks on his first mission as a war correspondent with the Spanish army in Bosnia to translate the harshness of the conflict. Accompanying him are his camera and some very clear slogans: do not take unnecessary risks, do not get away from the troops and, the last and most emphatic, do not photograph soldiers crying. But Damian ignores the latter and will suddenly be involved in a dark intrigue in the army, when the soldier he has photographed crying dies at the hands of one of their own.

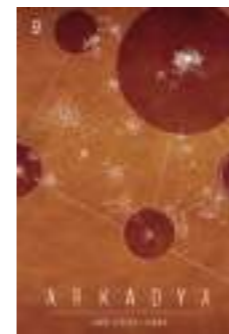


Ocultos (Hidden)

For centuries, the Forbidden Books have been the object of searches and legends, burning and persecution. In the Middle Ages, only one of those books could send millions of people to the stake. On the one hand, the sinister Men in Black, on the hunt for any work considered cursed; on the other, the Vatican, willing to save it but to hide it in the depths of its secret library; on the other, the Custodians, those in charge of protecting them and studying them.

What happens in the 21st century when the first book in history, the Book of Thot, unexpectedly appears? Did the aliens actually deliver them to humans thousands of years ago? Does it contain revelations that would change religious concepts? And why the key of everything is the two brothers to whom his grandfather bequeaths the mystery of his location, through several enigmatic hermitages disseminated by the Spanish geography?

"Hidden" takes us by the hand of the most fantastic and fast-paced search, in a vertigo in which not only the Men in Black and the Custodians, the Vatican or a mysterious young man, so extraordinarily beautiful that it seems ... an angel, but also the most secret and dark forces of the universe of forbidden books, with their spells and mysteries, because everything, everything that appears in this novel is real, book by book, track by track, the Voynich Document, the Emerald Tablet, the Stays of Dzyan, the Hermetic Principles, the Corpus Hermeticum ... And it all depends on two young brothers, Elisabet and Eduardo, the son of the Grand Custodian, Gerard de Villiers, and the mysterious and supernatural Enzo di Angelis, especially the latter.



Arkadya

Jai is about to turn 222 months and, therefore, to reach the age of majority. When that time comes, after passing an exam, he will stop studying at the Resource School and will be sent to a Technological Production Center to work, find a wife and reproduce. Life is perfectly organized and digested for the inhabitants of Arkadya, who live in cities protected by transparent domes and intercommunicated through corridors. Outside of that privileged enclave extends the Exclusion Zone, an asphyxiating place, inhospitable, where the airs of revolution blow. When faced with everything, Jai must choose between love or change things.



Desnuda (Nude)

Marga is a teenager who begins to feel excited about a relationship. But what seemed to be a love without limits, soon becomes a prison that separates her from her friends and studies. Jealousy, control ... She wants to end the relationship, but this provokes the anger of her boyfriend, who physically assaults her. Marga will end up asking for help and will take refuge in her parents to overcome everything.



Una bolsa de patatas fritas en la Polinesia (A bag of chips in Polynesia)

Takuu exists. Takuu is a small atoll that is sinking irreversibly into the waters. Its few inhabitants will soon have to leave the home of their ancestors. Meanwhile, a girl finds a bag of chips, empty, and wonders where it comes from, who will have thrown it into the sea, and how it will have reached its beach.



Cuentos de grandes cuadros (Tales of great paintings)

What does the contemplation of the great pictures of history tell us? The look of a writer can interpret them as a story. Here we see the imagined stories watching works by Picasso, Van Gogh, Magritte, Goya, Dalí, Miró, Da Vinci, Rembrandt, Klimt, Pollock and others.



La página escrita (The written page)

Masterpiece for future generations of writers. Jordi Sierra i Fabra tells all his tricks and narrative techniques. The cover says: "How to write, create characters, write a script, find the most appropriate technique for each story, construct dialogues, find the style and everything related to the art of stringing words together, according to one of the masters of children's literature and current youth". This book has inspired hundreds of boys and girls in the world and is the basis of the seminars at the Sierra i Fabra Foundations.



El asesinato de la profesora de lengua (The murder of the language teacher)

The language teacher is tired of her students not reading, she tells them that she has gone crazy and that she will kill one if they cannot find her before 8 in the afternoon, for which she will leave them several tests related to the subject. The three worst students have to find it before it is too late by solving them. The novel belongs to the series of "murders" of teachers: "The murder of the math teacher", "The murder of the science teacher", "The murder of the music teacher".

SELECTED LITERARY WORKS



Declaración de los Derechos del Niño (Children's Rights)

Commemorating the 60th anniversary of The Universal Declaration of Children's Rights, the ten basic principles are presented here in verse.



DJ (DJ)

The suicide of the famous Disc Jockey Avicii in 2018 is the basis of this novel in which a famous DJ, on the cusp of his success, is preparing to play at the Ultra Festival in Miami after a decade of music, fame and

madness. What you will do this day will change your life forever.



El largo regreso (The long return)

A girl who disappeared at age 14 without a trace, reappears four years later at home without remembering anything of what happened at this time. Police, psychologists, friends, everyone tries to find the truth.



Lo que yo pienso (de todo) (What I believe (of everything))

Unusual, sharp, funny and sharp novel with the thoughts of a 17-year-old boy. It has the peculiarity that it has been written without any paragraph of the text occupying more than

one line. Strong phrases like daggers to tell a different story, full of reflections, that will place many young people in front of their own mirror.



Pau Casals i el noi que tocava el violí (Pau Casals and the boy who played the violin)

Pau Casals, the best cellist of all time, gave a benefit concert in memory of Enrique Granados in New York in 1916. This novel speaks with extreme tenderness of that day, and of Pau's friendship with a boy who wanted to be a musician.



Querido hijo: estás despedido (Dear son: you are dismissed)

A mother, fed up with her son misbehaving, writes him a dismissal letter. The boy does not believe her, but after a month, he sees himself on the street. A surreal story to reflect on

family relationships and that continued with "Dear son: we are on strike", "Dear son: you have four parents" and "Dear son: you are going with your grandparents".



El invierno del copo de nieve feliz (The happy snowflake winter)

Extraordinary narration that tells us about how life is formed. A snowflake winters on top of a snowman. When it melts, it thinks it will disappear, but, turned into a drop of water, it feeds a seed from which a plant will soon grow



Im-Perfecto (Im-Perfect)

A young innovator of new technologies creates a machine capable of writing. He introduces in it the thousand best novels in history, gives him an argument, and the machine writes him a best seller that makes him famous. But at

the time of writing the second novel, human and machine begin to disagree.



Nadie al otro lado (Nobody on the other side)

A young man introduces a girl into an underground bunker. He tells her that the world is going to end in a few minutes and that they will live there for ten years, alone, until they can leave.

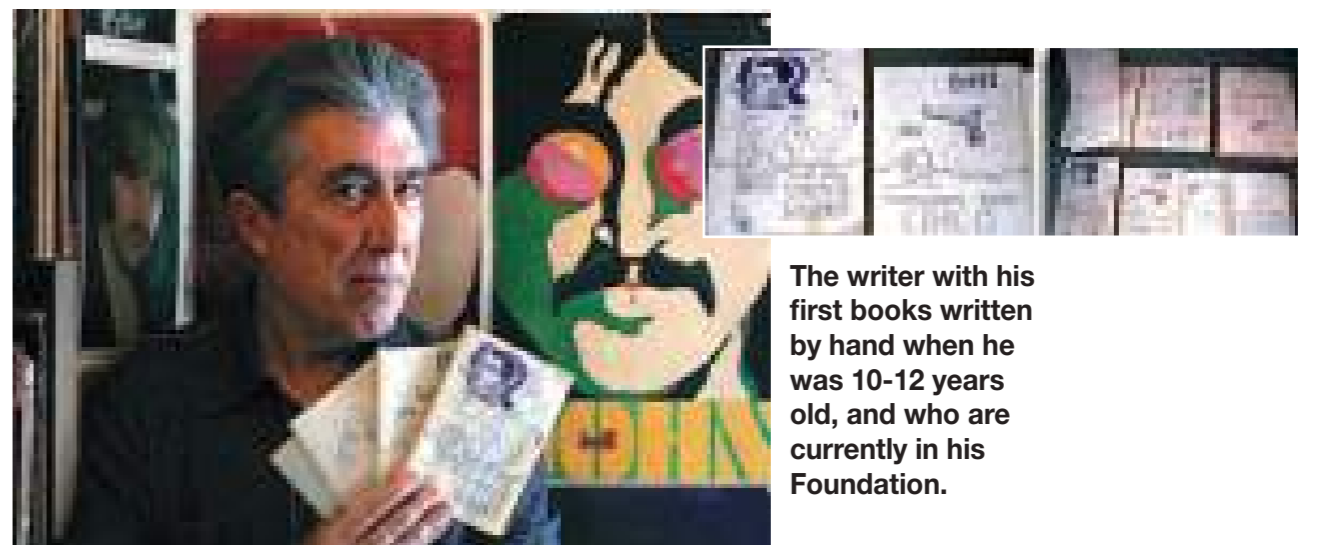
The earth shakes from the explosions and she understands that it is true. Thus they begin an existence that will inevitably lead them to fall in love. But... is there something else? What actually happens on the other side.



Mis (primeros) 400 libros. Cuándo, dónde, cómo y por qué los escribí (My (first) 400 books. When, where, how and why did I write them)

When he was about to die, Jordi Sierra i Fabra wrote this book to tell how, when

and why he had written all his works. A meticulous and detailed journey through his literary life, day by day, thanks to his meticulousness in preserving everything he has done, and which commemorated his first 40 years of career.



The writer with his first books written by hand when he was 10-12 years old, and who are currently in his Foundation.

COMMENTS IN THE PRESS

A selection of comments in the media (1979-2020)

Sierra i Fabra is an exceptionally talented man and with an admirable capacity for work.

(El Correo Español, Bilbao, 25-7-79)

It is a luxury to have one of the best music historians in our times in Spain. His encyclopaedias are real Guinness records.

(Raimundo Martínez Criado, El Noticiero Universal, October 1981)

He is one of the few authors who manages to connect with the adolescent mass and cultivates a vital literature as passionate as himself.

(Diario Información de Alicante, 21-7-83)

He is possibly the only great Spanish author of thrillers, in the same line as Irving Wallace or Frederick Forsyth.

(Luis Fernández, Garbo, 19-12-83)

He is the Spanish Isaac Asimov, as has been proved by the success of his trilogy headed by ...In a Place Called Earth.

(Manuel Delgado, TVE, 1987)

Not only does he write well. His prose is dense, reflexive, and with a deep philosophy which verges on the religious.

(María Solé, ABC, Madrid, 19-12-87)

His prestige is based on his vast work and one constant point: quality. A tireless worker, always with an outstanding strength which is transferred to the way he writes and his main characters.

(Sonido 1, Feb. 88)

I admire his variety of subjects, his direct style, his vivid prose, his meticulous language and his vibrant pace.

(Antonio García Teijeiro, El Faro de Vigo, 10-5-88)

He is one of the few Spanish writers in the children-young readers section and a frequent visitor of the best seller ranking, which are so often full with foreign authors.

(Concha Palacios, El País, 3-9-89)

Dynamic and brilliant, Sierra i Fabra is one of the best in the international panorama of young readers' literature.

(Christiane Tetzlaff, Rheinische Post, Germany, 9-12-89).

The best thing about Sierra i Fabra is his lively language, stemmed from the sensitivity of a musician and a poet, authentic and modernly exquisite.

(Ana María Navarrete, El Correo de Andalucía No.90)

He is a man of all trades in literature, for love, no genre is beyond him, and can write about music by Stravinsky or by the Beatles, rock or heavy.

(Antoni Capilla, El Periódico, Barcelona, 26-4-90)

In The Young Lennon, his most popular book to date, I admire his mastery to produce, not only an exceptional book, but a deeply human creation.

(Enrique Pérez, Holguín, Cuba, 23-12-90)

He is a born communicator of admirable fertility that leaves hurricane tracks as he lives his life. The admiration at his iron will and incredible power of memory that can recall dates or records makes us all surrender to this human and talkative, but nevertheless "serious" writer

(Ramón Navarro, El Heraldo de Aragón, Zaragoza, 17-2-92)

He is like an explosion of vitality and passion for life, who can easily capture his audience in just a few minutes thanks to his personal charm. A writer and a man who is anything but indifferent to life, and who fills everything with intense emotions because he has a fine human fibre beating within. He was born a writer.

(Ninfa Watt, Jesús Maestro, June 92)

He is pure fantasy, love and shelter for the most genuine in literature: the passion for life, a need to feel and the compulsion to tell.

(Isabel Cano, Primeras Noticias, February 1994)

He is an author that proves he knows the world of young people like nobody else.

(Marta Prieto, Diario de León, 22-5-94)

He is an author that takes his "job" as something global and useful, rather than a tool to reach glory.

(Andreu Sotorra, Avui, Barcelona, 6-10-94)

As prolific as he is entertaining, he moves amongst literary genres and informative books on music like a fish in water

(Teresa Durán, El Periódico, Barcelona, 25-1-95)

He arrived, talked and conquered. He has an amazing power of communication. He captivates with his expressions, his attitude and his brilliant sentences while young boys and girls watch the character in astonishment.

(M.J.Bruzón, Atlántico, Vigo, 3-3-96)

It is not easy to turn your teenage dreams into good literature the way Sierra i Fabra does.

(Elena Echevarría, Amigos del Libro, September 1996)

He is one of the most powerful and efficient creators on the Spanish literary scene.

(Pablo Barrena, Literal, 11-96)

He leaves an undeletable mark on your soul.

(Paco Abril, La Nueva España, Gijón, 29-12-96)

He is undoubtedly the most brilliant star in Spanish literature for youngsters. Is there any boy or girl who has never read Jordi's work? If we had to name a classical author for children and young readers, no doubt, it is Jordi Sierra i Fabra.

(José María González Ochoa, Alacena No.28, spring 1997)

His records are astounding: 5 million books sold in 25 years as a professional writer.

(Pablo Meléndez, ABC Catalunya, 1-11-97)

He is the great "crack" for young people's literature, a tireless machine, one of those rare specimens that appear every other century and could write even in the bathroom.

(Oscar López, Qué Leer No.19, February 1998)

A multipurpose professional: an indigenous Asimov.

(Vicenç Pagés Jordà, El Periódico, Barcelona, 25-6-99)

The books by Sierra i Fabra not only catch your attention because they talk about things that happen every day and for the entertaining way in which they are told.

(Pere Martí, El 3 de Vuit, Barcelona, 17-9-99)

Sierra i Fabra is on his way to producing more than the great amount of books written by Lope de Vega with a total of 500 plays.

(Sebastián Moreno and Ana María Pascual, Tiempo No. 918, 6-12-99)

I wish all writers of youngsters literature worked with the same demanding standard as this prolific writer.

(Eva Piquer, Libros-El Periódico, 3-3-2000)

A Spaniard has written a chant to Chile and to freedom through the novel Víctor Jara – Busting the silences.

(Andrés Gómez, La Tercera, Chile)

His humble looks and his character do not seem to be affected by vanity, but by confidence. He has undefeatable determination.

(Trinidad de León-Sotelo – ABC, 19-8-2000)

His personal web page is a wonder of design and information, visited every day by three thousand people.

(Jordi Puntí, Babelia-El País, 14-10-00)

COMMENTS IN THE PRESS

You cannot always count on having (3rd Cinema and Education Convention) such an overwhelming personality as Sierra i Fabra, rich in anecdotes and lucid in his analysis of reality.

(Raúl Mercader and Nacho Jarne, Making Off No. 176, February 2001)

The contribution from Master Jordi to the dissemination of rock music in Colombia and all of South America is beyond any imaginable measure.

(Andrés Durán, El Expreso del Rock, Colombia, 27-4-01)

Sierra i Fabra books are good antidotes, both for their historic rigour and for the pace he gives them as well as for his own personal commitment.

(Pere Martí, Gent del Masnou No. 169, May 2001)

He is like a wizard. A torrent, a show. In less than three minutes he has won over his audience, who laughs at his jokes, at his conquered stutter. He is reliable. He boosts the self-confidence of students. A unique experience.

(José Luis González, Irabia, May 2001)

His work is complete and stands out for the way it deals with contemporary subjects of interest for youngsters, parents and teachers.

(Amparo Restrepo, El Mundo, Colombia, 19-9-01)

And yet another key to his publishing success: The huge sympathy young people in South America feel for him. He has the ability to tune in to the problems and expectations of youngsters, and the faculty to interpret and present them in his novels, both through his characters and in the plots. He is also a simple, emotional, unrestrained, and transparent man.

(Juan de la Ermita, Café Literario, El Colombiano, Medellín, Colombia, 7-10-01)

Sitting nonchalantly on the table with a small guitar-shaped pin on his chest, proves to have an undisputable talent for pedagogy and comedy, while he talks so naturally about its strength.

(Emmanuel Planes, Sud-Ouest, Bayonne, France, 15-2-02)

Jordi Sierra i Fabra shows a deep knowledge of the world as we know it, the world of the young people, their language, movements and thoughts. You can tell that his journeys throughout the world, together with his communicative talents make it easy for him to express himself in an extremely attractive way.

(Sara Moreno, Revista Lazarillo, Amigos del Libro Infantil y Juvenil No. 6, 2002)

To start with, he is able to connect with an adolescent audience, picks up subjects they like, his language is perfect but avoids stupidities typical of the genre, is able to penetrate the adolescent mind and psychology. Then, the variety, amount of topics and registers this author masters is amazing. Finally, he is not scared of dealing with "difficult" issues.

(Gemma Lluch, All-i-oli 150, October 2002)

Sierra i Fabra novels have the ingredients that make them attractive mostly for youngsters, and that is a real talent. As is the way he writes with sensitivity and passion. And more than passion, vitality. As is the talented way in which he creates specific atmospheres and situations where practically everything stops and the actions and tensions fall right on the essential spot in the scene with all its power, producing an emotion full of intensity. As is his talent to create characters that are so well-defined. Sierra i Fabra is an accomplished and skilful master.

(J. M^a Aloy, Faristol No.44, November 2002)

The fact that the topics he covers are part of what is going on around us should not overshadow his literary qualities. He does not cease to surprise us, amongst other things, with his capacity to deal with different narrative genres, and with the wide range of registers in his literary tone.

(Alicia Muñoz, Lazarillo No.9, 2003)

It is the search for precision, efficacy, synthesis and agility underpinning his literature that makes him reach young readers like no other current writer, and turns him into one of the most popular writers in our country.

(Pep Molist, Quadern/El País, 19-2-04)

I cannot avoid pointing out Sierra i Fabra's capacity for recounting fables, which can transport the reader to the most intriguing stories packed with surprises and effective surprises which is actually what anybody would expect from any novel.

(Josep María Aloy, Escola Catalana No.413, October 2005)

The first thing to mention should be his empathy, his huge human quality, which is revealed before his public, he talks loquaciously about his works and his millions of readers.

(RMB – El Telégrafo de Guayaquil, Ecuador – 6-11-04)

Jordi Sierra i Fabra is the first children's and youngsters' writer with his own collection in Spain.

(Itsaso Alvarez, El Correo (Bilbao), La Verdad (Murcia) and other Spanish, 3-1-05)

At least, two things should be conceded to Jordi Sierra i Fabra: First, he is a born worker, someone who, for some time already, has been writing, not because he needs to, but because this is the way he understands life. The second thing is that people read what he writes, in Spain's official languages and in 20 other languages in the five continents, mainly South America.

(Xavier Cortadellas, Presencia from 28th January to 3rd February, 2005)

Jordi Sierra i Fabra is THE Spanish writer for young readers.

(Clara de Cominges, Qué Leer, October 2005)

Jordi Sierra i Fabra is a famous in Spain and in the rest of the world because he combines catchy subjects with his typical dynamic style. There are drafts, work, pages of writing perspiration. Always with polemic subjects, this Spanish writer shows reality in a fiction environment without losing attention to detail and richness.

(Alicia Dieguez, Revista Etruria n°4, Buenos Aires, República Argentina, March 2007)

"Its biggest value lies in its simplicity, with a huge power to touch the reader's heart. Both children and adults keep a solidly innocent focus that catches the reader's eye".

(Verdict of the National Award for Children and Youngster's Literature, 26th. October 2007)

He is king Midas of Children and Youngster's Literature.

(Antonio Solano, (Re)Paso de Lengua, 12-6-06)

A perfect control of narrative structure.

(Elisabet Marco, Primeras Noticias n°219, September 2006)

A phenomenon. He is the most widely read authors among youngsters because he connects fully with his readership.

(Oriol Pi de Cabanyes, La Vanguardia, Pg.37, 5 November 2007)

The unexpected presence of Jordi Sierra i Fabra in Spanish Literature means an opportunity to enjoy spectacular and unique shows.

(Carles Geli, Babelia, El País, 8 December 2007)

I must highlight the impressive social task carried out by the Jordi Sierra i Fabra Foundation to promote reading and writing among youngsters, a proof of character from this veteran author.

(César Antonio Molina, Minister of Culture, Act of felivity of the National Prize of Literatura, El Ferrol, March 29, 2008)

COMMENTS IN THE PRESS

I love the novels by Jordi Sierra i Fabra: he speaks to young people face to face.
(Juan Carlos Paredes, Peonza, June 2008)

Sierra i Fabra has proved an increasing excellence in his job, using a variety of literary registers and more and more singular and effective displays. Even if some time ago it was still possible to fit him into a particular genre and style, in the last few years he has freed from all the straightjackets he had been given.
(Pep Molist, Quadern, El País 31-07-08)

Jordi Sierra i Fabra always tries the more difficult still.
(Anabel Saiz Ripoll, Pizca de Papel, 10-11-09)

During the 27th IBBY World Conference in Cartagena de Indias, I witnessed Jordi's success among young female teachers and students. All knew the books he had written, which filled the stands of an improvised fair, piled up for attendants to buy them and get a signature from the lucky author! And then they would wait in long queues and follow after him around the Fair! In his speech in the Room of Authors he proclaimed a number of things that, to my mind, mark him as a lover of books, literature and words, a full-time devotee to the religion of writing, something which has turned him into one of today's most widely sold authors, both in his land and out of it.

(Enrique Pérez, Magazine of Literatura Infantil y Juvenil En Julio como en Enero nº21, Cuba, 2009)

Any story touched by him becomes, as if magically, a feast for his Readers. He has more than enough of storyteller instinct and knows how to amuse, frighten or move, or the three things at the same time, as he wishes. He doesn't avoid the pain of which life is made, but he always keeps a place for love, redeeming to some extent, and to hope.
(Javier Munguía, Pizca de Papel, 8-1-10)

Is the great Stakhanovite of Spanish literature, stunning in his energy and humanity.
(Antonio G. Iturbe, Qué Leer Extra, 1-7-10)

Cubans were shocked by the bestseller The Night of the Jinetera.
(Alejandro Lorenzo, Miami Herald, USA, 9-1-11)

Jordi Sierra i Fabra's passion and emotion for telling stories is magical. Last night I heard him speak for the first time. Unintentionally, he presented us with several lessons of life we really liked, and I say "we" because all the attendants thanked him for his frankness, his enthusiastic way of speaking and his way to tell stories about his life.
(Albert Adasi, Blog Adasi, Valencia 4-2-11)

Sierra i Fabra is a true master of the art. He knows how to move his pawns and also how the heart of readers works.
(J. Belmonte, La Verdad de Cartagena, 14-1-12)

He takes down his ideas in notebooks, newspaper or advert blanks, or even restaurant napkins.
(REDES Magazine, September 2012)

Against all odds and armed only with your talent, your perseverance and your effort, you did fulfil your dream of becoming a writer. Your readers prove your talent and the value of a whole life devoted to words, those words you lavishly offer to us. Congratulations for being a storyteller who, in your own words, gives us fuel for the soul.

(HRH Princess Letizia, Ceremony of Chico Cervantes Prize, Alcalá de Henares October 22, 2012)

Jordi Sierra i Fabra is an exceptional being. As an author, as a person, as a communicator, as a creator of social initiatives, as a lover of literature.

(Verses and aloumiños Blog, January 2013)

Jordi Sierra i Fabra is a tireless writer. He continues writing with the passion of a beginner because for him life is writing and without it there would be nothing.

(Jose R. Cortés Criado, CLIJ Magazine nº251, January- February 2013)

The head of Jordi Sierra i Fabra goes a mile a minute, as if it were running non-stop. His luck is that, in addition to a neuronal circuit in constant excitation, he is neat, meticulous, disciplined, and willing, enjoying also a very good memory. He seems never to stop thinking, planning, capturing stories.
(Inés García-Albi, Qué Leer nº186, April 2013)

(...) The remarkable search for renewal, tireless creativity and boundless versatility underlie his whole work, does his lively style, direct and clear, which is close to the readers of the various Spanish-speaking countries, having transcended his novels into other languages by multiple translations published in Europe, Asia, America and Oceania. A lot of Jordi's novels have become Young Readers classics, and it must be mentioned his sensitivity towards controversial issues which interest and concern young readers, as well as for the defence of human rights and transformative movements of society.

(Minutes of Iberoamericano Award for Children's Literature, Guadalajara, Mexico, 7-10-2013)

One of the stars of the Mexican public is the Catalan Jordi Sierra i Fabra, and is treated like a celebrity.
(Xavi Ayén, La Vanguardia 2-12-2013)

Children's books, children's books, books covering practically all possible genres, but especially books ALL whatever the age of the reader. An agile, easy, enjoyable, entertaining, but mostly emotional writing. A realistic writing: life embodied in a piece of paper, with words that resonate and help you to understand reality from the feeling.

(Virginia Gil, Blog KmOpersonal, 09/05/2014)

Each work of Sierra i Fabra explores a new look, a face, a piece of this puzzle we call adolescence. The story of the youth of this country would not be complete without a look at the work of Jordi Sierra i Fabra.
(Blog apalabrazos.wordpress.com, 11/11/2014)

Sierra i Fabra deploys his trade with balance and intrigue executed with watchmaker narrative that ability that has made him the most influential children and young contemporary writer in the Spanish language.
(Santiago Birado, Librújula, January 21, 2016)

An author with many experiences shows his skills in arts and writing. Sierra i Fabra uses and mixes with a mastery typical of him and his great literature production, places and characters in its own style.
(Pep Molist, El País (catalan), May 2016)

Certainly the most versatile and popular Children's and Youth Literature writer. After more than 40 years of work, the Catalan writer keeps his compromise with literature and youngsters through his Foundations in Barcelona (Spain) and Medellín (Colombia) and the JSiF award for writers under 18 years.
(CLIJ magazine, nº271, May-June 2016)

Influenced by the magnetism of his stories, in the complicity between the magic and the illusion of the mysteries in his fiction, Jordi Sierra i Fabra continuously speaks the most proper language for children; The one of tenderness, like a slight kiss on the cheek, brief as the touch of a butterfly.
(Manuela Trinci, L'Unità, Italy, 2016)

Sierra i Fabra novels have several elements bound by fluently and an unusual ease that fill pages of excellent reading.
(Libros y Literatura blog, Jonathan Mayorga, March 27, 2017)

The character of Miquel Mascarell, created by Sierra i Fabra, is living history.
(L. Neuman, Cultures, La Vanguardia, 8-7-2017)

COMMENTS IN THE PRESS

It is a versatility that sometimes seems impossible, it can change register, like a chameleon changes color, or style, or gender. His work is a fan deployed on the world, on the planet Earth, on the galaxy. His books are an endless journey that as soon crosses dark territories as luminous; It is a journey and a permanent search, which he wants to be collective.

(Alfredo Gómez Cerdá, Facebook, 12-23-2017)

Jordi Sierra i Fabra is a magnificent writer endowed with an incomparable productive capacity and without loss of quality, several times praised and reviewed in this blog; someone capable of giving his characters a presence that transcends the pages; the personality that blows them makes them alive and makes them participants in a reality that is credible to us either because it was, or because it could have been.

(Interrobang blog, March 11, 2018)

If there is something clear for lovers of good literature, reading Jordi Sierra i Fabra is synonymous with enjoying literary quality. This author has seduced several generations with his magnificent youth novels.

(Daniel González, Blog Murder on Page 13, April 8, 2018)

Sierra i Fabra is one of these exceptional figures that break the yardsticks, this Creu de Sant Jordi is good news, because it recognizes genius.

(Jordi Bianciotto, Nació Digital, July 20, 2018)

Sierra i Fabra did not arrive in his character as a rock historian, but as a distinguished writer who has published hundreds of books for children and adolescents. Perhaps for today's children, the name of this 71-year-old storyteller is associated with stories that help them fall asleep. But some of the grandparents of those boys will link it to that time when information, however scarce, was worth gold.

(J.C. Maraddón, Diario Alfil, Argentine Republic, May 2019)

Barcelona is a city in which some of the authors to whom I have spent the most hours of reading were born: Juan Marsé, Manuel Vázquez Montalbán, Francisco González Ledesma, Eduardo Mendoza and Jordi Sierra i Fabra.

(Antonio Gordo, Blog La Otra Mirada, 8-23-19)

It is difficult to find a more fertile author. A man who has not only given us an immense list of works, but has also created a Foundation that promotes cultural and educational projects, and helps young writers. If you enter his website, your hair will stand on end with a magnificent founding letter that is a declaration of intent and an example of the incredible personality of this author.

(Àngels Bassas, La Llança / Elnacional.cat, October 2019)

Reading Kafka's imagination in the pen of Jordi Sierra i Fabra is clairvoyant, both writers have stories so that they are not forgotten; ages will pass and they will be remembered for making writing a way of life.

(Javier José Rodríguez Vallejo, El Diario de Coahuila, Mexico, 6-11-19)

"Strawberry fields" (Campos de fresas) is one of the best novels by one of the greatest writers in the history of contemporary Spanish literature, Jordi Sierra i Fabra, who in addition to being a novelist was for years the first great historian of rock in Castilian, music journalist absolute benchmark in the 1970s.

(Mariano Muniesa, The Region, 8-12-19)

To read Sierra i Fabra is to warm up by the fire of the bonfire without getting burned by the flames. An energy engine capable of offering the full dimension of the idea of being alive. An adventure as unforgettable as it is essential.

(Alba Porral Quintillán, Blog The Dance of Words, May 2020)



Jordi Sierra i Fabra with the Gold Medal for Merit in Fine Arts. December 2017.

10 SELECTED BOOKS



WOUNDED WORDS

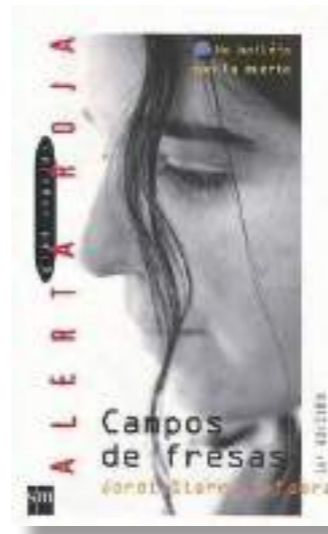
(LAS PALABRAS HERIDAS)

Sirueta 2017 (Spanish)
Ara llibres 2017 (Catalan)
Galaxia 2017 (Galician)
Elkar 2017 (Basque)



KAFKA AND THE TRAVELLING DOLL

(KAFKA Y LA MUÑECA VIAJERA)
Sirueta 2006 (Spanish)
Grup 62 2008 (Catalan)
Elkar 2008 (Basque)
Galaxia 2008 (Galician)



STRAWBERRY FIELDS

(CAMPOS DE FRESAS)
SM 1997 (Spanish)
Cruilla 1997 (Catalan)



...IN A PLACE CALLED EARTH

(...EN UN LUGAR LLAMADO TIERRA)
SM 1983 (Spanish)
Cruilla 1990 (Catalan)



HISTORY OF A SECOND

(HISTORIA DE UN SEGUNDO)
SM 2010 (Spanish)
Cruilla 2010 (Catalan)



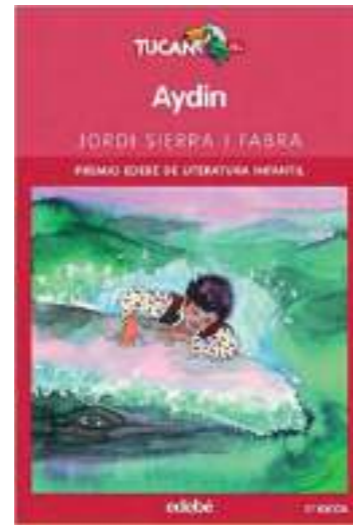
THE WEIRDOS CLUB

(EL CLUB DE LOS RAROS)
SM 2015 (Spanish)
Cruilla 2016 (Catalan)



SENSITIVE MATTER (CRUEL ACCOUNTS)

(MATERIAL SENSIBLE. CUENTOS CRUELES)
SM 2005



AYDIN

(AYDIN)
Edebé 1994 (Spanish)
Edebé 1994 (Catalan)
Marjal 1994 (Galician)
Rodeira 1994 (Galician)



A BAG OF CHIPS IN POLYNESIA

(UNA BOLSA DE PATATAS FRITAS EN LA POLINESIA)
SM 2018



THE MURDER OF THE LANGUAGE TEACHER

(EL ASESINATO DE LA PROFESORA DE LENGUA)
Anaya 2007

5 SELECTED BOOKS FOR THE JURY TO READ



- **WOUNDED WORDS**
(LAS PALABRAS HERIDAS)
- **KAFKA**
AND THE TRAVELLING DOLL
(KAFKA
Y LA MUÑECA VIAJERA)
- **THE WEIRDOS CLUB**
(EL CLUB DE LOS RAROS)
- **AYDIN**
(AYDIN)
- **STRAWBERRY FIELDS**
(CAMPOS DE FRESAS)

PUBLISHED REVIEWS OF THE BOOKS SUBMITTED TO THE JURY

WOUNDED WORDS **BLOG EL BAILE** **DE LAS PALABRAS 2017**

There is a before and after on the last page. The Wounded Words of Jordi Sierra i Fabra is among the best that this active and indefatigable writer has written in recent decades, which is no small thing. The story of the young censor Li Huan and the prisoner 139, Wang Zhu, manages to move us and tear us away after freeing us from an arduous path full of oppressions, life and death, learning ... His revealing characters, with their deep nuances constantly development, they are related from the letters that a teacher imprisoned by a regime of any remote dictatorship writes to his beloved. From the darkest and most inhospitable part of his cell, Wang Zhu writes poetry as the purest expression of his soul

and, from his inexperienced youth, Li Huan is forced to eliminate all those parts that arouse suspicion. He does not know the meaning of the majority, he does not understand what Wang Zhu means by his rhetoric and that itself makes him a dangerous prisoner. His story hurts while falling in love.

The reader is situated halfway between good and evil, where the moral dilemma is one more approach. We understand Li Huan, although sometimes we hate him but we suffer with him and thus, step by step, we witness his complete evolution as the protagonist of this beautiful and wonderful story. A journey to grow with him, as if we were contemplating a work of art.

Li Huan serves the system, he is a simple

tool. He uses fear and fear uses him as a basic part of submitting to power. Eliminate innocent words and phrases due to the null possibility of putting at risk a strict regime that condemns everything that does not dominate.

But Master Wang Zhu's only weapon is poetry, his peace. A free spirit that shows us that true power hides behind words. His literary ability awakens Li Huan's most baffling feelings, infuriating him and fueling his anger. Although the young censor only fulfills his mission: to protect the Great Father, his leader. It is the only thing that they have taught him, so he considers it his obligation and duty.

There are no good guys or bad guys in this story, only wounded words, removed for the sake of supposed supremacy. Against the light, his actions reveal the danger of ignorance, of how a society submits to fear, of when it is only capable of accumulating hatred, of what individual freedom and critical thinking really mean.

Sierra i Fabra pulls the strings of this narrative in a masterful way. Captivate the reader on the first page to disarm it at the end. The lump in the throat is constant. His reading is as delicate and poetic as his impact is heartbreaking. Everything about her is amazing.

Solid gears that create a long-standing masterpiece, born from the mind of a genius who, with almost 500 published books and more than 40 literary awards, continues to search for a next story that surpasses the previous one. Needless to say, it succeeds.

WOUNDED WORDS **CLIJ MAGAZINE 278**

Eighteen years old Li Huan is a loyal supporter of the Great Father, main head of the Party that rules the country with iron fist since the Revolution broke out and the dictatorship was established. Li is destined to fulfill his military service in a imprisonment camp for political dissidents, and thanks to his knowledge of reading and writing he ends up being the one in charge censoring the prisoners' collected letters. There he will meet prisoner 139, Wang Zu, an old university teacher, who was imprisoned by spreading ideas against the totalitarian regime and in

spite of the resistance of Li, awakens in him an unexpected and deep admiration towards the old teacher that will make him reconsider some of his ideas.

Magnificent novel of Sierra i Fabra, perhaps the most ambitious and successful of its extensive production, in which the reader attends with a growing scheme and excitement to the moral dilemma that tears up the young and inexperienced protagonist that fights between the duty and cruel repression, between the hate and understanding, to end up discovering that the real power hides behind the words: individual freedom.

Outlined with mastery, the novel captures the reader from the first pages, tough and overwhelming, where a portrait of the wonderful young character is described (spiritless, fearful and innocent young soldier facing the violent hell of the camp), surprising him, after, with an amazing resource- the young soldier becomes a censor an unexpected twist that supports the development of the plot until the exciting finale. Essential.

WOUNDED WORDS **ABC NEWSPAPER 27-4-2017**

A simple television image triggered this novel in Jordi Sierra i Fabra. Tireless observer and always on their alert, the writer watching a prisoner in a penitentiary surrounded by a barbed-wire fence in winter at its peak: he thought: "Poor man! Will he write letters? But he is a politic prisoner someone has to censor them. Who? Will it be like happened some time ago in Spain someone who has no culture that used to cross out things without having a clue of the meaning? What will he keep in what will be silenced?" From all these thoughts the story of an eighteen years old soldier that arrives to a camp and becomes a censor was born.

This Jordi Sierra's novel, that comes out from deep inside, covers Sierra i Fabra's essence in form, technique and style, it has rhythm, dialogues, short chapters and a lot of full stops. The plot is genuine too: talks about the censorship, freedom, books and poetry. From all his fixations censorship is the horse of all the battles for this creative Catalan author. But not only the censorship that comes from

the dictatorships, but also that one closer like for example the one that comes from political correctness that lurks even in education.

Another of the big passions of the writer is freedom. These feelings are embodied in the character of the politic prisoner to whom young Li Huan censors his collected letters. He knows he is going to die there but he doesn't want to surrender. It's against his principles and ethics. He even knows dictatorship is not going to last forever. Jordi Sierra i Fabra contraposes in this book the physical reclusion of Wang Zu to the imprisonment of ideas where lives inmerse Li Huan. This way the writer turns it into an authentic cry for the freedom of thought that is triggered through the reading of the story- The lines that the young writer erase from Zu's letters aren't keys for the enemy or subversive thoughts, the ones that are erased are loose verses that prisoner 139 dedicates to his wife. It looks the most innocent doesn't it? Nothing further from reality for an atrocious censorship- Here's the reason why Sierra i Fabra thinks that the one most wonderful weapon is poetry.

KAFKA AND THE TRAVELLING DOLL **ARTESHOY.COM**

From the aesthetics daily life and literature, at a prudent distance of the expressionism and existentialism of the kafkian work, Sierra i Fabra creates a loving story with romantic chords that make aware animated beings and make more human the inanimated ones. Their characters: a little girl, a doll and Kafka himself are showed, apparently, saved from their routine of their daily lifes, through a kind of game that plays between the oneiric side of life and the sweet metaphysics of the fantasy and facing and improving the experience with an optimistic and rational sensitivity towards the pain.

Choosing the point of view of the little girl's character, come to the surface hidden feelings and deep thoughts, Jordi Sierra i Fabra elaborates in a creative way its content and presents the sadness of a little girl that has

just lost her doll and the delicate sensitivity of Kafka that tries to heal her pain becoming a letter's writer and potman for dolls, a job he developed with patience for a few weeks of his life with the same intensity that he used to dedicate with all his books as Dora said. With emotion but without splitting rhythmically ordered by chapters in alphabetical tempo, orchestrated far from the atonality with a language and harmony and all this illustrated with the wonderful work of Pep Montserrat, Jordi creates in a playful tone, dreams, fantasies and vertiginous journeys a structure that was threatened by fragmentation and whose ends seeks to ensure inner salvation and a "happy" and "logical" justification of the existence, taking the child to a point where the hope is possible and where curiosity can be still satisfied with the imagination and fantasy.

This story based on true events isn't a biography although some real facts are introduced and let show Kafka's real fervor and loneliness at the moment he has to face his writings. In this interpretation Jordi choose a humanism that is interested in feelings and rationality, that trusts in the hope and credulity of a little girl and releases his characters from any entangled feeling of guilt or punishment. A loving novel that invites to imagination in conflict conditions.

KAFKA AND THE TRAVELLING DOLL **EL TEMPLO DE LAS MIL PUERTAS**

Jordi Sierra i Fabra recreates in this book one of the greatest lost milestones from the contemporary literature: the letters that the famous author wrote to a little girl for two weeks. Thanks to this book the Spanish writer received the National Award for Children and Youth Literature in 2007.

"Kafka and the travelling doll" looks into the relationship between children and adults, at the same time explores issues like the innocence, goodness or fantasy. Sierra i Fabra shows it from a simple style, short sentences and without ornaments, but explains the essential to make of this incredible event considered "beautiful and lucid" a wonderful literature book.

It's a story, where two main characters and in less of one hundred and thirty pages, resumes an important vital process: get older. It's a beautiful text, full emotion in its pages. **This book marks a milestone in the Spanish LIJ.** The girl, the doll and the letters are still missing but we recomend the reading of "Kafka's and the travelling doll" one of those.

THE WEIRDOS CLUB **CLIJ MAGAZINE 2017**

Hugo is 11 years old and stutters. It knows "weird" to others and is already resigned to it. He copes as best he can with the daily torture of the school, where he has to endure the nicknames ("tart", for example), insults, ridicule and abuse of the bully on duty. But the new course will bring you a surprise: a new student, Bernardo, who is dyslexic, and therefore as "weird" and teased as he is. They immediately become friends and, together, they decide to found a Club - the Weirdos Club - so as not to feel so alone and to support each other. The surprising thing is, then, they begin to discover that the school is full of "weirdos" who want to join the club!

Hilarious twist to a serious and painful topic, school bullying that, perhaps, could only be raised by a sincere, direct and non-judgmental author, like Sierra i Fabra, who knows what he is talking about. For the avoidance of doubt, he leads the book with this self-dedication: "To myself, stuttering and weird, with much pride and honor." And it continues with a crazy story, written with grace and self-confidence, in which it invites you to laugh at yourself. A fresh, stimulating and healing book.

THE WEIRDOS CLUB **UN ABRAZO LECTOR BLOG**

Jordi Sierra i Fabra addresses stuttering in another of his great books. In this case, in addition, it is close to dyslexia, fat, thinness ..., in short, the "rare" of each school.

The story begins when Hugo is tired of enduring the jokes of heavy companions like Vicente's brute and the complicit laughter

of others. So when he learns that another classmate is dyslexic, he does not hesitate to found a club of "strangers" in the class to face the teasing of others. Two are nothing, but soon the girl with the braces on her teeth join because she is tired of being told atrocious things, the freckled one because she is fed up with silly jokes, the big nose, the one with the bent legs, the one with ... all for similar reasons .

Little by little the group grows and is able to confront Vicente, the most brutal and ignorant of the class; Nobody can believe that a few "rare" people face the most feared and it stops bothering them.

Those not considered strange, who are already a minority in the classroom, decide to look for something strange in them, such as their feet smell, they have pimples or any other trifle to be able to join the club.

In the end, only Vicente remains in front of everyone and he also decides to enter the club. Nobody is weird anymore, now everyone accepts each other as they are, each one with their particularity that makes them different but not weird.

The author takes the opportunity to talk about his stuttering and how bad it happened at school when students and teachers laughed at him and encourages the protagonist of the book so that he can overcome it and speak fluently as happens to Sierra i Fabra.

A wonderful story of overcoming where the good guys win over the school brutes. Hopefully it is that easy to eradicate from each class the mockery of the most violent and we all accept each other with our particularities, considering them as personal characteristics and not as a reason for jokes. And it is that until we learn to laugh at ourselves and consider that the normal thing is that we are all "strange" there will be those who try to camouflage their defects by making fun of those people who are different.

BOOKS SELECTED FOR THE JURY TO READ

AYDIN LLIBRES 1994

Sierra i Fabra is the reference writer of the LIJ in Spanish language. Everything that he writes it gets stuck in your head and in your heart. Only him is capable of turning any story, from the most simple thing or situation in a story full of magic and surprise. Aydin is like this. A beluga whale, white, escapes accidentally (a storm destroys its enclosure) from the Ucranian laboratory where she was subjected to experiments, arrives to a Turkish little village where the fishermen adopt her. When the new is brought out to the light three countries will fight for her: Ukraine demanding the whale is theirs, Turkey that claims the whale has chosen them and United Kingom where a charity fundraising is celebrated to get enough money to free the whale. The winner will be Ukraine but one year later, after taste freedom, Aydin will escape again this time with the five senses jumping the fences, to come back to Gerze.

If emotional is the true story of Aydin (that means Clarity in Turkish as they named in Gerze) wich happened between 1991 and 1992 the novel of Jordi is even more emotional that includes the character of a child that adopt her and his grandfather to create a wonderful trio of beings that are only searching for peace, and freedom above all the selfishness and benefits of our world-One more master work of the Catalan writer.

STRAWBERRY FIELDS SONIDO 1 MAGAZINE 1997

All Sierra i Fabra's strength and forcefulness when it comes to write perfect and solid novels that amaze and get children and young readers hooked is showed in "Strawberry Fields" without any doubt one of his rounded works. Written with a direct style short chapters, dialogues, and with a frenetic action that is developed in a short space of time, the novel is a fresco of the youth today ,wich Jordi puts in front of a mirror, but it's also too a portrait of everything that involves it: parents, authorities, the ones that are going to take

profit from it, agressive press... A book where the friendship is vital as well the crush with reality that a lot of young people has to face every morning, at the moment they wake up after a long party night and its consequences.

Jordi Sierra i Fabra doesn't write a moralistic story, he is not that kind of writer. He only explains stories, but what stories! It's impossible not to think about them after you finish their reading. They leave a deep mark and in some cases forever.

STRAWBERRY FIELDS ANIKA ENTRE LIBROS, 1997

"Strawberry Fields" is the product of several genres: dramatic, instructive/informative and thriller. Drama works fine, without stridency and easy moral. It comes laudable the sensitivity -not sentimentality- he uses to explains the self-improvement story of Loreto the bulimic girl that sees in the tragic happening of her friend Luci a connection with her own problem. The chapters where the thoughts of the girl in a coma are narrated deserve a especial mention because they are absolutely wonderful. She is an experienced chess player and sets out her fight between life and death like the most important game of her life. To ends up point out that all the sadness or guilt feelings that some characters of the novel reflect are described with credibility. The instructive and informative side of the book seems well done. environments, situations, fashion, rites are well described. This way teenager readers can feel identified or recognise easily a world that is familiar to them, aspect that without any doubt increases their interest for the story. By other hand, the intentions of the author are clear from the beginning: inform in a pleasant way about the dangers in designed drug's consumption to their possible readers. The article that is finally written by the journalist is very interesting and clarifying in this aspect. Thriller side is the search of Eloy and Espinos is maybe the written part with the view to the audience is directed. However, it doesn't look unbelievable or imaginative and you follow it with interest. A well-documented novel, entertaining , without uselessn moral and moving.

COLLAGE

(INTERVIEWS, CONFERENCES, FEATURE PRESS COMMENTS, ETC)

JORDI SIERRA I FABRA
Spain ★ Author

...I am unconventional, a sniper, not easily classifiable, difficult to put a label to and an individualist, and that is the way I like it ... I hate being categorized. That's why I always take an unmarked position and say I am nothing but a storyteller. *Jordi Sierra i Fabra*

Jordi Sierra i Fabra: Spain Author

...I am unconventional, a sniper, not easily classifiable, difficult to put a label to and an individualist, and that is the way I like it ... I hate being categorized. That's why I always take an unmarked position and say I am nothing but a storyteller. *Jordi Sierra i Fabra*

Prolific author Jordi Sierra i Fabra was born in Barcelona, Spain in 1947. With over 200 titles published and seven million books sold, many of which are translated and published internationally, he is one of the most widely-read writers in Spain. His popularity is demonstrated by his inclusion on the Ministry of Education's list as one of the 10 most read authors by students between 12 and 16 years of age. However, he is not just popular among young adults. His work has an appeal that spans the ages from children and young adults to adults.

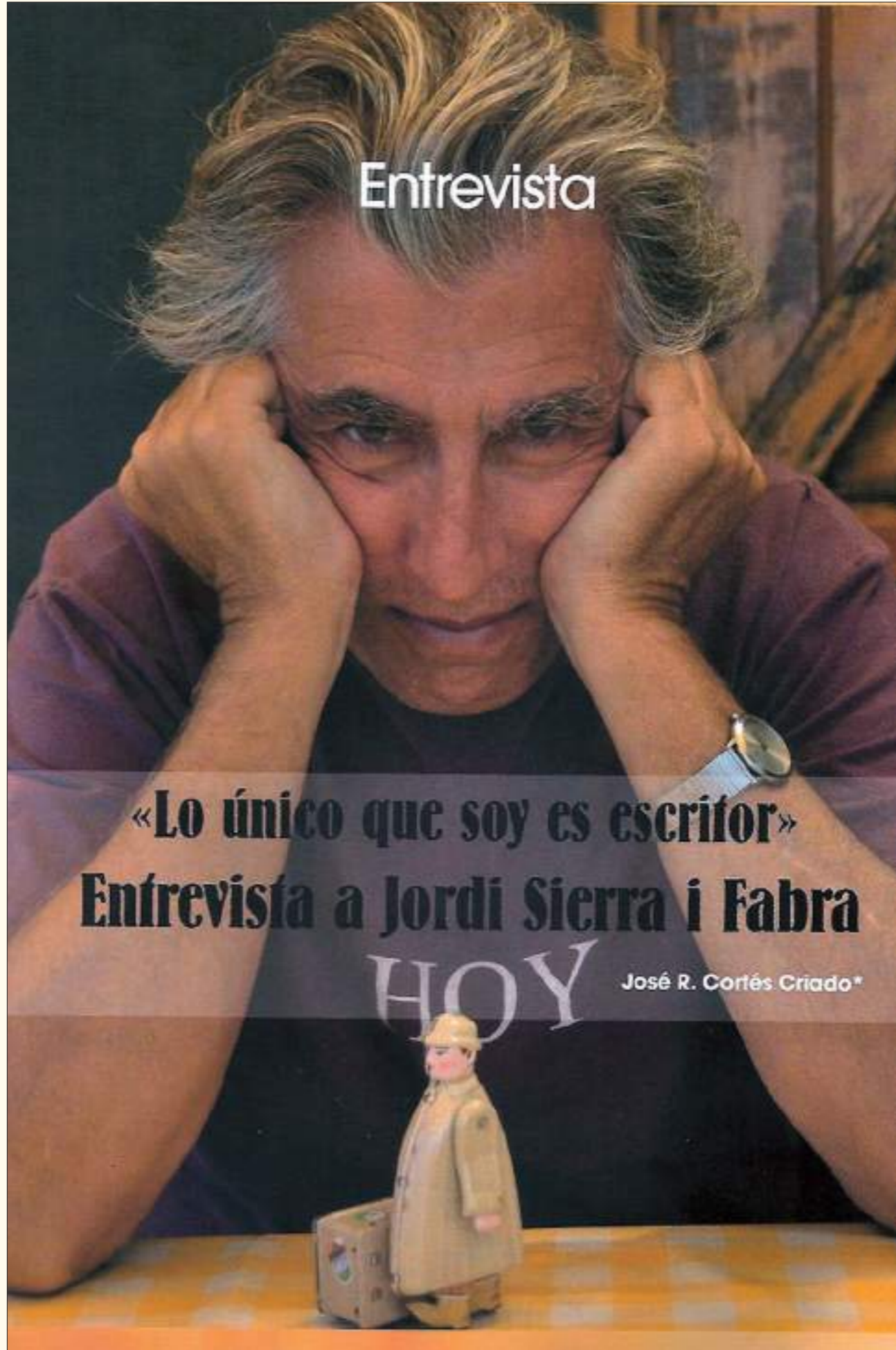
Additionally, he demonstrates amazing versatility in his ability to write across genres. He published his first book when he was 25 and has tried his hand at science fiction, mystery novels, intrigue, humor, fantasy, poetry, and biographies, as well as realistic literature. His realistic fiction deals with relevant and sometimes uncomfortable topics. His goal is to hold up a mirror to his readers in which they can see their own reflection. Victoria Fernández, Director of CLIJ magazine, characterizes his style as "clean, direct, and frank." She attributes his appeal to his skill in creating books that are "easy to read and emanate a special sincerity that captivates the adolescent reader."

Jordi Sierra i Fabra has been the recipient of numerous literary awards. Some of these awards include the Premio Protagonista Jove (Young Protagonist Prize) for the best book of the year (2005) in Catalonia for A l'altra banda del mirall (On the Other Side of the Mirror), and for the best book of the year in Catalanian (2008) for Kafka i la la niña que se'n va anar de viatge. In 2007 he won the most prestigious award in Spain, The National Award to Children and Youngster's Literature, for Kafka y la muñeca viajera (Kafka and the Travelling Doll).

Jordi Sierra i Fabra
Author-Spain

...I am unconventional, a sniper, not easily classifiable, difficult to put a label to and an individualist, and that is the way I like it ... I hate being categorized. That's why I always take an unmarked position and say I am nothing but a storyteller. *Jordi Sierra i Fabra*

Two pages from Johns Hopkins University Bookbird magazine



Entrevista

«Lo único que soy es escritor»

Entrevista a Jordi Sierra i Fabra

HOY

José R. Cortés Criado*

Entrevista

Jordi Sierra i Fabra es un escritor versátil que con sus 433 libros escritos de la actualidad publicados, continúa escribiendo con la pasión de un principiante, porque escribe y sus libros son vendidos.

Acaba de cumplir cincuenta años como escritor: ha publicado sus memorias *Los 400 libros - Memorias literarias de Jordi Sierra i Fabra*, SM; y sigue escribiendo a *A lo largo de esta entrevista se le preguntará sobre sus proyectos, sobre el placer de escribir y de arreglar y gastar por los procesos donde sus ficciones se transforman en el placer de la lectura y el de la escritura y por eso en el poder de la a las personas.*

E. Aunque los países dice que esto es un libro en un solo día, ¿cómo es saber qué hay ahí para ti?

R. Se sabe que cuando publicas, das un paso más allá de ti mismo. Es decir, se sabe que cuando publicas, das un paso más allá de ti mismo. Es decir, se sabe que cuando publicas, das un paso más allá de ti mismo. Es decir, se sabe que cuando publicas, das un paso más allá de ti mismo.

E. ¿Qué quieres del Jordi futuro?

R. Todo lo que sea posible. Todo lo que sea posible. Todo lo que sea posible. Todo lo que sea posible. Todo lo que sea posible. Todo lo que sea posible.

E. ¿Qué hay de nuevo en la literatura de cooperación con los libros?

R. Es un tema que todavía no está muy claro. Es un tema que todavía no está muy claro. Es un tema que todavía no está muy claro. Es un tema que todavía no está muy claro. Es un tema que todavía no está muy claro. Es un tema que todavía no está muy claro.

Entrevista

Entrevista a Jordi Sierra i Fabra sobre sus libros y proyectos.

15 CLIJ251

16 CLIJ251

17 CLIJ251

E. Cuando con los proyectos de 2006, ya cuando la revista de literatura de la Fundación para la cultura catalana y el sector de la cultura y el libro catalán, la revista que es el libro catalán, con algunos libros, que publicó en 2006. Para en 2004 no tenía que estar tan tarde. En Mallorca, Aragón, etc., y en Barcelona está todo.

R. Ha pasado mucho tiempo y ahora tengo un tiempo más libre para escribir, pero cuando se publica un libro, se sabe que se va a publicar, pero cuando se publica un libro, se sabe que se va a publicar, pero cuando se publica un libro, se sabe que se va a publicar. Pero cuando se publica un libro, se sabe que se va a publicar.

avil de sus fundación, excepto basan-
vando a los jóvenes a escribir?



que no había nada ni nada que, le
apoyara, y en el momento de
de las cosas buenas y se hacen
bien. Yo tuve particularmente
gracias a la dirección de un
periodo de muy rápido? Nunca
mucho para que un premio
para jóvenes, y para dar
idea, programas literarios,
en, siempre me ha gustado el
El libro problema más el día
que da poder poder más, no
de un momento de autor. Y
rico. Simplemente apuro la q
do. Los autores hacen de cre
momentos como escritores a los

de ley de vida. Sería extraño meterse
dentado todo lo que sabes, de fun-
ción española. Después de ocho años
como que los dos fundamos her-
dado más de lo que esperaba escribi-
mos. Y seguimos siendo modestos.
La intención sigue siendo firmar
libros, mantener, pero también
necesario el poder por lo libros.
Por que los cuatro libros que en 2010
nos dieron el Premio IBBY-Saahí de
promoción de la lectura, el más
importante del mundo en la materia,
compilados con proyectos de funda-
ción. España, España, Canadá, Méxi-
co... También es importante que 30
escritores e ilustradores españoles
hayan ido a trabajar a Madrid y
todos hayan vuelto emocionados de la
ciudad y de su gente. A algunos les

agradó en lo
escribir. Le
fundadores. A
sona. En Esp
A) se, pero
Hace dos añ
gustaba me
día una sola
traja y gene
libro de El
mos del pe
que me des-
por un local
Barcelona. I
poco me
también han
Soy un libro
espacio me
para charlar
una exper



lo cambió la vida. Aléjelo Gionco
Cecchi escribió 'Caso de Medalla
gracias a un premio estado y con
mucho y



Escuela de trabajo en la Fundación de Medalla (Colombia).

de. Decidido en la Universidad.
Nada es central.
EY me el E.º autor más leído en
escritores de España.
E. Eso de un cuarentañero de los
que le cantamos a ya no los
suelen. El día que le dije: «Sabes que
eres el autor español más leído
obra publicada? Le echas a escribir,
porque desde ese momento te van a
colgar en el muro. Sección la re-
vista, hace diez años, con la de los
escritores más leídos. Los primeros eran
Becquer, Lorca, Galdós, Buasa...
puedo ser así? Vimos un libro
Dulce, María Molero y yo. Ga-
cía Molero era el primero, yo el
segundo y Carlos Ruiz Cede el tercero.
Fue un honor, pero eso se da 2000.
Han pasado diez años y allí donde
yo me acuerda lo mismo. Hoy puedo
ser el 27, o el quinto, pero como yo no
ha hecho otra novela, soy y voy
para la eternidad del tiempo. Nunca
leido un momento.

E. Viviendo al presente. ¿Qué
sientes al saber que se han vendido
más de diez millones de libros
escritos por ti?

20 CLJ251



¿Cuánto te gusta pensar en las cosas
que has escrito? ¿Te gusta pensar en
las cosas que has escrito? ¿Te gusta
pensar en las cosas que has escrito?

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pensar en las cosas que has escrito?

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EL RINCÓN



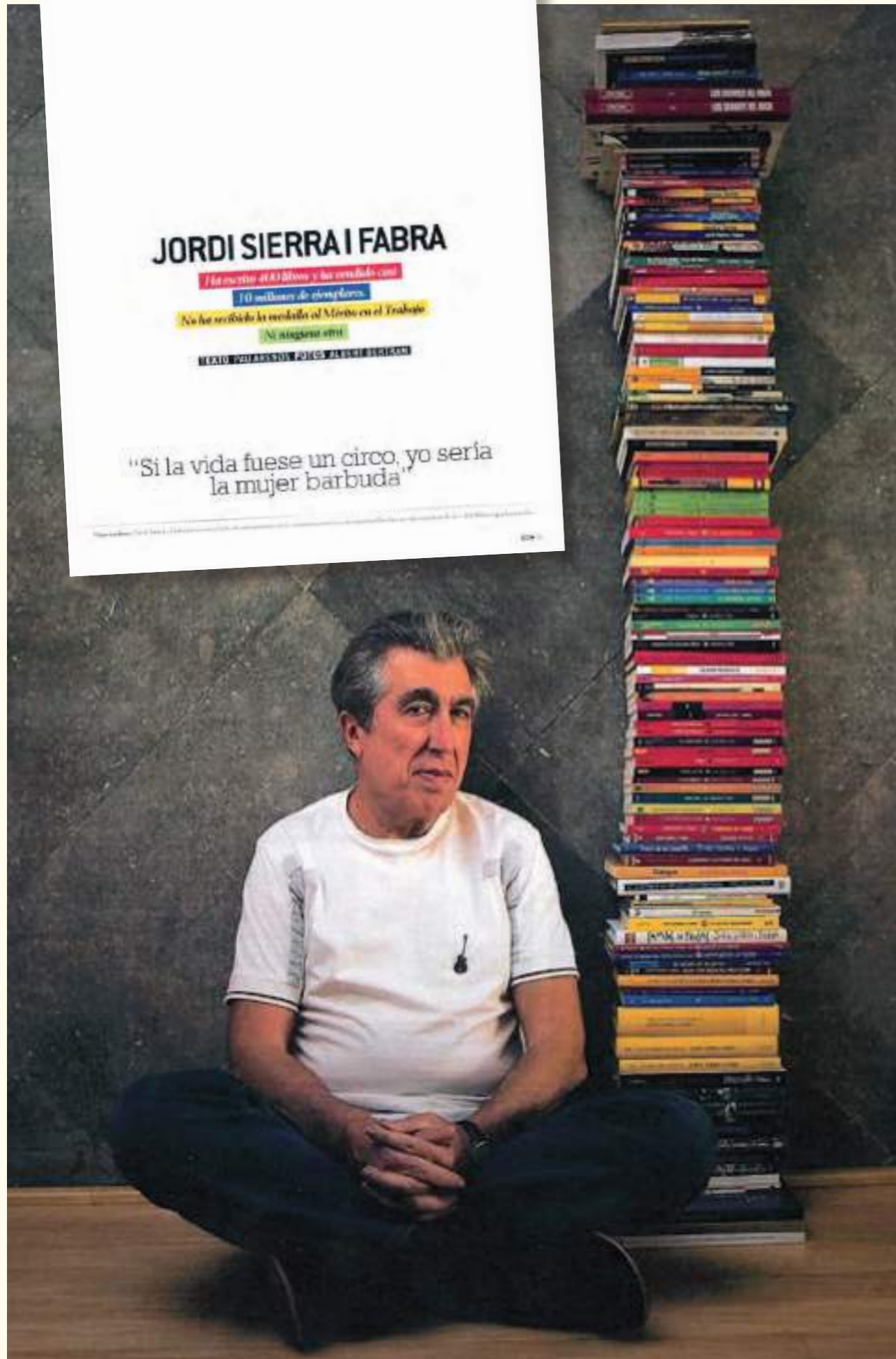
«Me gusta pensar el libro fuera. Cuando viójo el guión, que es el caldo magi del libro, y después lo escribo en el estudio», cuenta Jordi Sierra i Fabra. Marcel·l Sáenz

El fan de la escritura

Jordi Sierra i Fabra, con casi cuatrocientos libros a sus espaldas, prepara ya sus memorias literarias

El PASILLO POR el que se accede al estudio de Jordi Sierra i Fabra, en un espacioso piso de la zona alta de Barcelona, está forrado de armarios amarillos. Los tres con puertas de cristal atesoran un ejemplar de todas las ediciones que se han hecho de sus libros. El que se pondrá a escribir en breve será el número 400, y de algunos hay 62 ediciones. Ya no le caben, claro. En los empujados guarda, perfectamente ordenada, la mitad de su impresionante colección de vinilos. El resto, unos 15.000 discos, está en las estanterías del despacho. Hace ya treinta años que no se dedica al periodismo musical, pero su estudio de Barcelona —tiene otro en el pueblo de Vallirana en el que pasa los veranos escribiendo sin parar— está alborado de recuerdos, libros y fotografías de aquella época en la que aparece entrevistando a Dennis Roussos, Leonard Cohen, Frank Zappa, Serrat... No es nostalgia, dice, ha sido y es un gran fan de la música que se pone, variando el estilo en función del libro que tiene entre manos, en el tocadosos que tiene flanqueando el escritorio, pero sobre todo es y ha sido un gran fan de la escritura. Lo demuestra sacando tres libritos hechos a mano que escribió a los 10 años. "Lo curioso es que tienen el mismo estilo que ahora: frases cortas, diálogos rápidos", explica. "Hay

dos tipos de escritores, los que escriben historias y los que las explican. Yo soy de los últimos, me encanta explicarlas. Soy un cuentacuentos". En el estudio, con mullida moqueta y un escritorio antiguo y compacto, abundan las referencias a los Beatles —"con ellos descubrí la música"— entre decenas de gadgets y recuerdos de todo tipo. Pero sabe dónde está cada cosa. Este barcelonés de 63 años que ayer recibió el premio IBBY-ASAHI de promoción a la lectura por la fundación que tiene en Medellín es ordenado hasta el delirio. Tiene anotado el día y el lugar en el que tuvo una idea, las fechas en las que elaboró el guión, los días que tardó en escribirlo. "Me gusta pensar el libro fuera, en alguna isla, Cuando viójo el guión, que es el caldo magi del libro, y después lo escribo en el estudio". Y enseña, perfectamente clasificado, el guión y las anotaciones de la segunda entrega de las aventuras de la joven detective Berta Mir, que ya ha acabado, aunque la primera (*El caso del falso accidente*) se publica este mes en Siruela. En los próximos meses publicará otros libros y ya tiene previsto que en 2011, el año en que superará los diez millones de ejemplares vendidos, escribirá sus memorias literarias. No le faltará material. **Catalina Serra**



JORDI SIERRA I FABRA

El escritor de 40 libros y su resultado con 10 millones de euros por No ha sido la medalla de Miró en el Trabajo. Ni siquiera una Medalla de Andalucía. Pero sí un premio

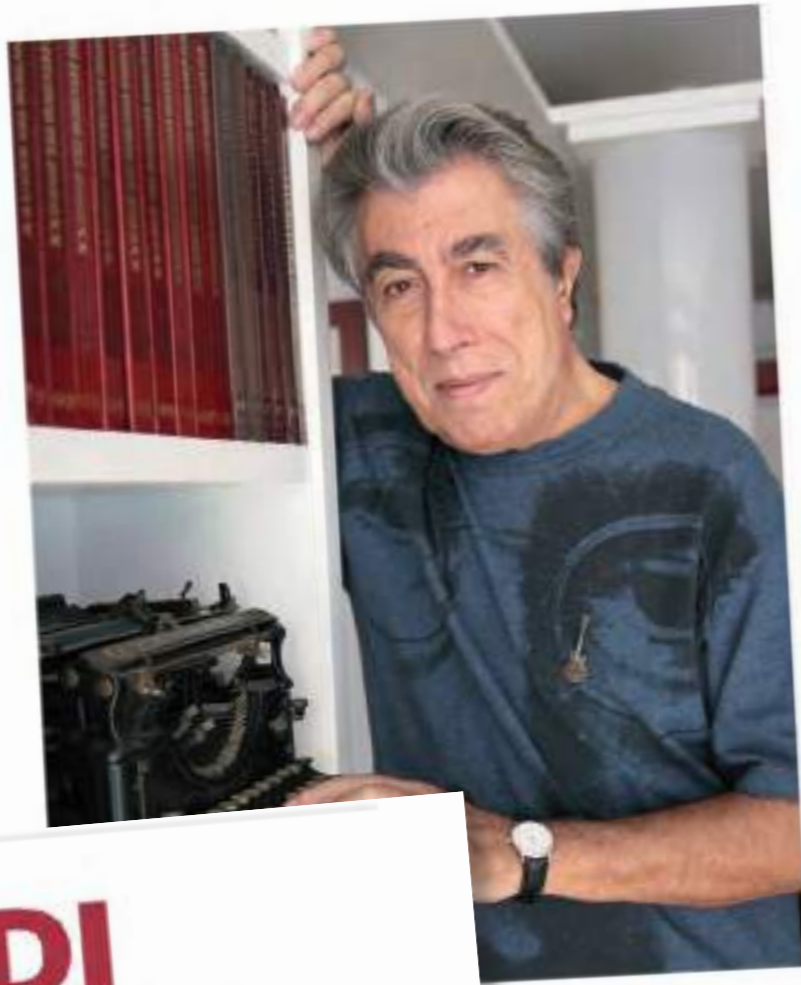
"Si la vida fuese un circo, yo sería la mujer barbuda"



"Escribo desde los 8 años. Mi padre me dijo: 'No escribas porque te me daré hambre'. Y me lo prohibió. En la vida todo eran ceros por tener fama"

"En España, el respeto dista mucho de existir. El desprecio, el no conocer y decir: 'Imposible, este tendrá 400 tíos trabajando para él'. ¡Pero qué dices!"

"A veces llega alguien y me cuenta: 'Me han dado la medalla de no se qué porque llevo 25 años escribiendo'. Yo llevo 40 años y no me han dado ninguna"



JORDI SIERRA I FABRA

La fuerza de la convicción

Es el autor español vivo que ha publicado más libros y no para. Ha ganado recientemente el X Premio de Novela Ciudad de Tortosa con "Sombras en el tiempo" (Faz & Jans), un homenaje a la inmigración italiana en Barcelona durante los tiempos de la posguerra.

Duda más por lo que ha publicado más libros y no para. Ha ganado recientemente el X Premio de Novela Ciudad de Tortosa con "Sombras en el tiempo" (Faz & Jans), un homenaje a la inmigración italiana en Barcelona durante los tiempos de la posguerra.

... de la posguerra de la ciudad de Tortosa, un homenaje a la inmigración italiana en Barcelona durante los tiempos de la posguerra.

"Sombras en el tiempo" es uno de los libros más personales que ha escrito.

... de la posguerra de la ciudad de Tortosa, un homenaje a la inmigración italiana en Barcelona durante los tiempos de la posguerra.



Entrevista a: Jordi Sierra i Fabra

Silvia Castrilló

Me siento vivo con mis libros y con mi gente
Entrevista realizada por la Directora Ejecutiva de Fundació Lectura durante la XVII Fena del Libro Infantil y Juvenil, Ciudad de México.

La música, el cine y otros antecedentes de la palabra

La gente me dice que hoy en día no hay poesía y yo me rebelo porque ¿qué hacen Bruce Springsteen, Bob Dylan, Leonard Cohen? Hacen poesía y la cantan. Son los poetas de ahora, la hacen con una guitarra. Ahora que a lo mejor en tu país y en el mío, como cantan en inglés, la gente sólo se queda con la música. Entonces, ¡hombre! tradúcelo o cómprate un libro que diga "Temas de Bruce Springsteen traducidos" y verás qué poesías hay ahí. Claro, no todos son poetas. Hay porqueteras auténticas pero los buenos cantantes que dicen algo son poetas que cantan, son los poetas de ahora.

... me gusta mucho la música. La música me interesa y así como con las matemáticas era más duro que un zapato...

... dame cuenta. Mis amigos se corpeñan porque están hablando de una cosa...

Empecé a escribir a los 8 años. A los 12 hice mi primer libro cuando hice un libro de cuentos.

... empecé a escribir a los 8 años. A los 12 hice mi primer libro cuando hice un libro de cuentos.



... empecé a escribir a los 8 años. A los 12 hice mi primer libro cuando hice un libro de cuentos.



Que yo admire a John Lennon, no significa que hubiera querido ser él. En mí no a gusto en mi piel y en mi cuerpo.



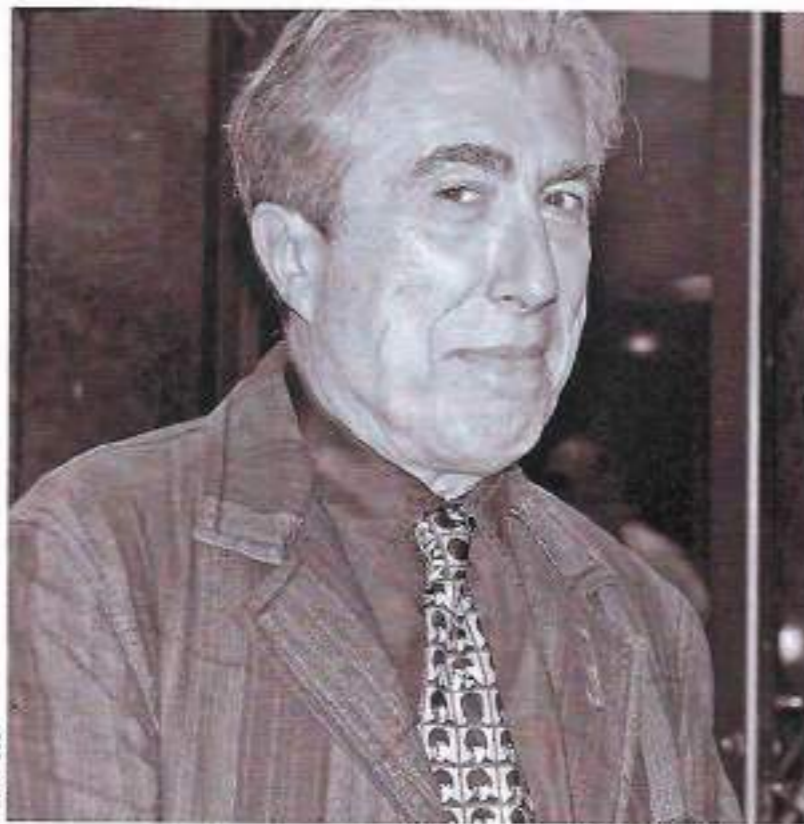
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El compromiso social en la obra de Sierra i Fabra

José R. Cortés Criado*



Jordi Sierra i Fabra refleja en sus obras, ya sean infantiles, juveniles o para adultos, un serio compromiso con los problemas sociales actuales. El autor del artículo hizo de este aspecto en la obra del último Premio Nacional de LIJ, el tema de su tesis doctoral, y nos ofrece, de manera resumida, una relación de los valores morales, éticos que el escritor defiende en sus novelas. En total, el estudio abarca 108 títulos.



En una sociedad tan cambiante y tan compleja como la nuestra, el compromiso social es una necesidad imperiosa. El escritor debe ser consciente de su responsabilidad y actuar en consecuencia. En la obra de Jordi Sierra i Fabra, este compromiso se manifiesta de una manera clara y contundente. Sus novelas abordan temas como la inmigración, la pobreza, la violencia y la desigualdad social, siempre desde una perspectiva crítica y humanista.

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Jordi Sierra i Fabra, la pasión por la escritura

por Anabel Sáiz Ripoll*



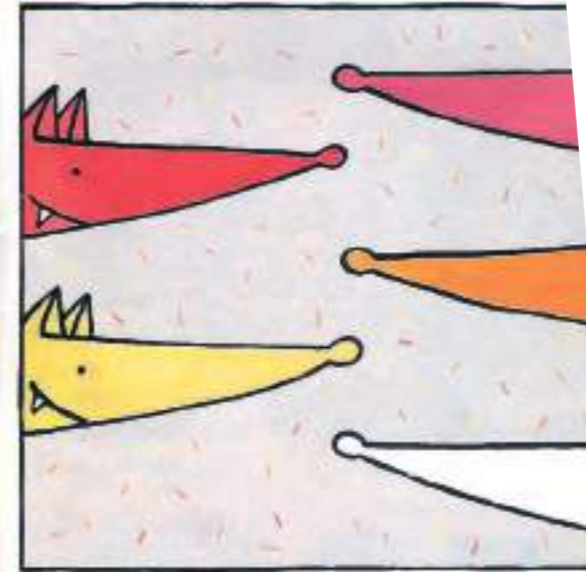
Puede vanagloriarse de ser el autor español con obra más abundante, con más de 200 títulos, la mayoría novelas y relatos para el público infantil y juvenil, escritos a lo largo de más de 25 años de profesión. En el ámbito de la LIJ ha ganado casi todos los premios y algunos en más de una ocasión.

Ha escrito sobre refugiados, niños esclavos, la extinción de las tribus indígenas, animales en peligro de extinción, transplantes de órganos, la violencia, las drogas, la intolerancia, el racismo, la emigración, el poder de las nuevas tecnologías, los desaparecidos de las dictaduras..., porque ha adquirido el compromiso de denunciar aquello que ve y de luchar por aquello en lo que cree. Ha pasado de ser un rockero que hacía novelas a un autor aficionado a la música. Efectivamente, hablamos de Jordi Sierra i Fabra, todo un fenómeno literario al que dedicamos este primer estudio, esta aproximación a las claves de su literatura.

CLIJ

AÑO 12
NÚMERO 114
MARZO 2008
REVISTA

Cuadernos de Literatura Infantil y Juvenil



Jordi Sierra i Fabra

El valor de los cuentos: Ana M^a Matut
La LIJ y el Romanticismo alemán



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Dice bella al mundo: y cuando se despierta...
papas, lo represento al lado de sus tres...

Siempre había, desde el inicio, embudo...
para hacer, en otro tipo de proceso...

ALGUNOS PERSONAJES

A Sierra i Fabra le gustan los animales...
de forma infantil y sencilla, pero el libro...

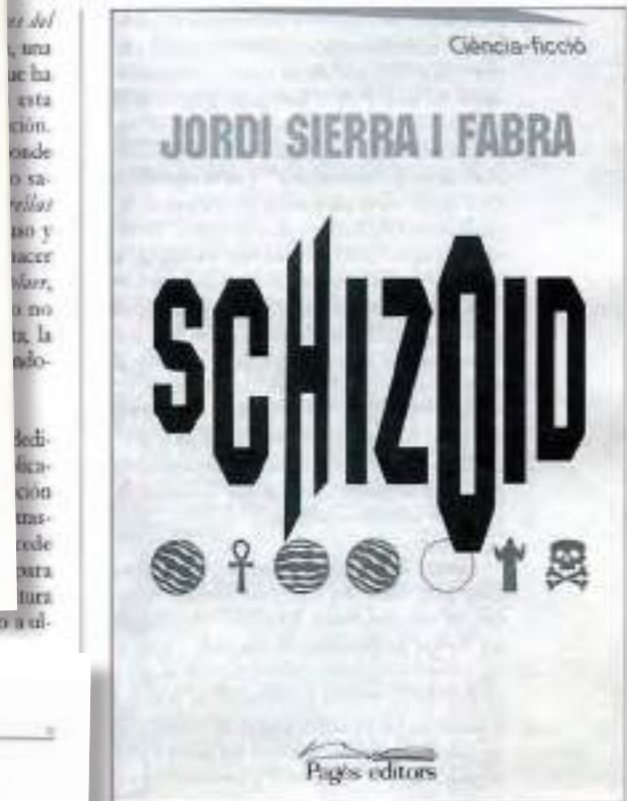
La edición, como resultado de un estudio...
de un año entero, al permitir el desarrollo...

alguna, cuando, simplemente...
de un personaje humano, en el que se...

Para personajes extraordinarios, maravillosos...
que crean, Jordi Sierra i Fabra aglutina...

Entre ellos se encuentran el personaje...
de la historia, pero el protagonista...

En estos personajes, Jordi Sierra i Fabra...
como es el conflicto entre el progreso...



Portada de Schizoid, publicada por Pagès editors.

res y escritoras románticos puesto que ellos...
mismos se ven como una especie de ángeles...

Pues bien, Jordi Sierra i Fabra obra estos...
aspectos de la realidad (que es del dominio...

Colomb, el primer colombiano de 17 años...
que recorrió la Tierra desde el momento...

El cuento del personaje Colombio el protagonista...
Sierra i Fabra también quiere ser...

que también se ocupa de la vida de los...
de la Tierra, pero el protagonista...

El libro termina en un tono feliz: en un...
momento, cuando en La Tierra de la...

LA CRÍTICA HA DICHO

Sierra i Fabra, para inspirar alguna...
sensación de la vida, se inspira en...

"Sierra i Fabra es un hombre que...
tiene un espíritu de un niño, pero...

"En un libro como Schizoid, el mundo...



Portada de Solitudes de Tierra, publicada por Pagès editors.

del "El Gallo" (Bernabé Meléndez, El...

"Hay de lo más bonito por ejemplo el...

"El protagonista del libro como el...

"En el libro Schizoid, como la...

"Me gusta mucho del proceso de...

"La vida de Sierra i Fabra es un...

"La vida de Sierra i Fabra, por...

"El mundo de Sierra i Fabra, por...

"El mundo de Sierra i Fabra, por...

"El mundo de Sierra i Fabra, por...

"El mundo de Sierra i Fabra, por...

A medida que voy leyendo...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

LOS PRINCIPIOS DEL ESCRITOR

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

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El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

El mundo de Sierra i Fabra...

de las Tierras"
de Sierra i Fabra

Me voy a atrever a hacer una suposición, una pregunta que...
me surgió al leer esta obra ¿No será Bolhissay el reflejo del mismo...

Esta segunda novela de la trilogía plantea el tema de la...
posibilidad de que las máquinas, creación del hombre, acaben siendo...

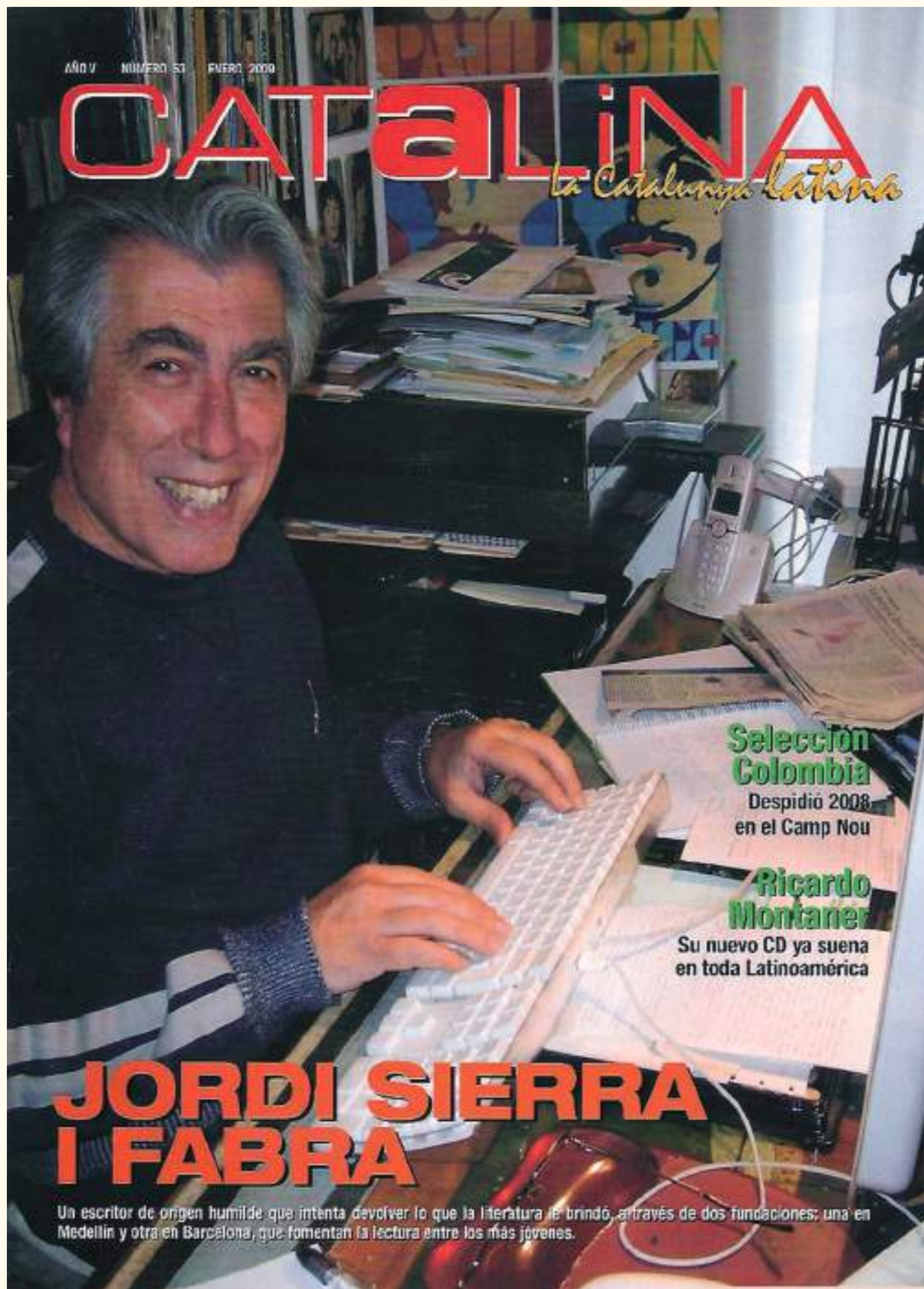
Y por último tenemos la tercera parte de la trilogía en la que...
se plantea el tema de la relatividad del tiempo. Todo surge después...

La situación se agrava cuando las máquinas se plantean la...
posibilidad, pues muchas realidades, de que su planeta Tierra2...

En Sierra i Fabra, como en Bolhissay, problema de ciencia y literatura, escritura y...



Portada de las tres novelas que componen la Trilogía.



...idad tienen que ver con estos libros, ya que cuando crece el capítulo con la música, me dedicó a recorrer los países que hasta ese momento no había visitado porque mi actividad me llevaba mucho a Nueva York o Los Ángeles, y descubrí un mundo maravilloso, con muchas inquietudes y ganas de hacer cosas.

«Cómo se a Latinoamérica un escritor comprometido socialmente. Después de haberlo conocido tanto»

«La veo como a la España de hace veinte años, pero no porque estos años, hoy en día sea a su colegio de aquí y los jóvenes parecen de todo porque son un país de nuevos ricos en donde ya nada sucede. En cambio, en cualquier lugar de Latinoamérica los escritores se llenan con mucha facilidad y al momento de las presentaciones muchos se levantan, estirando el cuello, queriendo que sea hoy mucho interés por la cultura.

Sempre editamos en cada país de Latinoamérica que me publican libros que solo se consiguen allá. Lo gracioso a veces que la gente me diga «Jordi, tiene que hacer un libro con un libro bajo el nombre porque aquí no lo consiguen», pero es también una forma de colaborar. Me gusta ser en una cultura muy rica y espero que no se pierda con los años, que progresen la sociedad económica, pero que no pierda el interés en las actividades culturales como pasó aquí».



ESCRIBIR: Un acto de resistencia

Escritor catalán con récords de venta en España y en Latinoamérica, puede decirse de él que ha tenido y tiene una vida apasionante. Este año visitará la Feria del Libro en el mes de abril. Uno de los autores españoles más leídos nos cuenta algunos secretos sobre su escritura.

¿La escritura aparece en tu vida como un acto de resistencia? Nací pobre, hijo único, en la posguerra española, con un padre que jamás me costó lo que hizo en la guerra, por miedo, ni me habló de su pasado (hijo legítimo de una mujer sencilla y un hombre importante) y además fui tratado. Lo tenía todo en contra, pero me gustaba leer, y leerme salvó la vida. Fui un mal estudiante, pero un gran lector, y mi cultura es la del lector que absorbe. Mi padre no me dejaba escribir, me lo prohibía, decía que esa no daba para comer. Pero yo sentía la necesidad de contar



ENTREVISTA



Jordi Sierra i Fabra

¿Qué es lo más difícil de escribir? ¿Cómo llevas el proceso de escribir un libro?

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ENTRE LIBROS

¿Cómo leer en el siglo XXI?

Jordi Sierra i Fabra*

En las siguientes páginas reproducimos la conferencia inaugural del Primer Encuentro Nacional de Animación a la Lectura, realizado en Murcia en marzo de 2003, organizado por el Ministerio de Educación, Cultura y Deportes. Esta conferencia fue pronunciada por Jordi Sierra i Fabra, el más fértil entre los autores españoles actuales y uno de los diez más leídos en los centros de Educación Secundaria de nuestro país. Su obra ha sido premiada en numerosas ocasiones con los galardones más importantes.

Me da bastante miedo que en el futuro...
...de leer en el siglo XXI...
...de leer en el siglo XXI...
...de leer en el siglo XXI...



refiero la espontaneidad, me manejo mejor...
coloquios, nunca doy conferencias, pero es...
me parecía demasiado importante para...
visar y dejarme en el rincón algunas cosas...

"Todos formamos parte de un mismo proyecto, y queremos mejorar, esforzarnos, aprender y compartir"

...de leer en el siglo XXI...
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APACHES
 Biografía de los últimos rebeldes

MARC PASTOR
 Las aventuras africanas de un policía catalán

DÍA MUNDIAL DEL LIBRO:
 Lo que hay que leer

SIERRA i FABRA
 El hombre de los 400 libros... y sumando

CRÓNICA: EN BUDAPEST, TRAS LAS HUELLAS DE ÁNGEL SANZ BRIZ

JORDI SIERRA i FABRA
 Hay un hombre en España que lo hace todo

Acaba de ganar dos premios juveniles más (el de La Caixa y el Ateneu), además de presentar la obra 'Dos días de mujer' (Flora & Uwins). Este mes abre en Barcelona una sede de su fundación para fomentar la escritura entre los más jóvenes, mientras la de Medalla (Cataluña) para el fomento de la lectura está a punto de inaugurar. Sierra i Fabra es un cortado de literatura que no para. **por PÉDRO DOMÍNGUEZ y MARC DOMÍNGUEZ**

Li es el libro de Jordi Sierra i Fabra. Es el libro que dice que la literatura es un arte que vive en el presente. Es el libro que dice que la literatura es un arte que vive en el presente. Es el libro que dice que la literatura es un arte que vive en el presente.

Bertha, la mujer y "El día"
 Jordi Sierra i Fabra es un hombre que vive en el presente. Es el libro que dice que la literatura es un arte que vive en el presente. Es el libro que dice que la literatura es un arte que vive en el presente.

EXTREMISTA (DEBUT EN NOVELA)

"Yo llego a la gante. Cuidado, tengo mi ego, pero no pretendo ir de intelectual."

Este es el libro de Jordi Sierra i Fabra. Es el libro que dice que la literatura es un arte que vive en el presente. Es el libro que dice que la literatura es un arte que vive en el presente. Es el libro que dice que la literatura es un arte que vive en el presente.

El hombre de los 400 libros...

Jordi Sierra i Fabra, escritor

“Los libros juveniles son el 30% de las ventas en España”

Es el autor vivo que más libros ha vendido en nuestro país • Regresa con una novela de misterio: ‘El caso del loro que hablaba demasiado’

Marta Sánchez. Madrid
Jordi Sierra i Fabra asegura que no es un escritor juvenil —“escribo de todo porque es mi vida y me gusta”—, sin embargo, los jóvenes son su público más fiel. No en vano recuerda y se lamenta de que las publicaciones dirigidas para jóvenes y niños suponen el 30% del total de ventas en España aunque, “salvo en Navidad y en contadas ocasiones”, no se les da espacio suficiente en la prensa.

El autor, que califica esta circunstancia de “absurda”, puede además colgarse la medalla de ser el escritor vivo que más libros ha vendido en nuestro país a pesar de que sus inicios fueron inciertos. A pesar de escribir desde los ocho años, él mismo reconoce que “nadie” creyó en su vocación, ni siquiera su propio padre, que incluso le repetía que nunca llegaría a conseguirlo. Sus años en la escuela, marcados por la tartamudez y calificaciones llenas “de ceros”, tampoco le ayudaron. “Lo pasé muy mal”, recuerda.

Ahora publica *El caso del loro que hablaba demasiado*. Es la segunda parte de una colección de cinco novelas de misterio, un género que le permite denunciar cosas y con el que afirma sentirse “muy



Historia de un segundo

Jordi Sierra i Fabra
Ilustraciones de Carles Valázquez
SM, Madrid, 2010
262 páginas, 18,50 euros

A PARTIR DE 12 AÑOS. UN ENCANTADO fetiche, un capiteo cruce de nebulas... y dos adolescentes son presa de la mayor arrebato por el que están dispuestos a morir, en esta trágica y poética historia de amor imperfecto, ganadora del Premio El Barco del Vapor de este año. Amase imposible porque en la época en la que está ambientada la novela finales del ND) una niña rica y un pobre huérfano analfabeto nunca podrían encontrarse. Pero se encuentran, y ya nada podrá separarlos. En el mejor estilo de los hermanos roscóicos, Sierra i Fabra pone en pie un relato lleno de torres, ríos y ritmo, tejedando, en el que la literatura —un libro, concretamente— interpreta un papel fundamental: ella subraya palabras oscuras en las páginas del libro que está leyendo y las va arrancando y haciendo caer sobre el muchacho, que necesitará de la ayuda del maestro del pueblo para descifrar los mensajes y para contestar su amada. Cuando, como era previsible, las separan, ella decide dejarse morir, pero él conseguirá salvarla, enfrentándose a todas las dificultades. Una novela emocionante y muy entretenida, en una estupenda edición que reproduce las páginas del viejo libro con los mensajes ocultos. V.F.



PERIA DEL LIBRO

Entrevista: Ganador de todos los premios infantiles y juveniles

Jordi Sierra i Fabra, confesiones y verdades

El autor asegura que no es un escritor juvenil —“escribo de todo porque es mi vida y me gusta”—, sin embargo, los jóvenes son su público más fiel. No en vano recuerda y se lamenta de que las publicaciones dirigidas para jóvenes y niños suponen el 30% del total de ventas en España aunque, “salvo en Navidad y en contadas ocasiones”, no se les da espacio suficiente en la prensa. El autor, que califica esta circunstancia de “absurda”, puede además colgarse la medalla de ser el escritor vivo que más libros ha vendido en nuestro país a pesar de que sus inicios fueron inciertos. A pesar de escribir desde los ocho años, él mismo reconoce que “nadie” creyó en su vocación, ni siquiera su propio padre, que incluso le repetía que nunca llegaría a conseguirlo. Sus años en la escuela, marcados por la tartamudez y calificaciones llenas “de ceros”, tampoco le ayudaron. “Lo pasé muy mal”, recuerda. Ahora publica *El caso del loro que hablaba demasiado*. Es la segunda parte de una colección de cinco novelas de misterio, un género que le permite denunciar cosas y con el que afirma sentirse “muy



Jordi Sierra i Fabra, escritor

“Quiero que la gente sienta que la literatura, al igual que la vida, es pasión”

El autor catalán garantiza con fuerza la segunda entrega de las aventuras de su último personaje: “Preferido que los títulos de Sierra Fabra se transformen en un tiempo de crisis vivida”, afirma

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«Escribir y llorar después de 400 libros es mágico»

Jordi Sierra i Fabra recibe el X premio Anaya de literatura juvenil por «Parco»

SERGI BORIA BARCELONA

Hace pocos meses, Jordi Sierra i Fabra publicaba las memorias literarias de sus primeros cuatrocientos libros...



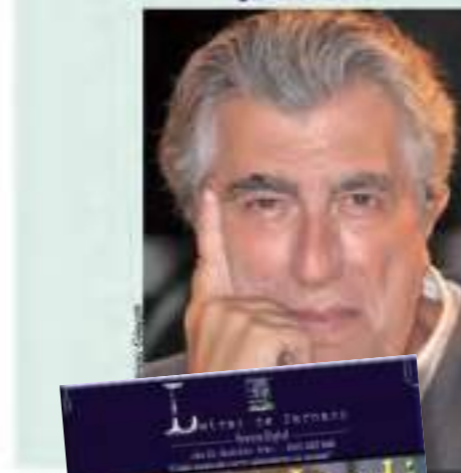
29 de julio de 2007 en mi casa de Vallirana, junto a la piscina, había trabajado en varias obras...

Book cover for 'Estudi no és el mateix que cultura' by Jordi Sierra i Fabra. Includes a photo of the author and a quote: 'Estudi no és el mateix que cultura'.

Jordi Sierra i Fabra

Escritor

Sus ventas de libros se cuentan por millones. Los centros de enseñanza utilizan sus libros como referencia...



¿Qué es el arte de ser escritor? Es una responsabilidad, pero también un compromiso...

«Cada vez que me dicen que en las bibliotecas de toda España soy el más leído, llucino»



¿Qué es el arte de ser escritor? Es una responsabilidad, pero también un compromiso...

AVUI newspaper masthead with date: 10/04/2003, Sección: COMUNICACION, Páginas: 78

'Camps de maduixes', de Jordi Sierra i Fabra, es convertiteix en un telefilm

TVC i TVG emetran el treball de Fausto Produccions

Sònia Pau BARCELONA La novel·la Camps de maduixes, de Jordi Sierra i Fabra, es convertirà en una pel·lícula...

Camps de maduixes es una de les obres més conegudes i més venudes de Jordi Sierra i Fabra...

que li va subministrar la pastilla i un periodista intenta treure'n una bona història per publicar.

'Jugar a matar'

Camps de maduixes serà el segon telefilm de Fausto Produccions. El primer es titula Jugar a matar i Tele-5 té previst estrenar-lo dimarts que ve.



«Sólo aspiro a hacer lo mejor que pueda mi trabajo, que es escribir»



«Cada vez que me dicen que en las bibliotecas de toda España soy el más leído, llucino»

JORDI SIERRA I FABRA | ESCRITOR

"Si la vida fuera un circo, yo sería la mujer barbuda"

Polona Lupta

N... El circo es un mundo. Este circo es un circo de palabras...



Las guerras de Diego

Nacido en Barcelona en 1949, lleva dos libros y una...

Tampoco es el final

Nunca me he sentido final. Trabajo solo en la...

Ha vivido en España y en una...

DE 12 A 14 AÑOS

La isla del poeta

Jordi Sierra i Fabra, Col. Los Tres Oidores, 181 pág., 10,90 €...



Los días 13 años y gozo en poeta, pero vive una existencia...

"AL LECTOR HAY QUE DARLE LO QUE NO ESPERA"



Jordi Sierra i Fabra, poeta y guionista del programa La isla...

El lector quiere que el autor le sorprenda...



Oviedo

"El pin parental es absurdo y rancio, que dejen a los profesores trabajar en paz"



"El pin parental es absurdo y rancio, que dejen a los profesores trabajar en paz"

Tropiástico obra del autor en la edición de LA NUEVA ESPAÑA

Jordi Sierra i Fabra...

El autor catalano è un numero uno della letteratura per ragazzi...

Gua de Servicios

Advertisement for 'Gua de Servicios' with contact info: 900 535 625



Foto: Irene Pujol

Ya ha escrito más de 400 libros y ha vendido diez millones de ejemplares...

EL USB DE JORDI SIERRA I FABRA

- LES NEVELLES DE SIERRA I FABRA... LE BAMBINO ORIGINALE... TENEN HACE COMPAS... LOS SEÑORES...

Small advertisement for 'EL LECTOR' magazine.

Jordi Sierra i Fabra, escritor

Tengo 60 años. Nací y vivo en Barcelona. Siempre quise ser escritor, y soy escritor...

"Descubrí que, cuando escribía, no tartamudeaba"



Siempre y siempre me voy a dormir con un libro...

El autor catalano è un numero uno della letteratura per ragazzi...

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JORDI SIERRA I FABRA ESCRITOR

“La censura pervive en los libros infantiles y juveniles”

“Soy un incordio y no me darán el Cervantes”, dice el escritor español más leído, que publica ‘Las palabras heridas’. “Odio la Wikipedia, no tengo Facebook, ni Twitter, y lamento que seamos más borricos e incultos que nunca”.

NIGUEL LORENCI
Colgosa Madrid

“En los libros infantiles y juveniles hay palabras malditas como gay, lesbiana, aborto y orgasmo. En ese ámbito pervive una terrible censura”. Lo denuncia Jordi Sierra i Fabra (Barcelona, 1947). Con más de 500 títulos publicados y doce millones de libros vendidos, es quizá, el autor español vivo más leído. Tiene un sinnúmero de premios, incluido el Nacional de Literatura Infantil y Juvenil, y el Cervantes Clásico, pero sabe que no le daría el Cervantes grande, el ‘Nobel’ hispano. “No lo harán porque soy un incordio”, dice el autor de *Las palabras heridas*, comovedora novela con la que cambia de registro este también cualificado crítico e historiador de rock. La censura es el tema de “un relato sin edad” que aparece simultáneamente en castellano, catalán, gallego y esport.

que carga también contra los padres. “Dejan que sus hijos vean al cine y vean películas ultraviolentas, que navegen por internet y consuman porno, aunque los padres no lo sepan, pero se rogan las vestiduras si en un libro aparece la palabra gay, lesbiana o droga”, lamenta.

Cita como ejemplo *Campeo de frezas*, su libro más vendido, con 85 ediciones y un cuarto de millón de ejemplares, “pero que fue denunciado en Chile advirtiendo que era una incitación al consumo de drogas, cuando habla de una niña que entra en coma por tomar éxtasis y de un niño pelotero de las drogas”. “Que lo censuren y prohíban es incomprendible”, se queja.

Situación del mundo

“Las palabras golpean más que las balas, y han derribado más gobiernos que las armas”, resume el autor sobre su nueva novela, que quiere “mostrar la magia y el poder de la palabra, de la poesía y del libro”. “Los libros hacen bien a la gente, como me lo hicieron a mí, un crío tartanado, feo, de origen humilde, que se fría acoso y recibía palizas en el colegio, donde era el último mu-



El escritor barcelonés Jordi Sierra i Fabra.



‘LAS PALABRAS HERIDAS’
Autor: Jordi Sierra i Fabra
Editorial: Sinueta
Páginas: 335
Precio: 15 euros (ebook: 8,99 euros)

me salvó la vida me enseñó qué es la independencia del artista, cómo debe hacer lo que quiere y no permitir que nadie lo cambie. No soy un talibán, en 500 libros solo me han demostrado dos veces que no tenía razón, y cambié un capítulo y un final, pero no si un editor no me demuestra mi error, no cambio ni una coma”, dice.

Comentarista e historiador de rock, con una colección de más de 30.000 vinilos, Sierra i Fabra es más que crítico con las redes sociales. “No tengo Facebook, ni Twitter, ni Instagram y odio la Wikipedia”, confiesa. “Lamento que estemos en un momento terrible y seamos más borricos e incultos que nunca”, se queja Sierra i Fabra, al frente de sendas fundaciones para los más jóvenes en Colombia y en España. Un autor y un personaje para quien “los 140 caracteres de Twitter es como hacer el amor en dos minutos, como segundos y cinco décimas”. “Soy un enamorado de los libros, de la palabra y de la página en blanco, que para mí es un amante por desahorro, jamás una terebra”, explica.

Crea que se reconoce más su labor social, a través de las fundaciones, que su probado talento como narrador. “He escrito más de 80 libros para adultos, tengo una serie policiaca y aún me dicen que cuando voy a escribir un libro que no sea para jóvenes”, lamenta. “Si la vida fuera un circo, yo sería la mujer barbuda. Soy un fenómeno extraterrestre y me critican que escriba demasiado. No se lo decían a Simenon, capaz de escribir una novela en dos días, o a Balzac, otro graffimano irredentible”, ironiza.

“No me darán el Cervantes, soy un incordio y pesan sobre mí dos terribles ambientes: ser el escritor vivo que ha publicado más libros y ser uno de los más leídos, superado solo por Bécquer, Larra, Galdós, Delibes, Baroja o García Márquez”, em-

Las promociones de LA NUEVA ESPAÑA

JORDI SIERRA I FABRA | Novela

“Soy un autor realista, escribo sin tapujos ni falsas moralinas”

“Nigo tendré para llevar 50 años gustando a todo tipo de gente, jóvenes y adultos, y escribiendo de todos los géneros”

¿Qué le inspira a escribir sobre la censura?
En esta novela, el autor de *Campeo de frezas* denuncia la censura en el ámbito de la literatura infantil y juvenil. “No lo harán porque soy un incordio”, dice el autor de *Las palabras heridas*, comovedora novela con la que cambia de registro este también cualificado crítico e historiador de rock. La censura es el tema de “un relato sin edad” que aparece simultáneamente en castellano, catalán, gallego y esport.



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“Muchas fortunas de hoy se gestaron en el estraperlo de ayer, una antelala de la compasión actual”

“Siempre he escrito desde la honestidad, la claridad, con un estilo directo, rápido”

¿Hay algo del autor en Sierra i Fabra?
El autor de *Las palabras heridas* denuncia la censura en el ámbito de la literatura infantil y juvenil. “No lo harán porque soy un incordio”, dice el autor de *Las palabras heridas*, comovedora novela con la que cambia de registro este también cualificado crítico e historiador de rock. La censura es el tema de “un relato sin edad” que aparece simultáneamente en castellano, catalán, gallego y esport.

“No hay nada (asociación de alumnos), riales bene un albenia la auto go terrible”, a

“A la gente joven no le gusta los libros que lee porque no reflejan su realidad”

Fragment of a newspaper article featuring a portrait of Jordi Sierra i Fabra and text discussing his work and the issue of censorship in children's literature.

Sierra i Fabra hace una reflexión sobre la censura en ‘Las palabras heridas’

Fragment of a newspaper article with a portrait of the author and text reflecting on the impact of censorship on young readers.

Una casa para el joven escritor

Fragment of a newspaper article with a photo of a library and text about the Fundación Sierra i Fabra and its efforts to support young writers.

