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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:

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 firmy 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

ordi 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 woud never be anything. He celebrated his fourty years writing on 2012 with a book called 'My (first) 400 books – Jordi Sierra i Fabra literary memories' and he is still writting 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 pleassure of reading and writing. He believes in the power of books in changing people.

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

Not only I have been writing for fourty 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, writting, 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 Americ, 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 answerd 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 suprise, 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 sucesses. Failures help you to grow up, to shape yourself. World changes along fourty years, but if you are still faithfull with your thoughts you progress. I write better now than I did when I was fourty and I hope I'll think the same when I am be 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 receiveng 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 aswell to shut up the mouth of more than one assholes 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 apperas, I date the pages. Everybody could create a diary by taking these references that appears in every singleof 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 be: 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 'Lighting 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 autor who cames 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 asist 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 somehing 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 bechind 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 allways have beeng. 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 aswell a letter to my sons and my grandchildren. My letter was book of memories. It is simple, writen naturaly. 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 Medellin and in Barcelona I was alone. Now I have an incredible staff and the people who volunteer, proffesionals, 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 endorsemnet of a Foundation?

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

I pushed it as a 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 writters, to develope 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 righst. I'm not rich. I just support what I can. Adults must transmite our knowledge to young people, is law of life. Iwould 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 comunicate the pleasure of reading. It was wonderful when in 2010 we received the Ibby-Asahi award to promote reading, the most important world award for recognized that. We compited with countries as United States, Japan, Canadá, México... Also is important that 50 spanish writers and ilustrators went to Medellín and everybody cameback in love with the city and with my people. To some of them this travel has changed their lifes. 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 allways given to me in some many aspects.

You will open a base in Barcelona at last

Yes. In Medellin we have two floors and Colombia Bank gave us a local (without asking) to promote a writer and an ilustrator 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 Torrevieja 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 writters? Is there any future?

I believe in that cause. And yes, there is a lot of future. Impatience kills them because they want toe at the world before time. So the essential is to prepare them for this long waiting. Recently, I girl with 15 years old wrote me to tell me that she was goint to give up, discouraged, because three 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 writter. 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 yo 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 retirable 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 complaint. 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 writters 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 writen the first doctoral thesis of my work and it was recognized whit 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 happend 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 Marquez 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 numbre, incredible, although it has taken 40 years. Then, someone tells you J.K. Rowlling 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

ordi 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 awardwinning 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), Ibbv-Asahi for the Promotion of Reading (2010, for the Foundation), Barco de Vapor (2010), Ciudad de Torrevieja (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, disenchanted 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 lving 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 iuvenile 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

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

cause grief and problems and that the less

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 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 savs that's enough. Feelings can never be treated frivolously. That's enough, then, to the business that exploits the unemployed and disenchanted 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 portraved 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 voung 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 fotografíes 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 antiwar 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, flashback, 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 Sat. 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 intrique, 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).

La piel 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 mikow, 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 o 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 iade (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.

SYMBOLOGY

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 guiet, 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 idvllic 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.



Anabel Sáiz Ripoll is PhD in Philology and Professor of Language and Literature

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.

- 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 Mistery 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 Mistery 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 Baroia
- 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 abut 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 decreación literaria" (Workshop on Literary Creation) in the Antioquia University, Medellín, Colombia. Presentation of the Jordi Sierra i Fabra Foundation for Latin America in

the Bogotá Fair.

- Wins the Julio C. Coba 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 Cruïlla.
- Fair of the Book in Saarbrucken, Germany. Lectures and speeches.
- Nominated to the Andersen Award for Spain.
- The official Jordi Sierra i Fabra online forum is launched: www.elforo.de/foroficialisif
- Wins the Fiter i Rossell Prize (Andorra) for Sinaia.

2006

- Wins the Edebe Prize for Young People' 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 hold 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 Ramón 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 hold 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, hold 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 Albena 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 Torrevieja 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 Página 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 Llull Institute for the Bolonia Fair (Catalonian is special presentation).
 Speeches and interwies.
- One of the first six authors enthronered 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 Istambul, 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 deliverys 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 Areguipa, 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.sierraifabra.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

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 would never turn my back on anybody. I have always kept my word.

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 this sense. And, strange as it may seem, after all those years, even nowadays, things have

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"

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 deeplyrooted 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 Ángular 1982 to ...En un lugar llamado Tierra (...In a place Called Earth)
- **1990.** Vaixell de Vapor to Un llibre monstruós (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.) t**o 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).
- 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: Camps de maduixes (Strawberry Fields). 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. Coba Prize (Ecuador) for La biblioteca de los libros vacíos (The Library of the Empty Books). Best selling book of the year, in Cruilla's Alerta Roja collection: Camps de maduixes (Strawberry Fields). Silver Plate by Editorial Cruilla 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).
- 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).
- 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).
- 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!!! (Lambeeeert!!!) Anaya 1988
- Peluconas SM 1988
- La nave fantástica (The fantastic craft) Anaya 1989
- Benezén el pescador (Benezen 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 (Víctor 1) (Last minute news (Victor 1)) – SM 1994 / Columna 1996
- Los mayores están locos, locos (VÍctor 2) (The grown-ups have gone crazy, crazy, crazy (Victor 2)) – SM 1994 / Columna 1998
- El rockero (Víctor 3) (The rock star (Victor 3) SM 1994
- Una boda desmadrada (Víctor 4) (A mad wedding (Victor 4)) – SM 1994
- Las alas del sol (The Wings of the Sun) SM 1994
 / Perifèric 2008
- Hola, ¿puedo ayudar? (Víctor 5) (Hello, can I give you a hand? (Victor 5)) – SM 1994
- Un poco de pasta, basta (VÍctor 6) (A bit of pasta is enough (Victor 6)) – SM 994
- ¡Sálvese quien pueda! (VÍctor 7) (Run for your lives! (Victor 7)) SM 1994
- Un día en casa (VÍctor 8) (A day at home (Victor 8))
 SM 1994
- El guardían de la luna (The Moon guardian) Anaya 1994
- Tres días salvajes (Víctor 9) (Three wild days (Victor 9)) SM 1995
- Jamalají, jamalajá (VÍctor 10) SM 1995
- ¿Vacaciones? ¡No, gracias! (Víctor 11) (Holidays?
 No, thank you! (Victor 11)) SM 1995
- Dando la nota (Víctor 12) (Giving the note (Victor

- 12) SM 1995
- Noche de paz...o casi (Víctor 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 (VÍctor 14) (Chaotic play performance (Victor 14)) SM 1996
- El candidato novato (Víctor 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) Cruilla 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, n°2) (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 Gal·ctica 752, n°4) (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, n°5) (Ghosts in Pluto (Galactic Patrol 752, No. 5) – Bruño 2002
- Peligro en Júpíter (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 extrordinary 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 Sindrome Fundation 2003
- ¿Qué seré cuando sea mayor? (What shall I be when I grow up?) – Edebé / Down Sindrom Fundation 2003
- Mis hermanos y yo (My brothers and me) Edebé / Down Sindrom Fundation 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 whisehs) 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 diamant) Edebé 2006
- El misterio del elefante desaparecido (The mystery of the missing elephant) – Edebé 2006
- El dìa 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 Seben 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 wtiter) Castillo Macmillan (México) 2010
- Diario de un pardillo (Diary of a "pardillo") Destino 2010
 Historia de un segundo (History of a second) SM
- 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
 Los príncipes cautivos The captive princes) L&L 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 jouyney) Panamericana (Colombia) 2014
- Fantasmes (Phantoms) Grup Promotor 2014
- El Club de los Raros (The Club of Rares) SM México v 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
- El orinal de Fayán (The potty of Fayán) Destino
- 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
- 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
- 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
- La gran nube negra (The great black cloud) L&L Colombia 2018

- Colombia 2018
- El aprendiz de Brujo y Los Invisibles al rescate (The sorcerer's apprentice and The Invisibles) - Edebé
- 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)
- ...en un lugar llamado Tierra (In a place called Earth) - SM 1983/Cruİlla 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) -
- 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 centurv) - 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 paraiso (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/Cruİlla 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) Crulla/SM 1996
- Noche de luna en el Estrecho (Moon night at the strait) - Griialbo 1996
- Concert en Sol Major (Concert in sol major) La Galera/Columna 1997
- Campos de fresas (Strawberry fields) SM/Cruilla 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/Cruİlla 1998
- Las chicas de alambre (The wire girls) Alfaguara 1999/Grup Promotor 2005
- Víctor Jara (Reventando los silencios) / Víctor Jara (Busting the silences) – SM/Cruİlla 1999
- L'or dels déus (The gold of the gods) Columna 1999/ Bronce 2000
- Rabia (Rage) SM / CruÏlla 2000
- Dormido sobre los espeios (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
- 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
- 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)
- Soledades de Ana (Ana's Ioneliness) Bromera / Algar / Erein / Galaxia 2005/7
- El loco de la colina (The fool on the hill) Edelvives
- 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
- Kafka y la muñeca viajera (Kafka and the traveler puppet) - Siruela 2006 / Elkar 2008 / Empuries
- Llamando a las puertas del cielo (Knocking on heaven's door) - Edebé 2006
- Gauditronix Edebé 2006

- Bruño 2004

- 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 • 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 Eart's) Siruela
- 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/Cruïlla 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 Iluvia 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 fotogfrafíes 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 no got for you) SM 2018
- 36 preguntas para conocert y 4 minutos para amarte (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 disapperance of Julia)
 Edebé 2020
- Como lágrimas en la lluvia (Like tears in the rain) Siruela / Cruïlla / 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

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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 Litlle 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
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- 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
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- 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
- 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
- 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 Printng 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 techer) — 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

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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 -

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I miti dei rock in live Vol. 2 -

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- 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 riscoprilo assieme il tuo figlio — Planeta 2017

GERMANY

- Der letze miwok-indianer (The Last Miwok Summer)
 Signal 1989
- Ungebeten Gäste (Brain change, short story from Lisensgefhrlich!) - 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 Alexandría 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) Ediçoes 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 Noghts) 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
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- Històrias 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)
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- 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
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- Barcelona Noir (Various authors) Akashic Books 2011
- Wherever my Heart Is EMC Corp. 2013
- Kafka & the Travelling Doll SiF Ed. 2017
- \bullet 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
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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 pardillo (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
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ROMANIA

- Fiicele Furtunilor Vol.1 Enigma mayasa (Daughters of the Storms One - The Mayan Enigma) — Corint / Riva Publishers 2009
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- 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 Bucaresti 2019

JAPAN

- Last minute news (Víctor 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
- 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 Yavincilik 2019

THAILAND

• Kafka and the Travelling Doll - Ed. Butterfly 2015

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SLOVAKIA

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

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

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• 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
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AUSTRALIA

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NEW ZEALAND

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NORWAY

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- The Memories of the Lost Beings Gyldenhal Norsk Forlag 2006

IRÁN

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- Kafka and The Traveling Doll Iranban 2008

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- The Memories of the Lost Beings Egmont S.R. 2006
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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
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ESTONIA

• Wherever my Heart Is - Allecto Lyd. 2013

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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

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 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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- El séptimo pasajero y otros relatos fantásticos (The Seventh Passenger & Other Fantastic Tales) -Libresa 2005
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CUBA

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- 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
- 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

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- La princesa y el rey pez (The Princess and the King Fish) - SM 2015
- Fuera de juego (Out of game) Panamericana 2016
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- 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
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- La memoria de los seres perdidos (Memories of the Lost Beings) – SM 2010
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- Frontera (Frontier) Ediciones SM 2010
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- 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

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- 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
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- Ronaldinho, el corazón de la sonrisa (Ronaldinho, the Heart of the Sunrise) Libresa 2005
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- Querido hijo: estás despedido (Dear son: You Are fired) – Alfaguara 2004
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- hace four parents) Loqueleo 2017
- Querido hijo: te vas con los abuelos (Dear son: you go with our grandparents) - Loqueleo 2019

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- 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
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- El gran sueño (The great dream) Loqueleo 2018
- Querido hijo: te vas con los abuelos (Dear son: you go with our grandparents) - Loqueleo 2019

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- Noche de viernes (Friday Night) Alfaguara 2004
- El cazador (The Hunter) Marenostrum 2010
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- O gardián da Lúa (El Moon's Guardian) Anaya 1994
- Aydin (Aydin) Edebé 1995
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- 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
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- Kafka e a boneca viaxeira (Kafka and the Travelling Doll) - Galaxia 2009
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- As palabras feridas (The injured words) Galaxia 2017
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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

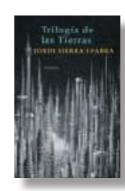
want to buy it and release it, Turkey claims it belongs to them and Ukraine enforces its right of property. Aydin (which means "clarity" in Turkish) is taken back to Odessa, and then a year later escapes and returns to Gerze with the fishermen. This is a story for children.



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

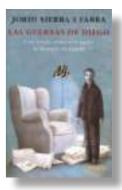
in the late nineteenth century. One Sunday he falls for a girl her age who goes to church with her parents, and she falls for him. One look. Not a word. She tears off a page of the book she is reading and drops it. On the page are underlined syllables. A message. Thanks to the village teacher, Eliseo 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.

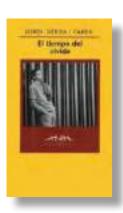


Las guerras de Diego -Una novela sobre seis siglos de historia en España (The Wars of Diego - A Novel about Six Centuries

Diego is a boy whose life changes the day his father, a military man, goes with

of Spanish History)

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 tonque. 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.



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 Bolivar 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 founds 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 vírgen -Cuentos perversos (Sensitive material - Cruel Tales) 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

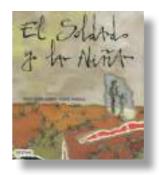
people pass by for two days, but no one believes him. Only a dog becomes his friend. Finally, a homeless man will provide him with the key to understand everything: the hole is his own depression, caused by his parents' divorce. If he is not able to overcome it, Marc can end up like the homeless.



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

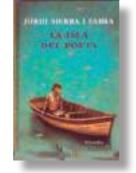
the same time a number of strange things start happening to the great-grandson of the man whose body has disappeared.



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.

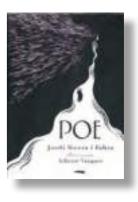
The soldier does not believe her and she says: "Oh, soldier, you have been tricked about this too". Hand in hand with the girl, the soldier goes on a strange journey to corroborate the lies of war. He meets another teenage soldier who has been shot and is going to die, the generals who slaughter them 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 unrefrained 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.



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 fins 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 fotografíes 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 Stavs 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".



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 vour 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, 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 dimissed)

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

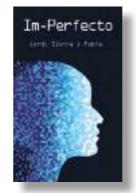
family relationships and that continued with "Dear son: we are on strike", "Dear son: you have four parents" and "Dear son: you are going with your grandparents".



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 v por qué los escribí (My (first) 400 books. When, where, how and why did I write therm

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

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 Martinez 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 Maria 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)

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

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 Echevarrìa, 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 Jordá, 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 Punti, 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. Ma 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 nº4, 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 od felivery 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 n°251, 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 hi 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 youngers through his Foundations in Barcelona (Spain) and Medellín (Colombia) and the JSiF award for writers under 18 years. (CLIJ magazine, n°271, May-June 2016)

Influenced by the magnetism of his stories, in the complicity between the magic and the ilusion 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

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

Argentine Republic, May 2019)

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,

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 Vázguez Montalbán, Francisco González Ledesma, Eduardo Mendoza and Jordi Sierra i

(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 Rodriguez 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,

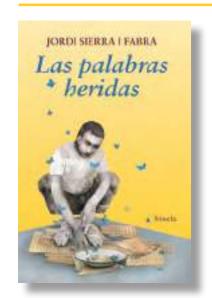
Blog The Dance of Words, May 2020)





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

10 SELECTED BOOKS



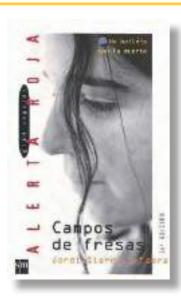
WOUNDED WORDS

(LAS PALABRAS HERIDAS) Siruela 2017 (Spanish) Ara Ilibres 2017 (Catalan) Galaxia 2017 (Galician) Elkar 2017 (Basque)



KAFKA AND THE TRAVELLING DOLL

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



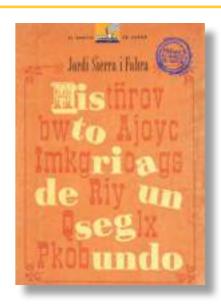
STRAWBERRY FIELDS

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



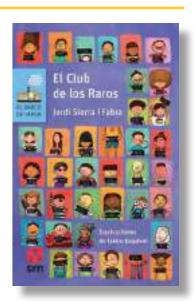
...IN A PLACE CALLED EARTH

(...EN UN LUGAR LLAMADO TIERRA) SM 1983 (Spanish) Cruïlla 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) Ebebé 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 resistence 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 sucessful of its extensive production, in wich the reader attends with a growing scheme and excitament to the moral dilemma that tears up the young and inexperienced protagonist that fights between the duty and cruel repression, between the hate and understanting, to ends 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 wondeful 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 ther alert, the writer watching a prisoner in a penitentiary surrounded by a barbed-wire fence in winter at it's 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 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

BOOKS SELECTED FOR THE JURY TO READ

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

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 atrocius 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 Another of the big passions of the writer is 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 wondeful 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 aTurkish little village where the fishermen adopt her. When the new is brought out to the light three countries will fight for her: Ucraine 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 Ucraine 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.

STRAWBERY 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 teeneager 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 begginning: 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)





Two pages from Johns Hopkins University Bookbird magazine

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 Catalonian (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).



Entrevista

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Entrevista

«Lo único que soy es escritor»

Enfrevisia a Jordi Sierra i Fabra

José R. Cortés Criado*



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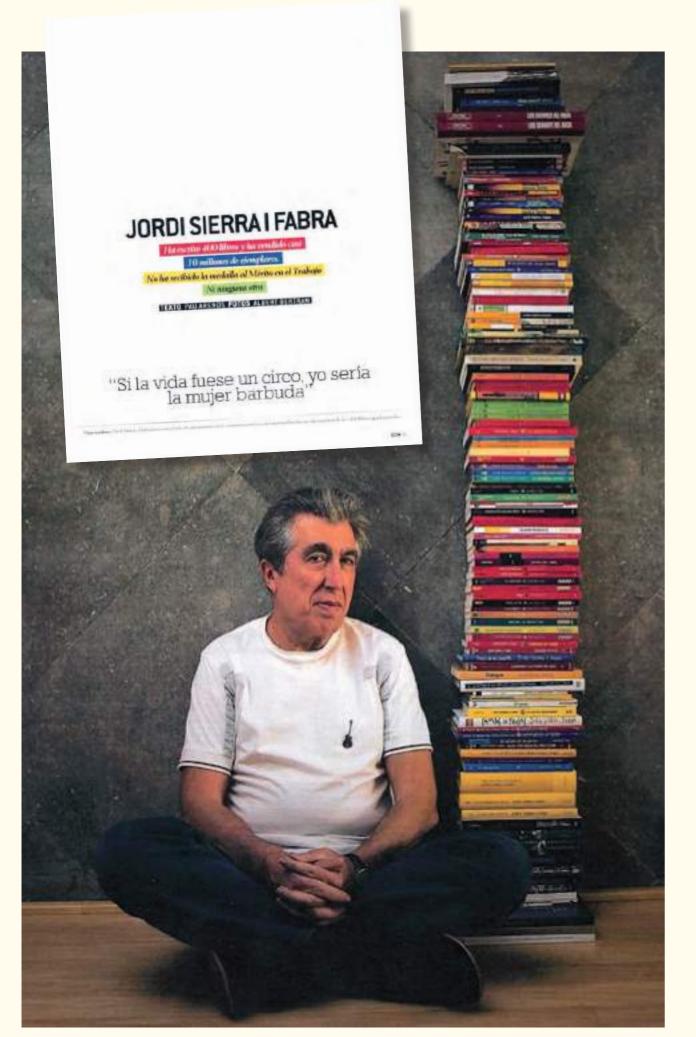


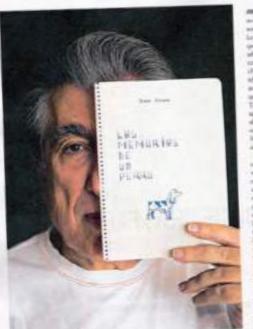
El fan de la escritura

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

EL PASILIO 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 empotrados guarda, perfectamente ordenada, la mitad de su impresionante colección de vinilos. El resto, unos 15.000 discos, está en las estanterias 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 atiborardo de recuerdos, libros y fotografias de aquella ejoca en la que aparece entrevistando a Demis Roussos, Leonard Cohen, Frank Zappa, Serat... 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 tocadosco 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 escribio a los 10 años. Tuo curioso es que tienen el mismo estilo que ahora: frases cortas, diálogos rápidos", explica. "Hay

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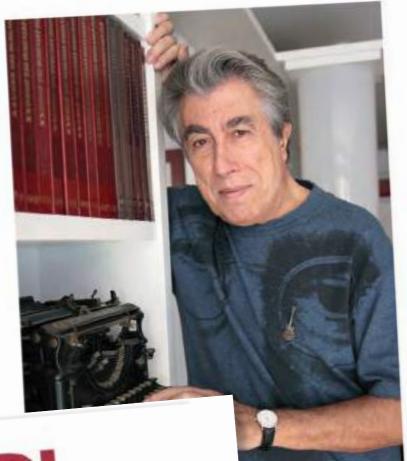
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"A veces llega alguien y me cuenta: 'Me han dado la medalla de no se qué porque llevo 25 años escribiendo'. Yo llevo 40 años y no me han dado ninguna"



JORDI FABRA

La fuerza de la convicción

Es si autocespatici viso que ha publicado mis libres y no parte Ha garanto recientamento les in autor espanor viver que no porascem mas nones y no para rea garante necesariar el X. Premiar de Novela Contad de Tomovieja con "Sombras en al tiempo" (Plaza & Janés), un lexantajo à la immignación varimana en fianciona durante los tiempos de la programa.

NAME AND PROCESSED FOR THE DAY OF PARTIES AND AND STATE OF THE

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

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 Fundalectura. durante la XVII Fena del Libro Infantii y Juvenii, Ciudad de Mexico

La música, el cine y otros antecedentes de la palabra

La genie me dice que hoy en dia no hay poessa y yo me robolo porque ¿qué hacen Brace Springsteen, Bob Dylan. Leonard Cohen? Hacen poessa y la can-padres para con tan. Son les poetas de abora, la bacen direction. Me ib con una guitarea. Abora que a lo mejor escuela para ahi en su pais y en el máo, como cantan en autobús y el me ! ingles, la geno: solo se queda con la cada sitoado por l misser Emorces ; hombre! traducelo disco grande, un o compense un tibro que diga Terras un co. Como sola de Beuce Springsteen traducidos" y - 12 que me gustaluverás que poesías hay ahi. Chao, no entre diez? Poes to sodos son poesas. Hay porquerias au- de del sabado en u tériticas pero los huenos cantantos que y me cía esos diez s

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Que yo admire a John Lennon, so sig ca que bubiera querido ser él. Tistry nu a gusto su nei ptel y su nei compo".



Entrevista a:

Jordi Sierra i Fabra

Silvia Castrillón



Me siento vivo con mis libros y con mi gente Entrevista realizada por la Directora Ejecutiva de Fundalectura. dusante la XVII Feria del Libro Infantif y Javonii, Ciudad de Múnico

La música, el cine y otros antecedentes de la palabra

La gente me dice que loy en día no hay poesta y yo me tebele porque (qué hapen Broce Springsteen, Bub Dylan, Leonard Cohon? Haven poesicy lacaretan. Son los postas de ahora, la liscem — sin discuo Mictio a pie a trabajar y a la con una gatuma. Abora que a lo méjor escuela para shaspenne el dinero del dio poe penses que podía escribir de an tepato y or ef mis, consecuration - atteints y of anome, con esto mo the inglês. la jeure solo se quoda con la cada athado per la tarda a comportur. missica. Electricas, phoestret multicelo - disco grande, un t.t. lo que hoy seria to compresse um libro que digo. "Temas um co: Como solian cada semana diez neces padrinas o un nombro - te habio de finece Springsteen turdocidos" y - 17 que me guestion, ¿como elegrante - de hace 32 años, hoy en dia es diferenversió que poesías lury alti. Clare, no come fies? Pues me pasaba toda la rac- se: para haca h3, o teris a dante pasatodox son poetas. Hay parquertas au de del saltado en una tienda de discos pagane una edición, o paro ser impo-Mindicial pero les buenes cantantes que ... y une sia esos diez discos pum alegir el dicen algo sen poetas que caman, con mejor. Claro que mentses los cia, me daran, o un nombre, ser alguien his postas de abora.

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El autor y su cuento

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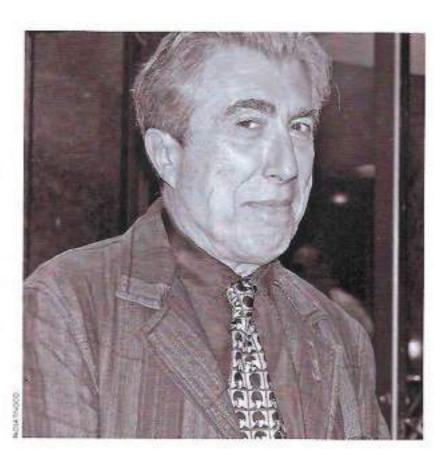
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El compromiso social en la obra de Sierra i Fabra

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.







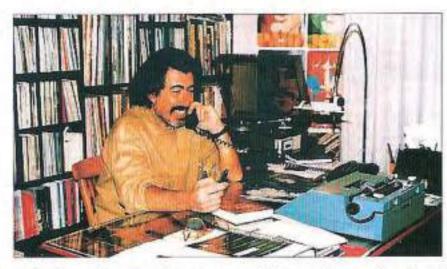






Jordi Sierra i Fabra, la pasión por la escritura

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.

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Jordi Sierra i Fabra

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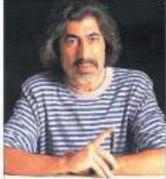


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Jordi Sierra i Fabra: la fe en la vida

(Algunas consideraciones en torno a su vida y obra)

Anabel Saie Ripalla

Jordi Sierra i Fabra es uno de los autores más premiados. y considerados en la literatura juvenil española. Escribir sobre él supone un reto y un gran esfuerzo de sintesis porque es imposible condensar en las páginas de un artículo toda la obra y el espíritu de este escritor visceral e intuitivo. Anabel Sáiz Ripoll realiza, en estas páginas, un repaso a la vida y obra de este genial autor.

INTRODUCCIÓN

scribir sobre Jordi Sierra i Febra siempre supone un acto de se poe parte del lector porque nunca se llega a

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Barco de Vapor, Columna, Joaquim Ruyra, A la orilla del viento... Apuna, ha sido traducido a varios idiomas y es, como venimos diciendo, un escritor muy conocido y valorado. Citemos sólo el premio más actual, su reciente Premio

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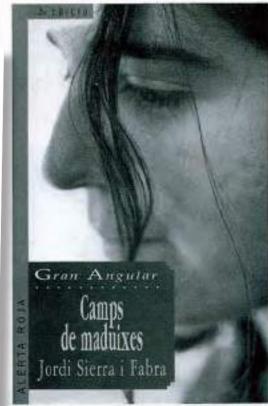
más, entabló amistad con la esposa de Jara, a quien le gustó y emocionó mucho el libro.

El venno de 1998 se cumplim 25 años de ou avestnato, entences empezó a escribir la novela y apenas tardó una serrana, lo que más le costó fue madarar el estilo. Acabó el libro el 7 de septiembre, el mismo dia en que se recordsba el aniversario del asestrato de Jara. Har machas casualidades en la vida de Sierra i Fabra.

Podemos tratar titulos mis secientes para demostrar que el compromiso de Sierra i Fabra sigue y aumenta con cada título. La bamba (2004) as un ejemplo interesuntisimo ya que, a través de tres niños de razas o emras distintos, que trlaciona en el tiempo y el espacio, Sierra i Fabra critica la maldad de los seres humanos que son capaces de arrojar bombas que un buen dia pueden explotar en las manos de inocentes. La novela presenta una característica especial y es que la bomba también tiene protagorismo en la historia.







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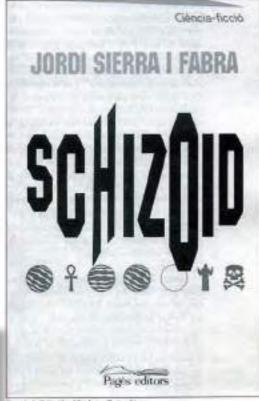
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res y escritoras românticos puesto que ellos mismos se ven como um especie de ángeles. desposeídos, de titunes arrojados del paraiso.

Pues bien, Jordi Sierra i Fabra obvia estos aspectos de la realidad (que es del dominio piblico) y trama una historia fascinante. Un Rey sueña (y no es un rey cualquiera, es el Rey de-España). Sueña con un provecto fabulisso y para ello necesita contar con su maestro escultor que en aquellos momentos se encuentra trabajando en El Escorial Para el pobre escultor, éste es un encargo sas igual, que lo deja unonadado porque no tiene ni idea de qué debe lascer. Piensa y se desespera. Decide acudir a la Iglesia y alli sus rezos son recogidos por un extraño joven que le da la gran idea. ¿Por qué no esculpir un mocumento a Lucifer? Y dichu y hecho. Esculpe la mós bella estatua e, cuando le falta la cara, de nuevo, como en un prodigio, se le aparece el mismo joven misterioso. El maestro esculpe al diablo con una hermous scentia y aqui empieza la magia de la historia.

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> Esta segundo socela de la trilogia plantea el tema de la posibilidad de que las máquinas, creación del hombre, acuben stende más poderesas que él, pero a la vez es un cunto a la paz.

Y por éltimo tenemos la tenera parte de la trilogia en la que L'Ame es- se plantes el tema de la relatividad del tiempo. Todo surge desde algun pués que los hombres abandoraras TierraZ para volver a la Tieinto en la rea original. Sobs ya, les misquines se organizan de una manera totalmente jerarquizada y en la spec la accordad está por enciros de todo y en la que la "Ley Fundamental" es la que rige sos vidasc pero no todas están de ocuendo lo que origina oposiciones y per lo tanzo marseras diferentes de pensar.

> La situación se agrava cuando las máquinas se plantese la sibilidad, pses muchas realidad, de que su planeta Tierra? se está acabando debido a la cantidad y variedad de problemas que tienes y que la araca solución es e a la Tierra, aunque suben que el hombre es el causante del mal... Y de suevo aparere el yo del autor con su concepto del hombre y la vida. La esperanza renace en la vitima parte del libro en la que el bombre queda redimido por ella y acabarsos la benara hactando una profunda respiración que nos queta la angustia que en águn momento bemos podido serair. De nuevo el aprimismo, la position del ser hamano, se hace visible.

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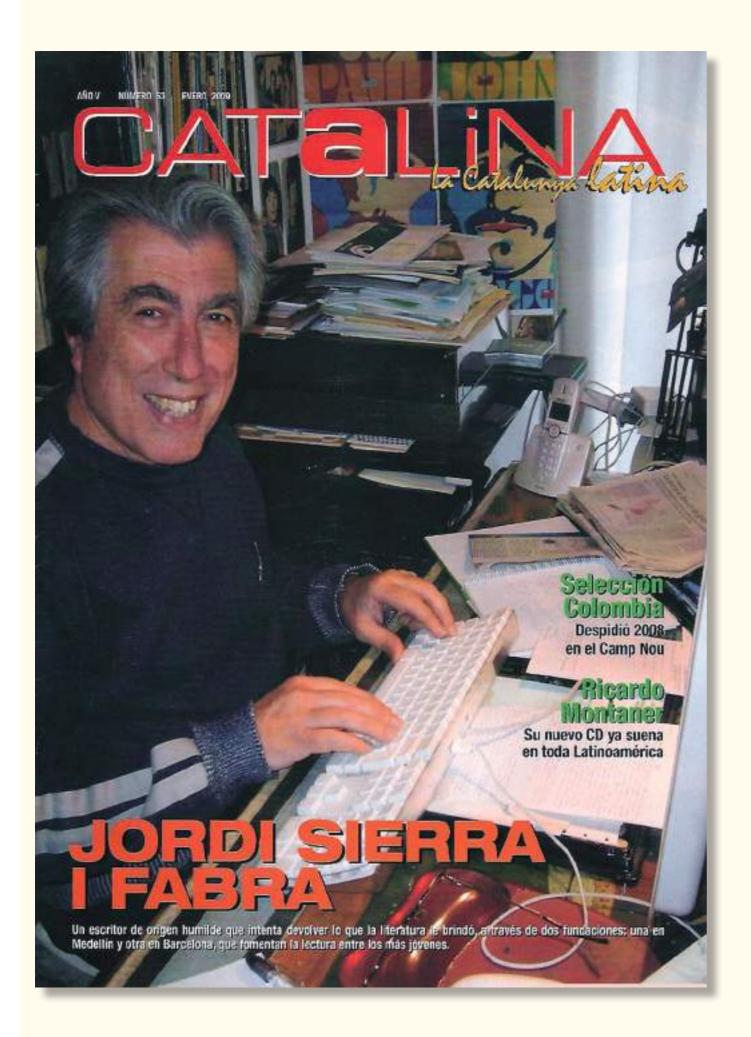
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Le Fundación Justi Sierta i Fales en Nedellin y en Bassesnir

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mitad theren gap we con eritos tomes, su que suindo servé né saptisto con la relatica, me decli-dué a recorrer los países que hanta ese repmenta: no habia verifiado gorgos milanthidad ne llevolus mucho a flueva Yerk e Las Angeles, y descubri on mende naravillosis, con muchas liquintados a games de honor resas.

¿Câme sir a Lathiusanivica, en escritor congremetido accidentata, despuis de belierio rece-

"La vez como a la España de fisse venete anes, pero so porque ectiva stravacion, ricoy en dia sua a un colegno de upal y los javeves posen de tado perque sunan un país de duaves ricco en diredo ya nata soprenie. En cantra, on custome toque de Latinoamérica los auditorios se Senan con esacha facilidad y all momente de las proguntas moches mesos se levertar, evidenciando que New methy total to por is cultural.

repo editionis en cade pais de Lattinamento que me publican tibros que sale na consigues ella. Es graciosa a unoss que la gente me diga Simili, have our happene trust an illus have di-Enaste: porper agai to in correggio, pere es. tombire ana forma de colationa: No pareco que en una rollbara may rica y espera que no se planta con les alles, que progues la médidad ocusioni-zantende, pero que no pientiro el infanta en las actividades coltunales como quali aqui? "Upp long upon exhautro erbid

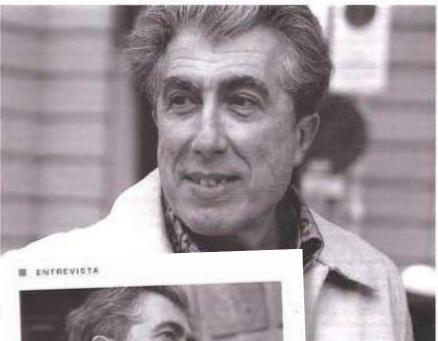


ESCRIBIR:

Un acto de resistencia

Escritor catalán con récords de ¿La escritura aparece en tu vida como un acto de venta en España y en Latinoamérica, resistencia? sobre su escritura.

Naci pobre, hijo único, en la posguerra española, con un puede decirse de él que ha tenido y pone que jamas me costo so que tiuo en la guerra, por tiene una vida apasionante. Este año miedo, ni me kabló de su pasado (hijo degitimo de una visitară la Feria del Libro en el mes de mujer sencila y un hombre importante) y además fui tar-tamudo. Lo tenia todo en contra, pero me gustaho tece, y abril. Uno de los autores españoles más leerme salvo la vida. Fui un mat estudiante, pero un gran leidos nos cuenta algunos secretos lector, y mi cultura es la del loctor que absurbe. Mi padre no me dejato escribir, me la prohibia, decia que esa no daba para comer. Pero yo sentia la necesidad de contar-



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Lie delle divelar la consu del curriero d'Essa Brego obcloste el geografia de largue marcon marcol finde de coltar "La pagna social", sel mitado pelo literatura della coltar. rame, with the school building, another galores. Fully sent to the mission. It is ingoing the color impair and made are colorion poster analysis take the o ects, para tretta per es clare et sator atacémic-be la terministi. Sucio facor pa atentamina de taro ellas tenden en el tillon, sel que de como una se trata ellas Another on of libro, not get to come up they do become part about in Expolu in the catacate 5th as any process may hope, part that of advance of stocks. We care the set they may greate and part on his aperium benefit.

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 leidos en los centros de Educación Secundaria de nuestro país. Su obra ha sido premiada en numerosas ocasiones con los galardones más importantes.

LITERATURA INVANTAL Y SEFERIL

Me de comunicar diciendo que sas he venidas quida a estrar um dissumo sobre los harmaque es her se los faministos que co cartilar, mamira. Este que a fines identacado impuestan
promportos por la familia Aplancia, se ser "Nemiraro de Antaractico a la teorica". Assumera
la pudicia. Todos estracios compressorban carciale. Nois fermio de autorea primeiro conocimmais a como. De impuesta del ampi distintamais a como. Del impuesta del a may il más selmando porte citir appeten despeda de mámais a como. Del impuesta del a may il más selmando porte citir appeten monte conocimmais a como de transporte para estra del porpromoco de la capetral del que resultança il estra
la polaragia. Ne tregas resultan supercisor,
menoro de la capetral de um estrata y un la
lacción del con columbira. Estrata a versala que del promocima monte que medido
porte sus precisión residente, como macho per
mais estrale applicar del la facilitar y un mocomitad, que los junestes asuas los. Casos estralacción, falladore el plante del la facilitar y in mipromocima que los Resides al facilitar y se delse en
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ninner nicht ne storo responsace, o discordire de intágenes y politicos, um visconatio perpiña, assantir, depti, memeralo y sen todo sa-tulmo our rantos lu visde counte lein; y de mayer de mic plajes por el mundo"

También este name les res-na También est you filiasy, a siles asembrode que un este asembrode que un entraria a la marie, la atopia y la pundir, de imaginar que en un libra esté mida, abacita-umente todos, Sigo accendo que la esponación cha pora sente de oceano de, Dena a la repu-ciació debronas illeveración con servo, guesa, araba, facera, mis punheça. Por ese mia bien que exciticam a una y formes entre tra un may de illa coporana.

de l'action, es lus mais que hacer en mecher fentare instane consideran. El est es repetiter la brancare se pasier. Encude es a pasier,
le vius es preide. Pero cher des es res pasier,
le vius es preide. Pero cher de set core precure a trada, reconomientale, recurrent en Esparte a trada, reconomientale, recurrent en Esparte métiter en highe de locture en todar les
elades, entardo hermat de oblege a barr a tratra de la roccarle, effer qué norma défende en tradade, entardo hermat de oblege a barr a tratra de la roccarle, effer qué norma défende en réa partiere, cultural, biolativas de des que minima paties, sobre node los anglans pares, perger en sus com sisseper es la tante la bida, desde la mémat, reterman que sonomes processore de la mégale potes pratezas en la que en expara bidas que en contra buga. Pero enticolors actiu la racontra de un jour production de colors actiu la racontra de un jour production de colors actiu la racontra de un jour production de colors actiu la racontra de un jour production de des ainse, se seisme. El estrate en seculos y con-sions borollado. Se los enculos seis que manta, en las aconstas, pora sine en los penes, la que en mismiso personne, los barnes puditire cons-miso y misméso y misméso personne, las barnes puditire cons-

refiero la esponuncidad, me manejo mejor coloquios, nunca doy conferencias, pero esreo me parecía demasiado importante para visar y dejarme en el fintero algunas cosas, contrariamente a lo que hago siempre, inlocr lo que he escrito,

"Todos

formamos parte

de un mismo

proyecto,

esforzarnos,

después me gastaria biera preguntas y deodos somos amigos, estamos aqui por la a, por los chicos, y hermana. Siempre contrario a darle a y queremos mejorar,

tos demasiada sod. Muchos me co- aprender y compartir" persona o a través

disk, y yo os conozotros, he participado de vuestras expeternos estado juntos en las trincheras de ussa batalla que es leer e inculear amor atura. Timpoco quiero ver squi a pers politicas, una Ministra o un Consejero sino a compañeros comprometidos más amamos. No estariamos noui un e la noche si no fuera así.



funcia y jeventud escolar. Ni pudre no queria que fuese escritor, y liego a prohibiencia, porque decis que viria en un pais de burros, en el que matie leis, y que por tumo esto no me dacie para comor el dis de mañara y ese mariera de hambse. Y eso me lo decia bace mis de 48

Así que una vez mis, hersos de planteuenos el gran tems, el gran rette ¿como infunéte arres par la immuni? «Como municir el plaear de lour casado acabamos de enzar en un nurvo siglo en el que tado purece estar en contra muestra, desde la televisión a Internet pa-

Sogusdo comple. El dominical de El Pais del decrengo 3 de feberro de este triurso ate, persentaba un calassino estadio de 14 pagnas subse los adolescemes de hoy. Vida, emumbros, gustos... Ela ninguna de cais 14 pagnas sparecia si una sola vez la painten abox. Los preguetas eran acerca de e teráin móvil, videocomela, DVD, si han al cine, a bustar, de ospes, en què empleaban el tiemps. El libro no estaba presente, y per supuesto tampoco leci, an la vida de los estresistados, que se suportint eran un reflejo de la acuail generación de ado-

Texcer ejemplo, y pars mi, el más demois-ción Texanio", enero pasado. Uno duras, Migrel Nindez, proclamo escencres durios emisdo por la ben lenin un libro en su vida, y que ue el princes fuera en la Academia lerendo uno (que no se vio). Ju-

LITERATURA INFANTIL T JUNENIL

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Siempre be dicho que la cienela es la pious sugular del actual sistema, y por cilio me: he gasado tasto el aplaceo de machos muesoun como la serada repláca de cente, que afirman que su respensabilidad no pasa de ser la que es: enseñar y panto. Yo insisto en mi ereencia. Hoy si. Mix que mueca. Hoy el kugar ya no ca la primera referencia de apropr oultranal, sono un pento de recuentos en el que convergen muchas formas. Hay un televisor en cuta hubitación, el mabajo o los citados cream una didipora en la que hay mentos cumtacto entre les persons, boneiro distinue. paeriai cercajas. Tenemos hogares formados por la sitistea pureja casada, pero tambiés hoganes anonoguecomics, bien sea por diroccio de les compages to por election libre de uno de ellos. Es difici ver leer al padre, la mader o un hermano mayor casado hay menos vida en comus, más peixa, más sistamiento. Y vamos hocia en funan sún más abieres. Un fo-

turn en el que anis que numes ha de incogniar el Ebro como parse de la vida, ne como PRESENTED INCOMES A DEAGNET

> sente di modischiol No lo si, autopa no la sons Pers on management do she a cicata da alternary alterna para reference un una cuervicido ests de que leze os abuendo y no espec de suela.

> > No are trin tiemples purque ton safeties. en El Erro succe sile es reactos de resiglia prosportira de "Un paso delance", "Opera-cion Tranto" o cualquer programa juscoal en el que se em rellejadas. Na ca so raisco Juste iero en frenc de la fraturara, peso nunoco lo co otrendas bebilho y muchos pirensa es jorgan al es soel arar o seev ou sucro, a vocar associando una essera previo pago. Esta miestos programas escun tendermas, modas, quilan la estitica inserid. Pero que alguera, on signs exceeded, aparette can un then a to-mentando sign missionado con oco, se abses

Lucisons prictionerse sin rada conta radio. Al liber lo herreto luchro desapurecar de massis vida, por desida o sparenen. Ne esse Como umposo evintanti nostanti, los di-ativores. La l'inviscues infantil y juvenii no sene collida min que una ver al mio, en Navatad, en la mayoris de personnos tractorales, y raites





ue la televisione provida o pública. Hace un ado húmin en mantiero contra la laviabil dal, que se publici en digreco medica,, de Li minus heloció y Javani, othe in olios, e seguinem stendo instablas, meco "Hablamer del libro camo pomo marerra obcat a nisei de divelgación Los an elemento esencial une con contro que les de anestra side un un conscen do des que expensos que crese y anestro crecimiente, en ein-system untficial de monter orin pers decres a concert y y de anestra culture" que sun less pur le gatnen que scumen o los caper que semes o se do co-cistilado que necessor, pera ent claro que los steinares de LIJ no semas el ospeciela-tivos san referenta para clos, y sil las culpo-se taparan unas calarres y las medios de coresentación tantos comos por parte de estamen-tos oficiales, ¿Córeso fucer hor aquellas que se ignerol ¿Crimo valorar a quita no sa usbe que cuima! Ni siquiera les remes de algunas, en maches once mifererias, see noncia. Si yo maras lievo dos déculas yendo por cologios. con reformación de primera miera, guar qui nanca se me tra progressalo nada, córso ven ci pais, a los futuros generadones?

LITERATURA INFANTIL Y SEVENIL



попрейски большим. У на сположе роз в hechn er, si y par ce llumin al continuelo: "Sahn, Josef" Tes libret son de lus que rais em piden, achie undo les premier*, ¿La grans de zena? Puede. Bera tados serios granse de norm. Code uno de sonoma y de concern de свения к шких роски віження. Лекти. У ся с comprese de seu velt, cua arces ponde que sisingular here we ended the la martin forces are vero asseo da anesa. Llegar a ser recis.

requirements differences, som ora generación que esenta en cusas, babía de ordenadores y ha-penhido reachos de los subsecs cam los que exciera conorna, del tipo que scar marales, capintules, sociales, etc. Es un nievo ticapo, y receive and macro, dicamica Debe irone a Clark,

y z Leon, y z Galdin o One un alumen Вахна, риг персейт, рего o alsmao ente nucces mundo en el les un libro

LITERATURA INFANTIL T JEVENIL



ha de hacer sicraper squello que cree, sie pre-ser en nada rada, cacribir io que sicrare, constito lo siente y cómo lo siense La sospesso fue que, desde enmoces, san libras scalistas someras non a ser mir v más legico. Estabo cucrifiscratio Norbe de atomos, pumpos me lo posta el cuerpo, y me dije. "Caço que soy a dejar de sendor li-leos y varion a passe hambre, perque esso, o no ron a publicarle o va a liventer ampello". Se publico, lieva 50 ediciones, casa 200:000 li bens vendidas, y cost comilerado az libro de referencia. III beca a base com profesores per ment, y entre slumeur después, lo bino todo. Les inveges riones cus pusts de scheleta, can sire selidario, qua rasera municipios de bilesen-alcidereceses, y la polishra exemperatrico tumbién les va en un grao obssero. Toda erá obsa en los últimos. El años tiene en: compensisto y es la suis vandida de mi producatio. Por algo será Usos senas has memerado a los placeres. Per cas made he heches de cas compromise an handera. Per era mechn viaja por todo el musi do, cecnto la que vos, y les habito a silvo y ni tar de les einen continuers, no desfe un privideoia ele escritte, simo dende la igentifial como or humann Suelio discisles que no me vous come algo especial, posque son como ellos con um solo diferencie rengo sulo relad y reis esperiesta

Estay crespletamente commendo én que quite no les con abocuto el fincaso natro que una persona senga una rapacidad diferencial que segons cua falta. Nativo de cada diez persoos nas carces medico sua candidaria a vidin problemáticas, embigas instigras, franciscos altabas, deprendenta, jubiliariones en precurio, vacio pulmeno. Pero si ra al sido o los omboraos baczı qıc raadios ylvezes wases procau ciones en sus mispostes tretture, y es algo suodia mis irrecture, geome baccries shoultondo conserventes a través de los liben tundrán una vida mejon? Si no sonsot maximinos, direro de dez olos soluminos e mattrees pass bacernas la mesma progratia

No debensos moveciar a mela, ni bajor elleader, et al aixel, pero si adocuazio, catablecco sinergies, y nor mán livous, que por sigo ya comsor deservalry. Hace uses abore on majorn nte progranti, descaperado, qué podría hacer para que leyeran sas alumnos. Le propose un ofier. Le disc que flevers un Blac son sur librestay populos a date, y lo colocora toben la mesa pero sia que se lexesa más que el berro, no la cunione. Le dise que los alamanos, que se lipa. in cómo nistes y la que tucos por inercia, se patamantan en inervil titulo y que ese dis o el tigeiere, so falurà alguno que programm qui sedu kvenks. Estreces, il maistro tenia que detis sign sel crience "ANs, reeds, ura servebil Uso remis que equinaler a un "¿De qui va?" por parte del sissem, a lo casil el profesor detal agregor. "No va a gument, y sekonis es de-manado fuerte pura to octor". La morpa esa que provocar la macción de las chémis, que se disean "¿The que no puedo lucrla" ¿Se care que soy nesso? ¿Actuer bales seso y murcha?". Y no positi quader ayai el mego. La dije al profesos que luego constes en poco el segutacera, com pensio, incistiendo en que no era para.



TERA INFANTIL Y SEVENIL

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Por a comenzos de los 98 cuerdo mir librus conpension a volverse mis danse, de dename is, com un compromiso absoluto que es lo que la ha caracterizado desde entontos. He ascitto soluc niños esclavos, niños refugiados, maphana de figuros, riolencia jarenil, drogas, irestrancia, raciona, emigración, catóción de talua salicaça, el poder de las mercas secuciogues, arrientales en peligno de contrarios. Mi comnuriso ha essado pues basado en comar recello que les visto y en luchor por oquelo en le san com Y en el caso del licerar, ficano a la sinkacia televisira, que para y no caseras rada que en su función de maticia, sin ir min allá, una movela les impacta eten, mil seces mis, porque es ella rieren sodo la historia, y kuch os sinsés a exposar, a sustar su propes pensicisio, a enfrantarso a los lechos que le rodean y a la vida. Jun mi criteria, la lirentate debe ser un espejo m el que podurasa refigirmes y noflejer a su vez sazistra scalidad. Debe hacernos felices, pero también syndamos. Esc ha sido nsi norte persexul. Por ello dejé de viutar con las escrelles del rock y ese fai a riscores del mundo mucho mis chans y diffedes. Persé que scalaria cuminicalarac en un more margent debido a ello, pero no rue importis queria con ner la realidar. Mi filosofie es que todo sucor



clos, v con al final proposium a los showers "Si alganes quiere lecria, en caunto la scabe ac la passa". Cora que debia llevar a cabo car armoduramente, para provocas sasiadad y bises carno "Alle no la les rerrientes", pero tampoco demisiado tande.

Unos meses después me flumó para de cirrie que había foncionado, que il menos media ducetta de los que ontes no leizo, la estaban haciendo. El juego de la paswocación, la stratipa, el misterio, fue uma solucain. Esse aluranos lescena novelas impensalas asseriormente, Fanciono, Omo granade mona, pare es el camino. Y en esda parbio, en cada nova, en cada Comunidad, ens sus propiso problemes enferenciales, ha de овсотаване съе емпіно. У декрать, јапон, nodou, wahajar y trabajar y mibajar. Nin descamis. Por cada chico o chica que abse su mettre a la lectura, ten-

"Si hay also pest que un libro que les aburra es un autor que les daerma"

dreeses una especiatora min. De todo lo que hemes beche mal on el paendo ha de surgir cada programme furiers, for the pages de analisme los remches errores mis que los pueds adenos, y no enter eur cos seo de ram aciertos basta y sobra. Eatz es una batalla ste

lis, porque cada año se incorporan maevos os y chicas a la escuela, y cada cinco

LIFERATURA INFANTIL Y JEYS

У реж и вые, не поткосо госко гловым, storeurus, que el del creatum escritor alam no. Niegono o faits de mis y rectora labitorecat, actualizados, y más y majores compostos de divelgación de masseus obras en Españo y el curanjoro, He publicado en 25 lenguas y se esc ker en 50 pakes, pero les sido uns labar ensi ar reserved, wen'y do mit references. Fil despessous com el que nos mines los sellares anglessiones o entrem (Trackett a un mont repared, sin tradimile, pure mail Si veneros, los participos me Бустия у посомольний выстем Worst, segurational do mateignass de bardes

Sade decira que si un schéscerae se leer s un padres, se habita a leer él. No esto que sea del todo cueno. Mejor que unos pudos lese, por supuceto, pero teriergio en cuerra que boy los sefee y les sobre, per oposición generacional, sentien a flevades la contraria a los padros, que ins naprero lean roi es sinúrsicas de que lo hagua sus Miss. A paints functions in take hips on famudiant y vicantria. Antigus máss que do lega main, seems lakes que directes likeus y arban ca cara a los podesa "sa izenhan", y avegos men que les males, se occasion ess bijos o bijas respondence que prouv del rerus. Un pulse, una rendre, adquieren la respersabilidad de serba examin deciden engenderr unos bijos y ferraur una figurifa, pero si e ditor nudic ien ha delse que her es fundamental para el disussolio mental di un liges, sa comparadificial se irrata a diries de contex y sestifici, dadox lo enejor según su crácia,

paradificitzane o lepender di also ralo Euro padro see ka a CHES. DECRESO DAY diarios, o que si su hijo tiresto, gara que que que succion les anos de schlotomers. Los parles each porque a na hir s ura de elso ber. No ho kein "M kip to pass el de sir baens, overlad?) d." Secogla is sava inbles norte de que su bás, leves factors are constant, wante

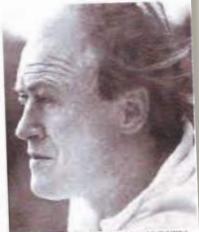
His flaguence oper lices quest haper de Espoite, o the objective, so one, at lo alta, con porcurso, re-dos y una ficaza por la lic rates, hors y montu despurangio entroposto, inchie Las sescrisses de los chie everyearcia. Y no imped esper de garante a los do Importo el berbo do que guin capaz de generar un cus indocrencia són más o ca un sesso padás, con é criter se la recibe de dan for que en uno un maistro ha o em el alexa de sos alemanos y o

"A 161 profesores de bay les ha caldo encima eligieres"

> sees". Me parece vere en sees martido. Y ex trisse que debuntos bacerles. ler per obligation. Le si. Canado un adolesecare me peopless is as huma ker per obligación such contegnit: "No, so lo es, pers-



Torisado ne carres que un pur ser cultura es se pais perdide, la responsabilidad del resesso es mus devade, y no tudos estin depaesou s. respetebo nel Los padros las acusas dal fescaso cresite de una hipur, si une navanos, de que lo seur, y si une labordos, de la masouq y so consecutes corres consecutivos riprices acesto de case de fibala con tres neces de vecarrierca y costa historiac, a que les tionen murate a sain responsion haves, etc. etc. Pathers with leneus, incomprenties, suledad, pérdida de respens, narves el lleute, sensatifia de impo-tancia, de luche luddia, de enfactos no mesmparando. A los professors de lasy les les caldo encless sera respectualidade respect de la que eligiores, y adentis estén mai pagados, job, il, la se, lo suberase! Memerian el más alto de los: melden per in east batter y pur esa steps multi-lielad. Son la lune the sixtessa. Peritie: 1009 la troc del success. I'l quid de la caestile, égue ricado el mismo cilos la mangiorea, resontes lo disgusis. Un resper o martir gends, creiro en alla. No madale passine si fabricii bengsiras de experso, súa quindra homas y márito a ios que sender pasoss o a los que fairecm integatus de esparas. Un parte o um midir llegan a com egytadan per sa mabapa —a desquicisdos posque no lo tenten-, credurar la tas, hop have sol y stratum Rucyc, is suita as ha portado esá y el refer la roto la social es. Fig: s sa mundo. O sex, que sangún padas o singans made, escogo de merceano el modelo de



En mis atos de coloquista en colegios etc. he crementado con casso y hibitos cariosos que debes desepareces. Uno de los más frecuentes es pedir a la educated un mano; el que sea, proque les que dar lustra a la Scrania Calvard, enno a form to minus famer a Pleas Revenue
LITERATURA INFANTEL V ALVENIE

manus aprendes, pen que sus, pero de los que as se rission, parque en cale tumo hijr as gra-no se rission, parque en cade tumo hijr as gra-no de drives y chicas que espera "aija", y husta as peable sociatas inclina, que puede exhane a peader o gamera. Sun las macatros capaces de seis, de corregion, de hacer que el alarmo les cu-a que fiargo sea por edio remarciar al respons. Yo

as protein a les serbles "profes" de mi epoca, gue uz hacien repobliar mada rain serbo, aun an tes de que abriens la boca. En el rescreto que us ordere, norque monde, sins que mis bien воделе, ігиня, у зектить соблюти са сі эптиго que los el libro que impone leur un clase o una common di que no ha mundado pero cota que en legena, l for mundas formas de espellar, y no realiza parater poor la horas da facebon-

In cause also, on he areservels son

Se use les conseiles se coura es eximanção en all completes die envolve y of "booke walte" das la colorcación: que si viura, que si sexual, que si scoligi es, que sa, A traction s'acresse les cise el sièce ara chierra de charles que nada nieren que ner nes el camo en al Pero en lese so se puede person, ni rascous, ni eserbie, ni esesdue Ceardo on profesor de matemáticas no deja que sus characte vivire a la charla de un escritor que esti en di colegio, "puoque sen reia importunza las materialismo que la incuman", cotà materiale horeups a columne, y la que es peut, dispa-sindose a si mierro. Esca diarrata sabrin saeur dat y coo, greso soleran escriberto? Tiera-Mio cuendo nigo a ser adokrecem distinsione

quy "no le gusta leer", o poor sale, que "relis tee" Se rec pane un just enm name at one side one differe que redictorplete; metir, vi ana responsabilidad ex Mestro marinere il mayor de la que ce una chica o un chiene El aque en el primer libre use me he leide on la vida, y me ha guanda. Yog a lear

> co, cuando secie culierras re llevan al médico, y acregac no te gente, te dan enofécies para conne, ou spone Sono is gono kerenia escontra, o e ajera y de la cabera, y de reachea ours ones, se que al calco rerectio se la bac-na agricios de crelibro, se guec o rei."



LITERATURA INFARITE Y APPENDE

vide que quiere, y meneo el de un hijos la maceta improvision sobre la reache. Pero cado dia laborable del mundo, de septiembre a jureit, el profesos, la profesora, a subé por que card functiones for one have, y subst per selectción y aivel, en momba de cosas que muchos padme ignorat. A case manaros, debe ingueraries pour lo que tous en un hagur, a se lez o tra, at al podre y le endre nonculor de la loctura o no. Dobo prescindor de codo elle y pessar disconnette en la que panda far a ese rato o esc asta. Por aigo se larra c si reterno rescripto y a al reterno. un pache sa la India vende a sa bija par 15 disres a un fabricante de alfondoss, tal vez lo inga pura che de coence a sun eston disc bijos Tid ver. Prodemos jusquete, surremouseurs desde manera ópsica semidental, ercerle telestranos, a posiblemente lachurenten par la sociapiro nei de cie nifa, maur de arraccirle de sa esdirektad, direk utu olacarbin, ayadark a mooset, people and today as on, an rifes And at Hapath res buy padees goe windon a con layou, pers reaches, de cera forme, son tan incomtes, incultis o informens como el hombro sindà que vende al sego. Nesierna himos de presenda ek si la familia tione que enserier a ког в мя Бёсь и из Мексеко пенсени сего un peculie, hereasse y capaz de cardiae o remito que se farea libra. Cremos co il. Esmanufacturers of the course of Blooks



hets are all respens, in reputation y in françaistics,

f. ID fives In course out el acre on pre-

bu de estar pressurat de forma nament y har

2. El Den un es se parrimonia eschui-

vamente cultural, sino un elemento

mis de entrettemento en un mando

abierto cada dia o más opcioses de

3. Un Mayo ex como un disco, um películo.

4. La libboreca co el magne solite de juegos

(postejo) doi mando, y hay dumps; wa

5. Lest ree base independences, not de personalidad, poder, famou, kless peoples. mas diferencia de los dierris.

ri. Leon es la priempal liore de esa puarta ila

na video e na jongo pera crossos.

mili si menos cerea sie si.

etí que esto es delenences qui ecrabal.

band on la vida de los journes.

ecia global.



"L'imo leer on el Siglo XXIP" es una preguerta que se responde, de emmés, con orga "¿Gómo processe el libro en el fissino", y las one orresten, "Como hacado coridace?" ¿Cómo consenter de su valen?", "¿Cieno frazzile junto a sunas propuesta latica-con las que compan?". Nosamo, politicos, relacaern, nameros, defenescos provejedis de las com-

LITERATURA INFANTIL Y JEVENIL

El pasada 15 de febrero, Enrique Vila-Mente escribis eru historia: "Canera, en as obes La professiv del contre, hubia del casapor e indigención que le produjo en los años. Só la casual lectura de una nota suelto de un exercise professor. His una nota que llevalse la tietas del 25 de apono de 1819, es docis, ata serrara arma del condido de la Segunda Guerra Mondial. Le nota decis: "Ya no hay made one basser. Perro si dia rerolad faces es erine, deberia poder impedir la guerra". Ca-nenti penné, "Quel abourbé ¡Quel protonio-men! ¿Quel habiera

"Fracasarima)

LITERATURA INFANTIL T SEVENIL

eodale uz refredes su to? A per que lemmenti no conpencemes to un compor?". Durante a maratros filorana dias, Cancro le dio vacide que la conficue a un il socoto, famto que coyó en la cuenta de que en la palabra aquella sona tenta de que es la confiança en profundo conciencia de aw pida y sw future" las polidicas. Y consupue paró de la Indignación e la afreiroción. Examina-

da rate de cesca, en lugar de una funfamora ita, la frase del escrime andeiras qui la conficido de un fracaso alostatos, pero cos todavía teás la confesión de una "sespensi hilidad", prorisamento slli -y esto le pareció la impetadenz del zon, dorde ruesos es-bis habiar de responsabilidad en el semple recal del streeno, Cameri vio que si origen de sa indigración inicial había sido solo ente la idea de aquel individas sebre la que debia sor un recoine « el bach», de que d

Ti co jus No use 7. Less es la tirma choga que de terrind nos cectal of por la 8. Al loss of surror, exceedings quices tamos civos, y que emo es un privacdeno

wiet an

maye le

9. Course of recesso tenores durant at carre y requestron, her es to ontre que sus devectre a massas condición ha

chec la mone, mo da una nocumanda.

10. Lear as cause harse of seroe; print six y al blum, solvis, comparindololo sodia.

General por enter squi, formunals parte eleera openinda, i hacras roches.



remox o nuculoso jóvenes de que la confiance un la palabra er la confirme en m

Pett terroiner, admini que yo, individualmesse, no sergo cóngara varira mágica pancontrar las rocas, el ideas prodigioses para comercir de lectores en lectores. Tamposo esc gatten far fluster butting pero busines. No obsanic, ringo alganes corcuptos clatos, era esperio de deciliago basco en el que erro y que ben podela ser un resumen de todo lo que lo dieks. Quiero rereiror estas palabras mancios mintolo y comparaindolo. Mi oldigo útico ac



REPORTAJE

Un sueño hecho realidad

5 años del Premio Fundación Jordi Sierra i Fabra España

Sara Moreno Valcárcel*











Con el objetivo de ayudar a jóvenes escritores, el autor catalán Jordi Sierra i Fabra creó, en 2004, la Fundación Taller de Letras, en Medellín (Colombia) - Premio IBBY-Ashai 2010-, y la Fundación Jordi Sierra i Fabra España. La primera iniciativa de la Fundación de España fue la convocatoria de un premio literario para menores de 18 años, que lleva el nombre del autor y que cuenta con el apoyo de la Fundación SM. Este año, el Premio llegó a su sexta edición, y en este artículo se resumen sus cinco primeros años de an-

una Fundación para apoyar a jáxenes escritores







				2001	300
	2934	3600	2000	1000	100
PRESENTADOS	76	50	61	10	80
ESCRITOS POR CHICOS	14	16	19	18	175
EBONITOS POR CHEAS	64	41	41	90	64
PROCEDENCIA	ESPAÑA (73) USA (1) Escuedor (2) Micaragua (1) Colombia (1)	ESPAÑA (53) Móxico (2) Asperana (1)	ESPAÑA (50) Colombia (1) Maxico (1) Augentino (1)	Emster (1)	ESPAF Angeré Chile Buster
REPITEN DE EDICIONES ANTEHIOPES		*	10	11	10

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REPORTAJE





39 CUJ242

37 CUJ242

ENTRE LIBROS Reportaje

Jordi Sierra i Fabra:

"Una Palabra llamada compromiso"

Jordi Sierra i Fabra es uno de los escritores españoles que asistieron al Congreso Mundial de IBBY celebrado el pasado mes de septiembre en Colombia. Ofrecemos a nuestros lectores el discurso que pronunció.

umdo um es alcebolico, se sube a un estrado de Alcebólicos Aminimos y tice aquello umou usas es acocsonos, se sure a un essaco de Atomanicos Amunicos y unce aqueno de: "Me llamo Fulano de Tal y soy alcoholico". Yo acelo subirme a estrados Y decir. "Me llamo Jordi Sierra i Fabra y soy escritar". Deade luego na es lo mismo, pero en mi caso sirve para centrar todo un mundo, lo que se es, lo que se espera, lo que se persigue. Ahé está todo. No hay más. Luego, el alcoholico ha de regenerarse. Mí suerte es todo lo contrano. He de escribir más y más y más, como decia Ray Brachury, hista sacierne.

Asi que... bienvenidos, gracias, me llamo Jordi Sierra i Fabra y soy esentor, Naci es el Planeta Ast que neuvennos, generas, me namo senti sierra i Faura y soy esenter, rean es el rianen.

Tierra y hoy soy may feliz, paes estoy en suelo anigo, entre amigos, y entre libros en el marco de este Congreso que no sé si ribre el siglo XXI o esenta el XX, pero que, en esalquier ento es una her-

Cuando a Günter Grass le cierco el Prenta Principe de Astuntas por su labor literaria, promunció mosa propuesta de futuro. una frase con la que me senti profunda y absolutamente identificado. Dijo di gran anint aleman. Yo una trate con ta que me senti procunda y absolutamente naenticado, togo es gran autor atenun. 10 solo queria ser escritor, pero en mi vida se me atravesó Alemania. Como el, yo de niño queria ser esculor, vivir, sentir, vizior, hocer feliz a la gente, contarie historias hermosas y ser quendo pre ellas. Pero si a Gilnter Grass se le atraveso aquella Alemania nazi, con Hitler y la Segunda Guerra Mandest, que bazo de su internera un algo desde luego mada complaciente, a ma so me ha atravesado el mundo cenero. Y ese mundo es hoy la purte esencial y fundamental de mi metutiva.

To de niño quería ser escritor, envir, senzir, viajur, incer feliz a la gente. contarle bistorias bermasas y ser querido por ellas"

Siempre he sido un viagero impenitente, un deverador de imagenes y pelabras, un visionario perpieso, assistado, alegre, esamorado y ante todo solidario con cuando le visito. También soy, in iluso,

un uno asymbrado está todo, absoluta la esperanza deben que escribimos es

m va litotatura, de algunos de lo Ann las dictadores chilera y 103. Chique y los realismes de companion en Grammale M. company contra aquello que he visto y en luchar por aquello no lo que cros. Y o violencia relevisivo, que guas y no cum fu mair que en on fueccion de no It les impacts classeed voor mis, poupe en elle tiener toda in leiner a tomar su pospiu possición, a mifrantiero a les britais que la realism y termina debe ser un espajo en el que podamos reflegarios y reflejar a lesempo felico, pero tendece avaderno:

sharine for Uniconnect well

TE, or que sirvers para q historia data, tol ver lin

que sero. Crafa vaz que tipar se como si esc mila

into, less soon, a ese inun libro con tissent, con s en semptes libro apodem s dirint a los piñco?

cuando dele ele visios con i

different Perse que soman

io gorsis contir la realistad.

exercise in our service endealth

The margarety, discourter, has been que darle al mile y té juma fé no solo en Escuria, pues lo dà

on, v de lumor, par repuetto.

secre digermia, in tempera hara locura recommutato en pinctus

Ans, trasplante de órganos, victo las trascos transluglas, asimalos

Le segmete mind del sogio XX nes ha dado la possibilatad de les-eone smooth along placed varies on since minutes on his belonginger of moreon the referencess, settinguides, pure code the his confesses of ones can a photograph depends any mayor or more banks, do forest que al Justinica da la que asserbe. V le que es más grave, de las maces, de p Machos george continuan en un momento y terraman ellos despuis Los jósepes, starque man los inferentivos talevisavo a lear la gresso to min allé de su parimiento. Todo lo suprédio asses es prehontris pu-tras lors algunas de trio obtat, muestres que dispar. Whore entresde e Aubits countedly que paint auten, y tuesces de firmes que lo extendism

No estos diciendo que tengames que hacer todos una filoration de pesque aleirale cuda escritor es su propio universo y ensile una pulab una, pero el que las vestores que daban mambral riosgo de ser resma que autiplemente tempranos ampresado un outado une solo horiendo a state per futures posersement. For or marter compression. Crost que remes y piscasso no podeznos pesent en que ser va a quatar a efica, ca ста 1860 било, и рекот биросо и сбезо раст обхажает с пила раз разда на бала. Les que europeres para ratio у ублено le басароз раз на раббол d'aprimer de darte ses p STEERATERA INFANTIL Y JETTARA

that y horsestitud, valor y verbut, deceles: "Ente en le spechay. Abun depende de ti". Y no es una carga pensila que vertar sobre son humbros, al contrarso. En el fando, la muerza mayor a qui ex cutar en este emado para hacer alga. Hoy que motivarlos, mala más. χO acuso queremos protegerlos del lotto tillenciando su estrameta". Min anti "no seti que al genos se fine cuenzo de que con ata pre-gratas y su interés, crendo concocon una ventad, a veces les estes diciendo que si mundo que les le-juas ex may dato y coo los fuce sentir mal?

Yo abogo per la ventad y la fementidad, por la lucho de los aduntes y la personverancia de la espemana, per la humo de la palabra cueria y la las que diopiesta en el lector. Alogo posque estre man-dos fartieticos o galàcticos, e bissocias febros y risueiras que porgun ibusist en los egos de un nelto, acepternos tambiés el compromios de contar la vecdad alla desde esté, y que se la oficicames a mantino inclutos con pastelo y emercidad ofinidado modes o menero comoveicos. Solo desde um mites responsable hareness personas justos. Solo desde la cultura, pero umítido desde el conoci-

miento, hammus realisted sur marter maits unopore de conseguir un musado me-jor. Los retos del siglio XXI van a ser may faceter, tiento que ra siquient aluma polemno imaginarios, porque utin no enimeno preparados para ellan. Lo que les espeta a los niños y los jóvenes de hos y del futura mueritario en intensa. skebiure, ni vez especiavite, quich demoiolor, pero serepte finciarate, pennie es lo tida, la coshecies y el progreso. Podemos emparar a gestionarlo abera siendo homatos con paestra stalidad. Y mustra regidad riene maçãos puntos atrangos o historias que has da conocerao, ausque cillo con para intertarno resendas.



"Hernán Cortés fue un

cano

Encuentro

El escritor barcelonés Jordi Sierra I Fabra fue u Festival que termina hoy en Cartagena, **certan** nueva tierra', novela que narra la historia de l Independencia de América no como un descul como una barbarie que arrasó con la cultura i con GACETA habló de su vida, su libro y su ete



se conviete a la cultura indigena muisca y a final lucha contra su ejército en esta tiematire al lado de Simóle Bolivar en ballas como la de Pantano de Vargas para terminar libre al lado de su mujet. Divogratuna muisca de gran belleza.

El libro está de desiando el Vargas para terminar plano Pablo, mi Colomben tiene una relación que leva su nomben tiene una relación que lleva su nomben dedellin tiene una relación que lleva su nomben dedellin tiene una relación que lleva su nomben de la final de relación que quieren ser escritores los describos de la fundación.

Sierra l'Fabra nacion de la proporte, ocupó el octavo cultura y beporte, ocupó el octavo cultura y bese de cultura y bese de cultura y bese de cultura y bese de cultura y bese de cultura y bese de cultura y bese de cultura y bese de cultura y bese de cultura y bese de cultura y bese de la fundación.

que iba a hacer una Fundación en España para ayudar a la gente joven, surgió la idea de hacer una hermana en Medellín. Eso fue en 2004. Ya 2007 atendimos a 108.000 jóvenes, en 2008 a 90.000... Es algo im-presionante, jy sin dinero, con en-

'La nueva tierra'

¿Por qué decidió escribir "La nueva tierra?" Es curioso que un español la cuente con ese tono. No suela aceptar emagos de edi-tro. Es cuente de la cuencia de la cuente de la cuencia de la cuencia de central de la cuencia de la cuencia de central de la cuencia de la cuencia de el Afiguatar en España, un propuso hace dos años el terna. Vo apena si sabán nada de lo que pasó. Le pedí un compás de espera y en mis viajes a dedellin empede a investigar. Vi que afri habá uma buera historia. Como en orras novelas histórias.

teles era por su Dios y por su rey. Luego ven que todo son intereses, que se va a pelear por el petróleo o por partidismos. Yo no podía contar

exterminador"



de la historia de la conquista no como un

sino como el arrasamiento de la cultura indígena

"La nueva tierra' es una novela de amor y aventuras, pero con un riguroso trasfondo histórico. Y también es un homenaje a

Colombia y su independencia".

saber nada del pasado porque es eso, pasado. Están condenados a repetirlo.

Y las reacciones de los lectores ante mis novelas, o las de los criticos, nunca me han importado a trociso, muca me han importado. A todo el mundo le gusta que le alaben lo que hace, pore al ertista no puede estar sometido al dictamen de los demás, ha de ser fiel a di mismo. Este es un trabojo homesto, hechor on y desde el corazión. Yo siento pre he tenido suerte, con el público y com la critica, aben quies soya de tenia mucho material. Y era necunidato lo bie contrastado, así que no espero nada especial con l'ante todo, a través de los que todavía cree que relescubrimos, "avudamos" y esta del mentra de contrato todo, a través de los gios inocretes de un chico que llega por la onser que algún político de cercehas, de los que todavía cree que "descubrimos", "avudamos" y esta del adad. Nada más llegar los españoles de manten todo en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima Cortés era un héroe español, cuando en realidad frue un asesima contrato de contrato de contrato de contrato de contrato de contrato de contrato de contrato de contrato de contrato de contrato de contrato d

minado a las tribus indias de Estados Unidos. Eso sucedió, es la
historia, pero hemos de aceptarla,
reconocerla y, lo más importante:
entendería. Para eso le has de quitar
la venda de los olos y ser sincoro. Va
se puede entender el presente sin
saber de dónde veninos. Sientol sissa ya publique una novela escrita en
saber nada del pasado porque es eso, pasado. Están condenados a
repetirlo.

¿Que espera de la novela en estas tierras? En primer lugar es una contri-bución a los fastos de este año. Una contribución que, visto todo lo que va a editarse en Colombia, era neactual partiendo de la historia, su historia. Una novela te obliga a re-flexionar. Si lo consigo, seré feliz, en

'La nueva tierra' (Alfaguara) habla descubrimiento



ntado es ese jue llega cre-da cuenta de que no lucha-los, sino por so hoy sucede.

Hoy se habla de "encuentro", aun-que siga existiendo una derecha que serárma la láde adel Imperio, y se lenta labora como Patria, Honor, Díos...

Jordi Sierra i Fabra

pionero y rompedor

Era el año 1998, tras muchas dudas y trámites burocr de lecr un inusual libro (El alquimista, de Paulo Coelho) ra una gran amiga y seguir los atinados consejos de ot emprender una incierta aventura de seis meses por Eu busca de «mi leyenda personal». Acababan de publicar: mil ejemplares de mi cuento «El papaso que no hacia rei Enrique Martinez y, con parte de las regalias, saqué un para aterrizar en Madrid un primaveral primaro de may dospués de mi proyectada presentación en Acción Edu Mundial del Idioma. No obstante, llovieron las oportur tos y conferencias, los buenos consejos y el apoyo inc familia Cendán Doce, encuentros con editores y, por s tares que mucho admiraba por haberios leido de sobr

Cierto dia, mientras de la mano de mis entrañabl alma Javier Flor Rebanal y Esther Requena me habia de San Pedro para participar en unas Jornadas de Ar

turra defice mos

men tove trilo free de l Ac U CC

rabi Di Can SORG ban con 6790 Sal en com ties con dos SMI

¿Chaindo dosculations que la introcuaba escrifiir para los niños? -En 1978 escribi una novela titulada El cosador. En la colitorial Planeta me dijemu esto: «Mira, este libro, firundo por Bemingway, serui un estia, pero firmado por ti... no se venderes. Ve me quedê aluximado. Los contextó: « Que lingo, me pongo a clar saltos de alegría purque me comparale con Herotogway a me songe a llorar porque no rais a editárincia?». El resultado es que meti esa novela en un cajón, y alli se paso tres años. Hasta que en 1980 vi las bases del prezzo Gran Angular de Literatum Juvenil. Mi novela no era anenil, bahlaha de un humbre de 57 sous que su a casar su altimo rigre, sin armás. Pero yo un creo en los etiquetas, así que, no sé por que, monde el libro al premio y lo gassi, Siempre ma he findo de mi instinto, y em fue uno de las elaves de tudo. Cuando apareci por SM, la editorial del premio, me preguntación ai seria capaz de bacer cuentos para niños. Les escribi 40 en 20 días. Yo mismo me di cuenta que el caudal de ideas que tenta en la cubezo, stempre abundantes, tendesan mejor salida entre el público Joven que entre el adulto, bio posta es-drupre un mito, por la tamo anexiolos bien en sea perspectiva que,



Que primore del tense que sérien tener les élétrés pare minué M . In creta apartique, lée la develrag

-the case and state, take case an energy was historia de la major - tot, que cas le major que hebita laformer provider. Est de contro quie commun. E la grar con maratine la territa. Con maline su marado y, una transmisaligner el 1000 a en público. Vectore, prime so el público? Seu - a cataloda ciora teles les estes de 18 eles igrales? ¿Les pous le cares a teles les chicas de 15 adre, vivas en ca poetro o en una copradê la evidence (De siento serojecto nat les cothe course along the related to have sensy gas on the parent to have 20 paginus de electrocomes cicinários. Em a os parte del pago. prio di svatis y di neti, piotrai aspellere de rai des, sva stes-

Out spects on courts que faces on as holes main de 100 abous courado : as boogs ai illus de si está bina trasignion à india de algor processos convent, de se tuese se milione : mestr o se, il telecre, france, sections are because to distance each spice, ⁴Cou mone on ¹ launcher of bank paler has

-Be approach to 200 state exercise and 2004, y share release, mile . Error de Alexanda, Carde la comstano di cua alle la nitado 250 fino noncolo usuolo le escolo - si un suspo la traduciste de dif code and in par to commit, time to be wish. See this tipe, y may define owners about drawing the records may been remode its herbo on him de-carrier o literatus. He con time obte demandate bette gorn cation one one seasons its whether is bank, has supp on it. Its process implement catenget or also, becomelie, to on elle, may manuacille es cuda servira. ¿Cierro sárrilación? De menorato, arrigo so másico may despesado y resulta sersiona sal como qua poder de despesarsicio.

ademas, me acercaba a un público maravillose con el musi incluso godin conversar. Y ean fue todo. De cualquier farma, nunca he sceptado las etiquetas, eso de sescritor infantil y juseculs. Odio los encuedliamenous. Yo soy excritor, rocis más. Cualquiera ponde lecr le que desec. Mis novelos tienen stempre et miuno lenguaje, ao cambio el chip, no erro que ha Es et lector et que debe adapturse n la novela, no al revier. Seria in-

En une occasión te excuebé afirmar que habiar comerciado a escribir nava hazerie sustina, remindicar alntrio que farate. ¿Podríos referenza

-Naci en el seno de una fomilia franilde, soy hão tinteo, de niño ero muy turtamarki, mi padre no me dejaba escribir, decia que me moriria de fambre, que eso no era un trabajo ni daba para cumer... Mi infancia fue en blanco y negro y grises, buje uma dictadura, sin libertades, Cuanda erea mayor y fesestime tode to que te han cobado, tado lo que te han Impodido rivir, y yn es turde... Ye testis ocho años, estaba en un hospital despuès de tener un accidente, y no nodia leer con solo uno mano (e) resto del cuerpo lo tenta vendado). bir un euesto y me di cuenta de que escribiendo no turtamades. ba. ¡Me podia comunicar can los sia graciao a la palabra escrita! Entoneus decidi ger escritor. Grando en uni casa todo to que las estrito desde aquellos 8 años. Simple to conserve. Le habris aldo igualments, pero ese foe el detonante errances. A los 12 años carribi un libro de 500 páginas Itardi en hacerio dos esses porque escribia a escondidaa) y lo tuve atin may claro, pese a que todos decim que no lo logracia, su padro me lo prohibia y su close me ian erros en literatum a cauna de mil fontanta

distance que hacean a tanha? -the his traduction a stricker largue, y la verded es qui essadays unlike the encourage, as-

Clen anches simbonte a su 8.00° (0.00 miles)

-Notigue ded presincio Migray do todo el traundo prande order para neign. Bay que ber unica, tener ana unwindred es-Bill, I strong brown (5 o 58 est made tories water. er septecia, obldante de his. remit y de noralizar esta-

fortimisto di son ura del no equidates más acquisly for be rises y journes, y nds soudishe, he assoudioalignous to ordere per un-

a per in gran consisted de the position combines in de susperier a alpares de

et et la cabitat? House med da de maneros a de Matos. Se levertaba pertaba ghiele baceyary to uncertain? No deck por combac es within you shope you see reals excelle, miss or apero al que hace un Gatto ation. Pero essia bee percess costs de was major fielded



de Soldados de Salamina que algunas periódicos lo pusieron como gran noticia. Yo en aquellos dias habia rebasado los 250 000 de Compas de fresus y nadie dijo nada, claro. La critica me ha tratado bien stempre, reconociendo intensidad, honestidad... Para mi es suficiente. Una novela puede gustar o no, pero el trabajo de quien ha consagrado su vide a un sucho es importante. Yo asumo muchos riesgos con mis temas, mis historias, mis enfoques, y a veces croes hacer una obru maestra y no te sale como esperabas por ese nesgo que asumes. Acepte que me carguen un libro, no hay problema. De todas formas, yo stempre sere polemico. Lo fut en mi epoca rockera, como critico musical, por mis puntos de vista y mis enciclopedias de rock. Decian que era «excesivo». Bueno, sigo siendoto. Afortunadamente, después de tantos años, hay cosas que ya trascienden por su peso. Están haciendo una tesis doctoral sobre mí, hay muchos estudios sobre mi obra, etcetera.

Reconoces en tu estilo alguna influencia de autores ett copordneos?

-No. Al menos directamente. Es posible o dia leyera algo que luego, años después, unil sido consciente. Cuando publique ... en un la ron que yo era el Asimov español. Tuve que l en que me parecia porque no había leido na En Canarias se ha paesto el sol dijerno que vo de España, así que tuve que leer Les perros

¿Cuóles fueron tus lecturas de niño?

-De muy nine no tenta dinero, ni bibliotes barrio, así que mis vecinos me daban pan sec anterior, lo vendía a un trapero al sulir del colo seta que me daha alquilaba un libro. Eran l oeste, de gangstera, de marcianos... Esa fue m presumir de influencias tipo Tolstol o Stendha años ya pude aiqusiar libros mejores y descubri a (l'arzan), a Julio Verne (aunque me parecian un ciones científicas y me juré que yo nunca carga tos), a Enid Blyton... Pero mis verdaderas lectu Flash Condon y Rip Kirby, de Alex Raymond, &

careto, per la disercidad de registros en que to reser We absent to reache as allo occupates; novel as pople Say were presented recibion, significant in the side. More ple flor was personne reasons, stempes le lie auto. Me es der con mit nocciae, y crecer como arr instructo. Est años, no perder cuo curincidad por el mando que que no platequer todo en mie namelas. Cazando un tenta me apara no a el. Y se de ellar no les escente, funcio la forme de hace el la visa de ellar no les escente, funcio la forme de hace es la clase en este aspecto. Fracon por le que biago, por

Tencero, garque on eliganists de nos obejes más muitrass se engean o-decimo la jespa popular de los placeres, ma read

-Your copie m les mots. Sexuillemente habite come elle All recomposers has moth, securificaterric fields occase oil augment, very a secretary is historical, sign yeards a currently decrease on an entation content man upon flows, the rich up and sign as an entation content and upon flows, the chiefe can not be content currently as a content content can be content on the content content can be content on the content content can be content on the content content can be content on the content content can be content content can be content content content content can be content co

Outero que cara comunicam una la oportunidad perm definaletic de Aci-

-fin en una defensa, ou tempo por que defenderon de maios. Un. sourcases. Représentatace en Xi-- On on the debutes, the brings per que defendence de maile. Un artista forte que hante le que com y parisa, monte de desento. No penden gunta a tado el mando per igual, monte ou evidence, y cuando elemento sus gende de papationidad como en má upos, con solo os fospa-ha atta en Latinometrica (publica obras originales, que ta misia en faquita, que se Columbia. Chia, Estador, Medera, J. y ara ha con-tista poises derado les sido traducidos, es curriad que estreo a la rista de todos y sera bianzo de critatas y crimiles la creedas es un deporte.

Dia der Libro, pina pagrasi fin

Boxcar... La primera novels que me impactó fue El filo de la navaja, porque el prota era como yoqueria ser: una buena persona. ¿Camo insertas tu abra dentro del panoruma actual de la literatura infantil española?

-Yo no puede responder a

— Alexenteraria. The moral attained and service process of the control of the con

of a side out that addressed to the many of the control of the con

centen un per de revisitet de lite-ésticos indantil y juvend mensusles, los escritures para pisanes nu

INFORMACIÓN

La Fundació Jordi Sierra i Fabra

Laia Meatree & Salud"

Con este artículo informativo queremos dar apoyo a una de las más recientes iniciativas del escritor Jordi Sierra i Fabra: la creación de la fundación que lleva su nombre. La principal finalidad de esta Fundació Jordi Sierra i Fabra es servir de plataforma para que los jóvenes escritores/as puedan desarrollar su vocación.

DITERATTRA INCINTE Y JUNESIS.



personal order to Fundam forth Sta-

cab an apadat y les pressus sustain-ten apar absorre bason endated ye ve-

cación. Esta labor no es quesa, el

tar do na turn a confuniry rhien e chi-

ca que quiera pisarse en contacto éen el, ya sen para habbe de sus li-

faces, para mesorne un seleto pareso o para compartir las finatraciones y as paraciones que comparta la eficien a

El principal objetive de la Frieda-

eta i Fabio.

ne stay him la filts de fe ez lucks-idadades de los pieroses. De esta irmes, receptant la confiante en la onsmittel de los jáveses y orfeses e modern que les permites deartedarly or he convenies on un-

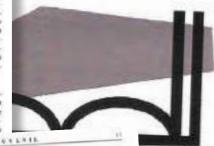
a diju, componento, que rura as e fisión. La máxima a mendios les

Per este moros, ne se de estaiar que la primera actividad progra-mula por la l'unfació tungo la in-tración de ralvatese la aspencioses les saeins de mathet adolesces o a mate de sa comanca benas ist, he giverso tarridores podos dat el prime pare locie le Berrion participando en el promo par coscens its 18 was, one firm it wonles del escettor e que se orașe cua d aporto de la Fandactin Santa Ma-

Adenin de una rèmeian comi iai, es apportunt de teau que la obsa ganadora será polificiale por Edicioses SM y ima picientale de-mety le curaça de los premios Barro

ivo de

Precisamente, nunca olvidá gar dificultades, y con la intención de brinder les posibilidades que a él le costaton tanto conseguir, el escritor



LITERATURE PRESENTS Y JUNEAUL

oreign le form de minur dé se-sery les fuotre refunds en elgents de no rombio

Day Germa independents in his out-Da formo independante y atenti-vidades que se milimais, en Hapaia, pora tormale en moser la reisma fi-trooffie, si ha passivo m correcto la Pandación Tallar de Latina Joseph Se-landación Tallar de Latina Joseph Seny i Pidat-juer Laktrospiezka, eon aleva Mohlilo, Colombia

ro independentes, una a cada lado. El sidordos os uso puno imperante. that althouses to come pains up to long that mean del sortes, po que, a les longs de un majoritado profesiones. As maco-tembro com escoche relación sur sobo-ces ser lactores listeogramicamen, si-no majorita con procesadordo y su-companyo esconaciones la licenprainting or the property is lived

La Francisco Teller de Taime Jenk Surmatistes satis una antoni-mia panpia divide ouest de 2005. y

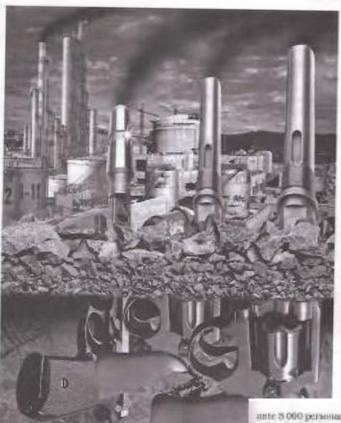
phony a la ver rain delimelra, gractu-do equipa de trobayo que la clasga, for-nesdo par participandos recrementas del resido caltural colombiamo, taleters, el hecho de que junt thess s this on an arbor may conside on the man on arbor may conside on the just compilate a operation is included a los operate transmit in landous a los operate transmit is landous formers.

De montres, cinin province con there is between del perioceals y but historymee's su sinder beun cation curvolo in relationado um la literatura laboral y percell y la colo STATUTE OF BUILDING

For his personal rates or in the con le interesse de Bepas a converte-ció en un punto de colorante de la paracontra de la literatura en Anastra

Амерический выправодстве Autope in time de un proposo de gras centradosa, que podoshierante processar los vellacions de actividad time importante, lende Surres i Poleti-media en que la Prendezio posibilita para a robo que coloriron, para usura sem se lorris ente muncida "Tindo a-posibilita (el de control.) emplay (b) the do quantities)

Deale species series course or grant del form de esta minutera, repe-terare speciales de piendis en pari fonceptar la lectron de licentras un brawho gas Incomes also general space and to a surfaciona of priories on respec-er i leavest a quientene che consegue. menciós Sergita



Colombia, y extuse año y medio haciendo el trabais-

may applica, po-una de ellos pe-

Aunque desafortunadamente no hepodido leerlas, tengo entendido que em varios libros tuyos abordas aristas, digamos que dificiles, de la realidad cubana. Podrias referirte a estas obras? -Es lo que yo l'amo mi trilogia cubana, porque he estado en Cuba

ya siete veces y voy mucho alli ly a otras playas del Caribel a preparar mis guiones. Suelo encerrarme dica dias en Varadero, en el Hotel Melià Las Américas, solo, y preparo o acabo los guiones de mispróximas obras. Esto lo hago dos veces al año. En enero del 2004 recorri en coche todo el sur de Cuba en y luego en junio me fui a una isla de Cartagena de Indias. Mi trilogia cubana arranea con Cuba, la noche de la finetera. Eatuve en el 94 en los días previos a la crisis de los balseros y lo converti en una novela policiaca (es el

lo mismo, el humanismo en el mundo del futuro. Ahi si es cierto que al escribir tanto, hasta mis

fans le pierden el rastro a la que hago. Por eso recomiendo siempre visitar mi web y estar al dia: cwww.sierraifabra.com>.

ante 5 000 personas (fue una jugarreta que me hicieron los músicos callando de goipe, para que me quedara solo ante el peligrol y otra requir la pausderesa en un concierto cun mis amigos de Triba, el grupo de Sati Arisa.

Si tuvieras que integrar una bonda gigante «Todos estrellas», equimúnicos escogerías para estar en ella?

the yours expected describes our semidende cutti view, on Cubs. It is not to be a cust to to a Cubs. Describes per quit unit revenue per la true per la cust to to a Cubs. Describes per quit unit revenue per la true per la custa se to a Cubs. Describes per quit unit revenue per la custa se to a Cubs. Describes per quit unit revenue per la custa se to a Cubs. Describes in with a cuttor of the seminal cuttors of the seminal cuttors of the custa seminal cuttors of the custa seminal cuttors of the custa seminal cuttors of the custa seminal cuttors of the custa seminal cuttors of the custors of the cuttors of the custors of the cuttors of the custors of the custors of the custors of the cuttors -Ne. Numm hablo de lo que hagu u vey hacar, sólo de lo que está n in marriere hecho y la gente passie ver, tocar, sentir, cler, leer. Ademas, escribe socia a Menti sita parar, lo que hago hoy puede que sea vieja el men que viene.

usen Cabo. Fi -Qual sur para ti la mais importante en la vida?

-La vidu. Si la vives a tope es fantassica. Y su subemos our el mil his traces mundo us un cace de mierda, pero eso no es uma excusa. Si has esends, stest macido en un país con problemas, tendrás problemas, puro no puedepenpary sele rendire. Si encima has nacido en un país socretale, cun aportunido ares se was des jo um clias, se las buscasi...

n, more se: ¿Que es la pear?

on in de dia —Lo peor serian dos cosses: envidia, intolerancia, politica, racio-lubro delasis mo, gaerras y tado cos por un lado, y per el otro... Mira, he hechone quise cutt un libro que, cuanda se adite, preque va a ser dificil, lo max arguro. es que no pueda impedir que quiten la dedicatoria. Y no voy a poder impedirlo porque es un gran proyecto benefico probablemente para use que tral. UNICEF y lo que quiero es que salga, no pelearme por su dedicatoya ti si udi.

Este Boro NO está dedicado a George W. Bush, a Jose Maris Acete, a meserior. Arial Sharon, a Teny Bair, a Silvio Berluscons, a les ayatellés intrancas de elle sigenies, a Saddum Hussein, a Osama Bin Laden, nombres actuales ser central que antes faeron Slobodan Milosovic, Radovan Koradzic, Augusto Pinaciset, Jerge Rafael Videla. Pol Pat y, todavia mites, bjen pudserun nes, y she llamurae tumbién Adolfo Holer, Benito Mussolira, Josef Stulin, Fran-Ann. Aric viscu Franco y tantos etros a la largo de la historia, perque les nongra con # hren volts son espegos repetidos del minero ser, mantenido a través del tiempo con el harror y el espanto de la intolerancia, el desprecio, el que mem civido, la indiferencia y la soberbia». Creo que mão resume lo que pienso-

To gain de 4o peors de la vida.

Lua luni

Cual en el libro que suerius con exembir y todavia no te ha sisto possible? -Ne escrito todo lo que be quendo y más, y espero visir 100 sños y

ox gast — se escrito tano to que ne querno y mue, y espero vistr 100 anos y art sous morte escribiendo. Fie hecho posible lo que he deseado de nino, Joven implet y adulte. Me siente un privilegiado, feliz, visio por el mundo, escribo. terujo saltul... Purete friveta decir que he conseguido casi todos mos martius, pero un verdad. Me quodan dos grandes suedos literurise y uno personal, pero si un dia los alcanzo, no significarii que ya ree haje del tren de la vida. Me buscaré etros sueños.

Entrevistamos a ... 9



Jordi Sierra i Fabra

En Junio de 1991 (mimero 17 de "Peouzo") entrevistamos a Jordi Sierra i Fabra. Transcurrido tado este tiempo, volvemos a recoger sus palabras después de un 1998 donde Jordi ha celebrado sus 25 años como escritor y 30 como habitante de este mundo, que él ha recorrido por todos sus rincones.

El torrente de entonces sigue siendo candaloso, aunque ahora ha dejudo paso a una imagen más suare y reflexivo, Jordi gusta de reflexionar globalmente y no ha abandonado sus pasiones: la música, viajar y conocer gentes,



Acabas de cumplir cincuenta años, veinticinco de ellos como escritor. Empezaste en el año 1981 a escribir para chavales, ¿cómo ves tus diecisiete años de escritor juvenil? ¿Qué evolución has tenido?

once bacterio mostly deligacione regioni alian twicel ments been use upo de aliane y me dicen que sième es que ye larga morela exhan been, hit of primero que comero a Sangy arms or the loss granteren, one pureve ... 17 chip, la coula, y la spe me aposco en robor a layer libera parcerifes como El alicenconta Mireril, page list refront a bacet flago lo que sus pide al cuerpo.

Hobbenes de circus y has bêrres, ¿qué te parecea les Manes como Zec's en que communicy literatura?

. Bu Mark Diebers am diffe put. This prosets seen of trible control colorie. la reliterial firepneto spe hable cade capitals one plains our of others. Mr. purcelo petrol. De abi que 2004 Girlaw WK demin projec ye pease on al contic, rs. decir, print on of diffejours. He're of more tes trepatient para que en cada cays-

tuto posarsa cien sel creco y fuera puto secola para y, orbez tuto, disersido мурь самыси ингримс минис на росо у dejor de hano cosso umas para, de recom municio tena tantosa. V. berro, las emis-to. Entamoro sus propunsosas que dibutado bi karia y estando en bijo y yo file di quim issue of fibre y cranquests, our florest y nut this Teres of juiters lie and wer unt gan

had at the gar perce in come." Y is discount and other paragraphs on affinitive

Cione tos la ciencia ficción del siglo XXET Composers?

No straye doctor. Mi meson factor evilo religions que prenent no hay german palacticas. No escu que carrier mache, segretal habitetella custan operatiquicas. La ing cy burns garage his chiesdes. Y outs a science of pinces. How also se та отвіжної в по горото раз Ди

desir hace mucho rices pe yo seems logo mus perci cicacia Succes, in hage, he use obsite esmen regular bard on little di ini tekk und cocutta agreeador. tofa bien qui hago rei

serious me strong a menrer et milie, a lancer maver tima? nic obliga a hacer ter risign a donde ser

anevas tecnologias. ¿Qui opinas al re

have clean plan. If prince then upo's con retirember that ares all Victor, of open

es malo porque no las puedo escribir todas: y me gustaría). En lo personal me siento

per todas partes y es noceal que abando lo que ver a mi alesdedor. Esto inte lleva di componeiro, son recruiros de Greenpeace, ste Aurainto Internacional, de Michen sin Prometrac... Me precesps of menis y asi obre se he vocite se preo de después Place page unas controls doctor que mi obra ma demonsão real, deposição facitir y que a kn salos había que abries abro para que se envirócesas. Y retors decian que no, que no thus ex-come as copejo que se pose deliena de la gente y se se selleçada atri y que su importante que cus nacrite perquesta el manda de manda haria libria ilbria para ortuinis que eur nacción perqui: «i sus

tellos de florectos y violeses. Creo que cada vez que como éstas en las especto pregevite Itajado el nivel lector, as atred the Anses, an libro ARRIVA Mersons Term total unco. poloquies anima district, by classles petticipales e discertar. Y boy on da un o mantepo y no libra. Y for chicps of com-

to be emended. "Y at that out pass?"
No its be expended. Le lache as make out he sperime. Me tok from paragraph to

¿Te parece que son receneries los places instituctionales para el formesio de la lec-

Son necesarios, pore lo que ao es açucoatio or she priche continues tour sat same à use filters on to cuttern, exto-ex-sic boose, Have Torribies to prescupa el avanco de l. Pero su incisarso e der ous charla es corp, baleig all i disociones mantess para habler de hibliotecay. Y po-

for all this specifies job que save basse trout so tour is later to persons specious at trout so tour is later de lo que les couts at Princes, buy que finance testimen aries que o contractories for librar, que amos el libra sure le anance caure o rises fisce de ese pais, escult cretata. Si an hay manutan con consissees elificiariest; turis distress con libes que elles lus leide y podrie decotifice con los sirios. Tado es sus coderas que congresos per lo fund: hay que fotonar provinces, bibliotocarini, y bojo ya lishti

> Has conclusely en he giffmen ofice. Autor decise upo the librar some pure diversit, que so interfahan flevar measajes y 6e repeate se to re relitarie.

> > Militanic AL pero sur de menijen Si 16 mo discussion for books nor de mis últi. reas libror, Care per de frant, para dentanciar lay dragas de diseño, las

todo eso, is also que no he bucho al Eleo proper no apostrie, penger me processus este been y proque po sign disfrancelo con mic Chen. Sign sis contito pure la parte, curibs pure sel pere, clare, co normal que of entry who, on this fibros have comp que cities vivos y in gente al burba reaccione. Pest su use plantes "voy-a-base-us-libroe esto para douncias-con", no, hage of Line que sicesa. La que pesa es que turna catry combation y militante mis librar se har rache ar pico mis darro y amque se condor mis, mila comerciales. Lieve culte

Himse Corporate de James James, Part Sp. Aprilla. named of states, parent bandle for Effect, his stalego menho unios, pare lega-tes marche de sei unos. Tanto sicreper una mand in their state on balan on blive, and or no he combinator pero los piestos resulte sen. At any one day input has other tree, we have til gar ove nebessere, berner top 2 me mention for his promoter street longs on physics on factories provided entropy was all power dat que une philas has colleges na hopeafts, or promption y has been Billion, Mr. Bendingsporrent, John & price to tion metionals, compare on the species, public species on poster of old. Lin gas are

Spinor or Spinor of Secparts beingle on Jan., gen. Mary topol on sente a If specific makes the times when neste ments Steps green do. Steps - A - Sa Combinations or beauty on to major of Secret, per III memoria proban payment on the pay to and the bridge below.

> Distance sign man do be present de markings on of spot, orgins offers, so yearld. may began after its proper write our opethe same power than the reduction.

Sintry business cumulate de land his provin digs "Sures i Table, our rearths woulder have observed. This provides, and filtered and first make Florid spin series was then been spin in meriba, pandets (west in pile, chice is visual other the same homeoners, he the occupied year

down do not cabinate Compart the Secure, or on prison to blook his dropes the stocks sedie for Shoper del Pattern y specime hazari ma lifting collect price puregate that alphanes. Every control after on less ordereds, buildingle arm character unites, and women, to remove paldeeps, had it would, the the discussions. Comme ates presente la festeria la estructura, los many, Longot, Intended Sugar State Comet le saleza (pieque de montres alla sour being morally, my absorbings come the representations from an also or mer direct, payment, or storms from the pay

15 albie's Torontolismi, 65, printed 25 albie

For he proceed has passed See Begre counder viago, our stome (or to butter). pin allow sites about effects in it also m. de delante Sales and Park NAME OF PERSON to these attento 1 supposes hand of pulls Systems on market of braket sector in produ paradire de franc services and not a market tests, professionals of parties pin pany based has different some

germ. 10 paids yet tarial on Napolis ed. men, or also, don. However, you the tempo of there may alter on the column. You code require of come or in the programm part to this ma politicals upon by whose, or in process continu de pr. e pre poer este se speak Temps son policies del liber sepi bosso de sei colore Casada wings at little our manufaction of gards broader, made backer, but plateigner, the tere... to come proor and a limit Establish and plotter of Beign of Biblis of party

have, serves mut, pusque con battitées. is within a marks part of, my recounts of more s. Here blees he exceeds area freezesta many Why and dissertation pro organi relit Carme Side, Cubicasi tede aper medic para para nel en de las rengenyo. Casejos sen Bingodo Calatoral, Teo Partila, pera rigo sin polir male. Ese lare el primer libro gao yo ke pedida in dhujunie y lacgo resonapar la pesit a cita, nei le stajo a Carnor Solt, quiero que ser hagas rois. No. "No row alla see dibago;" Pacs all be no

¿Con que oritodo presgos lo selirial que va a publicar rada una de tes libras?

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tradish after a scoon on the Effern Attenuation.

norally basis spay no ear to be public venter. recently basis que no see by lawler at person are not do the study. Yet deman restriction y per curios, sie pry se one Lo que measur en apor spec el terretos, ya NNT Proque fur la celesc ny desentria come autor jarenal. J promis Gost Augusta ters soon y and personal agradie she'y teaps for per una gente que me divid compais

En una entrevista reciente derius: en to que quirre y an in que el patria, o re de mi. ¿Qué cross que el publico a

> Distance or one of mi que or diver o protect "Hange releberare pos of publics qui iddinas to count by Geo dess s Brittala, par público pera s ters may pera que la sin gale soils a Steven Spelling quen que m

surpressia el pare, res disci оде тига. Зредугу, цато пу доло an haze perferitor de trettam quieso que tre tapa ora de bichitos. Si so yeo a Spelberg no le did you, to died you spid ton a scoppinissue." Ese co le diferenza. Artes le la dicho cocabo lo que quient essente quem y corne quium entorces ne picaso ce quita se tions of parent only libery on it our man share, no he was a conspice, and re-e grades Algenta dices es que se público ser pido.

seems constrain you happen of passing

Dende que ces miles en la vida he hoche constitute unde alla como una coportio e ir il circ machinent. Es ne crié or sides di cine bontes, de dos pesetas, viendo peliculas en blanco y negro. Y altera very cuda nocho al cine. Así en: Elsos son swy cinemotograficos. Eraprel Unibe, el director de Dias contuiter y el groducum de Severan ale! corrector me exempts: £1 designs del subsi-do, mit so la liu boche. La di netal lilierad, o que muneo hogo es quejarse de si luego el Ales ser la ressignés. Altera es cu a haver este venuro en policirle 23 repress de Anhary

Pirk-tip que es en fibro de berror que quobi fitalisto del prento fiquase Calpe. TVS la comprado Limpoval: Ju-tura pine fipene una TV. Movie, ite hecho pura TVS one sense boads en mi stano, Los, O. nes, que el cire per fie parace que está un poso el strance de mi minor y iono nquisto seguronenie a probe Percent THE 25 MRZ 50 Description para ote a televisión, estonun ke Gerne ye, y etra euse es que tá me digas que quicres viat este libro al cine, emenços la estaregard on upon to rendo ton alcoaches y to Rocce to specify did for please Adhenias, are very a que jurant de que sur la combien pueque sui libro es mi tières, abi malle une la va a secre-

Est serie elegie el atejor y el mojor ao to ungo. Son ato lujos. Teago la sacra: de bater le que en gente que es escribir y de batter to que siento, cuando lo sicuo, y conne la diesta. Si tengo esa merte, para que pender el ricargo haciando le que no ne grea. Al cabo de diez alivi, lo res en pespentiru y iz dieze, hombro, pace usze libro we pastu mucho, ese su st spó...

Cail es la relación que ruantimes con is ilestradores de (m libros)

Tregge taste respons a toda persons que sua disa que socou he impuesa el difragante a malic. Mi more es fluorodore y la lluscado muches lituras mies y sicorper les ha llustralo perque (a editorial In he ticke, an pempe yo have hacke nepotisme mi engeribaira, cb. Ne, Cuando SM enturgo Federico fieticade district Party mara que

era men consecution. ye so le liture), no dije; oya, Delacada, quiette que l'écur seu au. compolin. No penol: que él veu

a Victor como quiera y lo vio tombieno: Officerse a sei, pelo cotro de punta. Por algo-june: "Heurado por Pederico Delicado". Temps morder respetit page of Margadat. A

Si ya tongo un público, que au la sé, la que one pade on some size. On approvate, spor more librors scan undo see majores, que as le pasen bioni, que les modismi, que se idan o les gos nee. Pero starrs, or response upo any secretary una persona hunture avargada, como antiva icremin compromiss y la mescidad de adeharmone a rel florepre. No sé les que sus pide le poste. Asi que seguire l'accionale les que se mi se sec seum y combose me ecama.

Josh Sterra i Fules sacci en flancelosa el 36 de julio de 1947. Hijo esteo de familia hand Serric i Pates socio en finecciona el 26 de pato de Paris. Lisp etico de tratado hanaldo, crecis en ferento émise. Emposé o exceller a los ocho alos y con dece acubé sa pri-mer filma "gortin" de 500 pigrano. So gran afician por la radicio las sido en gran endia de vida-y de sivire, habiendo sido discolor de den de las más prestigionas revistas meste ses equitolas— "Disco Especi" y "Popular I"-, fecunar de malas y, en la arandidad, encreo dedicado o Gord-co de la composição de la contratado de desente en contrata de cont

So ofice pass the line this conference, easier literature refusers, process, enveloranges, politic ca, cureca-facelle, pecsia, prospe, tilene biográficos e librorias de la maisse. De esta lemena-das de tacarese algunos trakes para pieceso lacracio:

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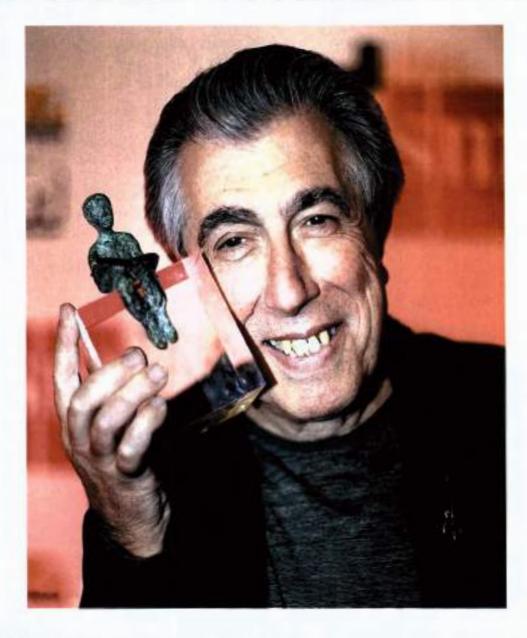
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42 PEONZA



JORDI SIERRA I FABRA

"soy el tío más feliz del mundo"

Nos dice que "en España uno no vende nueve millones de libros siendo guapo. Ha de haber algo más". A continuación, él mismo nos cuenta qué es ese algo mientras sus libros siguen publicándose de cuatro en cuatro. Con "Historia de un segundo" (SM) ha obtenido el Premio Barco de Vapor 2010, texto ANTONIO G. ITURBE

36 OUR LEER

tos libros. ¿Cómo da una vide pera tento" ¿Culti esse secreto?

Voy goe et 393 a dia de hoy, an de monde 2010. Y eso sin contar toto ricles de animies e lo que escritó con seuloni mo on mi opaca de fractance. El coscosecreto es el trabajo. Naci para ser escriter y sey escritor. Todo mi sempe In page inspects on my tibus, viaganch y secribiendo. Es una pasión, un vicio, ma focura... mi fo sê. Pero sey et tin mês felie del mundo inventando historias o conundolas. Encress me las poblicas, algraen quiere saber este, suo traces o serrotro, que les La prigino nurrite (NM)

¿Es capax de elegit, entre todos assa libros, uso par el que sienta un espe- Passa los años y asted sigue dialogam altora parente attigante? Para porque cial afecto?

pendiente y feliz, bago lo que me guera. Name a be excepted an filter por ef que no sintiera carito, la necesidad de hocerlo. No acepto escargos de editioni salvo que ne enamere de una propoesta. Y no ne surve el direct, silu el senti-

Y, después de tantes histories, ¿no su fre algún tipo de desgaste, se se cassa de contar couas?

Desgaste? Excella mejor abora, con ha mins, spire a few 4tt, y is less 4tt creeter spire a low to, y stall parella destr ento retemo a lim An. Cade dia errore mia, erro mi sales, entiretides raejor la vida a a loi personas. Ese le da la edad... sursqui por etra parte siga ciendo un crio de ell u actarios, encheros, esás barro que muchos de mis lectures adolescentes this expend. The estings sends and le ellos. En cuarre el cansancio- por Don, gransancio de barer lo que más tegroup? Be my we han allelso merclare to as, pero nadie, todavia nadie, ha dicho que me haya repetido. Y escul es un orgulls. Mi capacidad de fabular, ovventar retirocetarme, signe interto. Victoria Frenándur, directora de la revista CEU. me diju liace poco que estaba quendos da progra, rejentico oron ban ficrialis o fran perdido impedas, po seguio sin accessistance, our repetit formulae con



rature on estre obtions and

i Fabra para jiernes ly no tor (ivenes) les que va me ibe bien, accapatolo y, guen qui racina, escribure, excebure, escribure, escri switches y la reconta ere estra, con lo mal

> salest que tieren tres ricoes para contesterere, y si ne les grets no para nulls. esperanza, salem que un jurado los siempos, anglissajones o mindiose par respets su existeito y mundo el Hun a liema, y al que gana le dos 3,000 euem los grecesils, pero el 1885 Asalu lue orra-time base alexandro lithrox spar Jungobut garado premios o has vendido stroro. Poro le már importante es que. Garamos a propertos troy fueros pomiles de coprar en otra etitornal, pero cada ano pongo a receitor a ochenta o sentraliro per Estados Unidos, Iapón, tempore his he dishe jamin 'ne equisminte" con in parte del juego y hay: hay un premio para ellos, y consido. Una piocada. Así que el halance es tre que saber augat, ni experier una mierdo. Decuriran la novella se dan carreta de los mandos dos ganadores de mi permiscumdo esepteras ni Dios crumdo con - mão importante que a su colad has sido alguien). To deficudo a los estrores, capanis de francio escribir y scatar un ablicando massas obras. Y en Medellin unea hablo mul de ellos (hoeno, numea hable tral de nutie, y est es estra de las su quieren procien rosas que amigos y energios destacani. en fie, hay muchas ravones, pero la principal es bacer arrigos y comercahis, earth study estim.

Un regalo de los dioses ¿Como surgió la idea de su Fueda

Por mi infancia castrada y mi adolescencia indida. Mi padro un me detalumeribo, dicia que su montria de hanline, y en la escieña por ser tartameido to pose fatal. Nathe creta en mi y en mi vaetio timo von demonstrado que torrio racin, me fut encontrando a lo largo de mi vida con chicos y chicas con nomismes problemas de jasemud, o una nomendo falta de segundad y autresti ne (prinspiele), prinslessinseguist). Así que, una vez en vela estavo airgurarle, penné que lo que ganaba renia. que devolveria de alguna forma. Nestry un sante, pero vieu en este mundeerro prevent que fubils alguien que u certa on ellion

¿Que actividades desarrolla?

La de España como ca cada año el Per-

incurres de 18 arius). Les day una Andersen se la llevó un inglés (como y le edita el fibro SM. Un regalo de los para muntos. Ya flace de essection

de formas escritores hay que formar cados, es el único pais de Labinocenérica plantes Jordi Sierra i Fabra todavia con un conflicto armado actualmente, más retoc?

libro. Eso en le que les demuestra que ayudantos a unos son non ninos al ario dámioles talleres, libros, se En Merdellin es distinto. Alle tengo a Después de todos esos tibros, des-cos minte personas trabajando, y antes puels de ganar todos los premios de lecture. Miliotecarino, maestron. Co en España, después de haber questio benfra tiene mairo miliones de despis en marcha las dos fuedaciones... des

y la gente es manorilloss, està àsida de . El moyor seto comiete en vivo, tener la capacidad de misisto, no acomodosse

"No soy un santo pero vivo en este mundo y me duele. Si un rockero hace discos benéficos o se mete en Greenpeace, ¿por que no un escritor?"

de decir que ha cumplido con sus espectativas?

Devance com after se vida y et as y me duele. Si un mekero hace discess, de marzo ano dieran el Frenco IIIIV amiliene e se mate en campañas de Asalis de Emporción de la Lectura por Errenpeace o Amnostia Internacional, on proyecto desarrollado en Medellin. ¿pas qué no un excitor? Ya milto en "Alguren cabe lo que representa enta? rsas CNGs pero no ne bustalia. Así que - El Promo IREY Asahi es el máximo retrer las des fundaciones para decabes à conocimiento internacional que puede darse a una catidal cultural. Lo da el gratis, crear un creazo de estudios y de 188X International Board on Books Ambrico, para el cual tembrer sea senge. Baser, quisis sea una germera, min Jerdi Sierra i Jahra para Joseph - randidato representando a Españo. Il - pero en eso andarens. •

En este recmento, del balance de la . ni adocesarse, so care en las tranqui Fundación le purece positivo? ¿Se pue- de la obstativación, prima hacra el offines atenty per teds, per le que te codes y por ti memo, ser coherente stempes, consequence can be que baces y ora tu tiempo, y levartanie vida dia con gamas y onergia. Ess seria a nivel

A med personal clara que ne que dan emelus; nonelidar la bendució de Barcelona con un incal para dat claus onnación de jormes escritores... Lo for Young People; junto con Premio ciud requiere una puota garsa que no



MUNISHMAN

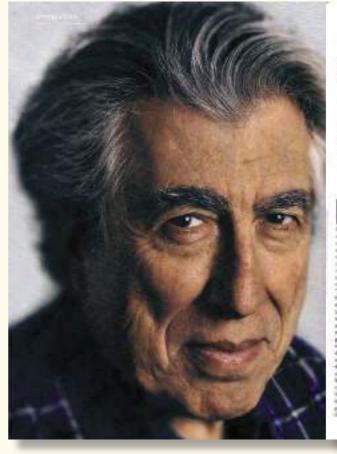


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areosado y una Gerus of piorgal

35 and 1,000





JORDI SIERRA I FABRA

Hay un hombre en España que lo hace todo

Acoba de gauer dos promiso javandos asás jel de La Caleca y el Amera), además de presentar la adulta "Doi dillo de mayo" (Piana & Janeia). Este mes abre en Barcekesa una sede de su frandación para formentar la escritura entre los saas (o cones, mientias la de Medellin (Calconhia) para el forserro de la loctura está a plono condinárato. liseno i Fabru es un contador do historias que no para sus estrasses sun sacumo compre-

ENTREMSTA OFFICE MADE AND AND AND A

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

EL RINCÓN



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 empotrados 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 estribiendo sin parar— está atiborrado de recuerdos, libros y fotografías de aquella época en la que aparece entrevistando a Demis 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 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 es mencanta explicarlas. Soy un cuentacuentos".

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 a los estudio por ellos descubri la música" — entre decena de gadgets y un escritorio de describra la bestudio, con mullida moqueta y un escritorio a los estudios de stida de su iltimos, me encanta explicarlas. Soy un cuentacuentos".

En el estudio, con mullida moqueta y un escritorio al los estudio de setudos con descubri la música" — entre decena de gadgets va recuerdos de todo ibo. Por osabe dónde está cada cosa. Este barcelones de 63 años que terecurdos el todo ibo. Por osabe dónde está cada cosa. Este barcelones de 63 años que terecurdos de todo ibo. Por osabe dónde está cada

EL PAÍS BABELIA 11.09.10 3

C U R I O S I D A D E S

¿CONOCES GOOGLE VOICE?





SUBASTAN EL PRIMER SUPERMAN

ENTREVISTA CON **JORDI SIERRA i FABRA**

«Cuando un chaval encuentra su libro le cambia el mundo»







Inagotable Sierra i Fabra

El premio Nacional de Literatura Infantil y Juvenil es un autor prolifico donde los haya, con un libro nuevo cada 40 días. He Carles Gell

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in de que acque a deble com la gene.

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there is a lotter frame there.

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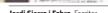
quisiera leer y escribir"

tripicheros, que obsero raptiono sa shopación. En 1876 lo dejalla codo para escritiro. Y a properties of the control of the con

подр. имеровабне росский, обли. Присоко различи опасучата будол пака-клад, реголю опаска до обре спостую, обит



min convert in management terrorism to criticism this convert man transplin, in "manicalidad de les too mis". Tempo terribupants on le calvera", de un brookspoor, affade "del pas norme very a plant of Carremon with Nobel, porr me un management accomment of Nobel, port me un more que marporn la Cara de Sant Jordi". Le management accomment del profession del profession del passion y an water cutable y we exceeded que we ignored more on our unu e la Feria (M.



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

El autor catalán publica con Siruela la segunda entrega de las aventuras de su detective adolescente •



Maere Danny Federici, teclista de la bando de Bruce Springsteen

Elescence catalan animo a les adolescentes a herry excelhir, spess importante es que ai crodia en algo, sayais a por ello-

Jordi deja huella

El reportaje

Sierra i Fabra ya da nombre a la biblioteca de Torre del Mar

El popular escritor barcelonés visita a sus 61 años las instalaciones donde imparte clases José Cortés, profesor de Lengua y Literatura cuya tesis doctoral aborda con enorme profundidad el papel histórico del propio Sierra i Fabra

del IES María Zam-brano de Torre del Mar se denomina desde este pasado lunes Iordi Sie rra i Fabra, con el nombre pro-pio de uno de los autores im-prescindibles de la literatura in-fantil y juvenil más actual. De hecho, durante su presencia en las instalaciones torreñas, no deió las instalaciones torreñas, no dejo de firmar autógrafos entre muchos de sus lectores incondicionales, jóvenes que sueñan con ser algún día al menos "buenos narradores de historias", como indicó una de sus admiradoras.

Esa declaración sincera se producía justo cuando al secritor de deservir de la como como como como de la certifor de deservir de de deservir de de deservir de

ducía justo cuando el escritor d 61 años corría la cortinita sobre l placa inaugural. Con ojos mu atentos también estaba present





mover la creación literaria enti los jóvenes de lengua española. Y ha creado la Fundación Taller de ha creado la Fundación Taller de Letras Jordi Sierra i Fabra para La-tinoamérica con sede en la ciudad colombiana de Medellín. Los propios escolares axárqui-cos subrayaron para presentarlo

que la literatura de este barcelo nés que siempre será un hombre "con alma de niño" se caracteriza por un uso hábil de los procedi-mientos narrativos, bastante por encima de la preocupación por el estilo. "Es uno de nuestros autores favoritos y va a seguir siéndo

Annual Children Dr. September 19 September 1 126 127



Letras que seducen a los jóvenes













Uno de los grandes para los jóvenes











por el retrant de las cèrras del co-legia Antonio Mirquite, al final un convictiorion en gritos comira los nocereres que derivarson en gritos, contra la menuración y accuración. coetra la monarquia y contra los políticos a quienes Banaron (co-

Como docircos, doña Letizia presidió el acto de entrega del Premio Cervantes Chico, que corres-poedió en esta edición al prolífica ocorter Jurdi Siemo y Palez. A su escriter Inrdi Siemo y Palera. A su licipida al Tratro Salón Cervantea, la Primersa de Assurias fue seci-lisda por el ministre de Educación. Cultura y Deposte, Jusé Ignación Wert, y el afendée de Aicult, Javier Bello, como entre autoridades. No luche alta representación insenta-cional de la Comunidad de Ma-dud de la Comunidad de Ma-dud de la Comunidad de Ma-dud de la Comunidad de Macional de la Camaricha de Sen-dral, ni astaré el pencidanta regional, Igracco Genezier, ai la consejeta de Cuitara, Am Isabel Marcio, ni la de Edutación, Lucia Figar. La representación inscin-cional astronómica correspondio a cional autonomica correspondio a la directora general de Bellas Ar-tea, del Libro y de Archivos, babel Rosell, ex decir, en cuarto escabio en el profuendo autonómico. paresto que por defente están los vicecussejens, los consejeros y el presidente. Tras ocupar dofts Lettria sa lugar en la mesa presiden-cial, el director éd Tentra Salier Cerventea, Raiñ de Poéro, oc-

ne salvó la vida", dijo el galardonado con el Cervantes Chico

Real la Princesa deña Letizia presidió el lunes 22 de actubre el acto de entrega del Premis Real la Princesa dena Letizio presidisi el lunes 12 de actabre el acta de entrega del Premis y Elico en el Tesito Salón Cervantes, un premio cancedido par el Ayantamiento de Alcali y elecciones de Libreros y Vendedores de Premo de Alcali y que vient entregindose desde que se estante de Libreros y Vendedores de Premo Cervantes, máximo galardis de las letras hispanas. El Cercici serconoce la obra de escritures dedicados a lo literatura latentil y juvenil, y además sirve en público reconocimiento a aluminos de tedos los centros de educación primaria de Alcali el un público reconocimiento a aluminos de tedos los centros de educación primaria de Alcali albidades y valores humanos como la volidaridad, el enforce, el compañeriono, etc. En esta influence do Alcali primeros de Alcali primeros de Alcali primeros de Alcali primeros de Alcali. and one markene del 22 quiesce ni siquiere les Hogaron a del TSC oun su dipleme y su libro

en Alcelli después de

permetus los grios. Es más, unite-dactor de PUERTA DE MADRID fue testigo de córso un poqueño le 158 excelares a pregunto a su director a la salida fuente de un grapo que prosesso

Conversará con jóvenes ecuatorianos

La magia de Jordi Sierra

El escritor español Jordi Sie-ra I Fabra llegó aper al Ecuador dantes de la wardad educativa como invicado especial del Concurso Internazione de Licensura Juvenil, organizado por Libresa un Quato.

Jordi, uno de los 10 autores más leidos en los establecimienpure hoy, a las 9h30, on ser coloquio con los estudiantes de la unidad ecucativa La Salle y a las 11h30, ra un convenatorio con los alumnos del Crimbal Colón.

También estara, a las 15850. en la Casa de la Cultura Ecuatociana, núcleo del Guayas con la Foria Internacional del Libro autoridades de la Cradad y profeiores de segunda enseñarroa. luego, a lar 17500; firmari autografos, en la libreria El Librero del Centro Comercial Río Centm de Los Ceibos.

torio con los estudiantes de las dec Bola.

danses de la unidad educativa Cultura

unidades edurativas Esperatu Santo, Liceo Cristiana y Mariscai Sucre. Y v las 11h30, intervendra en un coloquio con los alumnos tos educativos de España pareici- del colegio Airainuste Illingwords en al auditorio de este plantel.

> 185:00, viajant a Quito para estar presente en el Concurso Internacional de Literatura Bove-Exposiciones Quito. El demingo firmara autogra-

fos desde las 10000, en el stand de Libresa del Centro de Exposicientes Queto y a las 17h00, en Mañana sendrá un convenz- la presenuación de su serie Ama-

El pressimo sábado, a las nd, ceganizado por Libresa, en y la Palabra y es el Centro de

Jordi Serra i Fabra, un niño grande está de visita en Quito

El español ganó el premio Julio C. Coba en su edición 2005







ter, de exten 12 y 18 este, contin-ne, cer en - plant de colocido y dere el discrizi, "con la marcrata-mittradim de hermes adelenim, les" del la clausifie des establicativa elle attalità un los deltramines en less, "atta Gales parada posible". Tabilla émise escritor bles no-tael fortas: "Va dividi la qui se-radid, pero taman la querier. Be-diche m es mar l'indiciono, frende a dischera y produmen, a lo-cua-mittra di dividi de la propo-le de partir a familio è per-le de partir a familio è per-le de partir a familio è per-le la casacida di marcri posto. quant he phospile, y tro propose e tilo

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tion appropriate a quarteque excitoir. Le perier como in cuenta



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LE PRINCIPE DE SUE BOOK purelitairs, LL igual, s mi mo entoritó lo que contabar



Sciolese de los lónes eccionique les mêces

Entrevista con Jordi Sierra i Fabra

"Leyendo salí de la miseria y fui capaz de cumplir mi sueño"

Es uno de los autores de literatura juvenil más prolificos y premiados del panorama español. Escribe desde que tenía 8 años porque siente la necesidad de hacerlo cada dia, sin plantearse más objetivos que disfrutar y pasarlo bien haciendolo.

defecto físico y un grave accidente le empujaron a ello decte

muy pequeño, cuando no enc mejor manera de comunicars los demás que coger pluma y A los 8 años comenzó a escrit primeros obras, que él mism cuademaba y aún hoy conserv vocación de escritor se rea cumplidos los 12, por despecho puès de que su profesor Literatura se burlara de sus pi siones Iterarias. Se impuso e ces el reto de escribir un "lit wirdad", cuyas 500 páginas ci vó en un par de años. Al cabo. quedaba duda alguna: podia y

Desde entonces no ha parad probado todos los géneros, at do los más diversos temas y ga un gran número de distincio premios literarios. Se ha convi en uno de los más populares res españotes de literatura infi juvenil, Los chicos le conocen petan, Cuando tienen oportu -v son mudtas, porque Jordi S Fabra mantiene al ano más centenar de charlas de anima-

scribir es para Jordi Sierra i la lectura en colegios-, le dicen que ters, que cambiaba en una libreria

Fabra una necesidad. Un es "un tipo legal" y un adulto en el de segundo mano o odquiria en que se puede creex ¿El secreto? "Les una traperia a cambio del pan seco



Serdi Sierra i Fatira, radicado de milios, en la entreza de un premio liberario

algunos casos, las escribe en menos de una semana. Pero, en contra de lo que afirman algunos de sus detractores, el trabajo previo que bay detrás es enorme: "Para escribir Campos de fresas [SM, 1997] fueron

"Escribo lo que siento, cuando lo siento y como lo siento, rain pensar en el destinatario"

necesarios 4, años de investigación sobre un tema entonces tan novedoso como las dregas de diseño... El preguión de Las chicas de alambve [Alfaguara, 1999] me llevo más de so años", declara en su defensa Otra de las obras en que se empleó:

a fondo es El fabuíaso mundo de las fetras [SM, 2000], un fibro que es en si mismo una lección de animación a la lectura, y que considera especial, a perar de que para el todas los suyos son como bijos, únicos, porque en cada uno de ellos -afirma- arriesgo mucho, busco formulas nuevas, representan una evolución".

Esa búsquedo incesante de nuevas fórmulas ha conducido a Jordi Sierra i Fabra a la Red. Ha sido el primer autor español en "colgar" un libro en Internet, una aventura que ha concluido con tal écito que ya tiana su sorpela. Desde sentiembre de 2000, más de un millon y medio de personas ha "visitado" El misteno del Geya rebado, una obra interactiva con un final abierto para que les chicos hicieran sus propuestas y

a la que ahora acompaña en el ciberespacio El misterio del sello mullanorio. Sin embargo, y pese a la extraordinaria difusion que permiten las nuevas tecnologias, Jordi se declara un amante del libro como soporte - se lee, pero también se toca"-, y por ello, desde el principio. exigió a la editorial Edebé, que le ha acompañado en esta aventura electronica, la publicazion de ambas

Los proyectos de Jordi Sierra i Fabra no tienen fin. Cine y televisión comparten horizonte con la publicación de auevas historias. Sus compromisos para el año próximo en España son muchos, pero también en Hispanoamérica, donde está obteniendo un gran éxito con obras originales, especialmente en México. Colombia, Ecuador y Chile.

Dated IFE die Calbertone

Rockero y escritor

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COLOMBIA 2001



E escritor español Jordi Sterm i Pabra estra cons comunial. companiendo con les joumes de ta cauded durante la programación del IX Juego Literario que realiza el Servicio Movid del Departamento de Bibliotreas del-Municipio de Medelite. Hoy estreil con astudiantes y profesores que han

leide si obra en ci-

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a.5:00 p.m.

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Iordi Sierra I Fabra en Medellin

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soita fixos pero ses emettos y agracionales nos finesles efigues.

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lordi Sierra i Fabra, fundador de Talier de Letras, trajo el premio a Modellin

Taller de Letras gana premio internacional



I pasado 10 de septiembre el director de la l pasado 10 de septiembre el director de la Fundación Taller de Letras Jordi Sterra i Patra, Juan Pablo Hernández y el mismo Jordi, recibioron el premio IBBY-Asatu, una de los más prestigiosos del mundo, en una ceremona llevada a cabo en Santiago de Compostala como parte del 32 Congreso mundial de libby. El premio va essá en Mariallin.

Migration.

Blank CADOLINA MINAIA

situation of the state



germin en Juril Berria i Fobra, las coossissimonismos, y municia.

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Los años que viví peligrosamente

Jordi Sierra i Fabra

Exercise de Recotary intenté y poveré à communication de l'exercise béanté Jaho C. de soin sette, algunet Cube (Econdor). Es sino de los autonos reda les soi proportant que communication de la communication

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o que yo empesió Buest sup Z'estas Antas do Buoto que revente.

m Medethin.

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ero acto de n leer, en antes que lverso que una buena

wrist vischs, see a les que alcudaba dos clas. Leis sin For Is cove. No o que he leido fi chan of munito culture, in this less ration take on motor pentre de turca pente marquier n salas no desimos a a los mares, so paget por tile inte an bosopers. La cal-amentesiemente en ando libros y cultura un el bosto de que s rarcs y raras. Gen 100 bes 1001, 45 (011)



PLATERO - Revista de Iteratura infantil-juvenii. CEP-Oviedo



JORDI SIERRA I FABRA (Primera Parte)





JORDI SIERRA I FABRA (Segunda Parte)



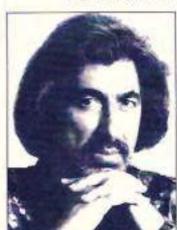


por Isabel Cano

7 alliman, cerca de Barcelona, un súbado de otono. Jordi Sierra i Fabra està un su refugio montanes, el lagar donde ha escoto la mayoria de sus obrasen los últimos años. Acaba de regresar de Indonesia, donde ha recorrido Sumitra, Java, Horneo, Sulawesi y otros lugares extitient, asíque la primera pregunta es obligada.

¿Qué es para ti viajur?

- Una liberación y una necesidad. Escojo siempre los lugares en función de algo, per-



que siempre voy a escribir, a preparar el guión final de una novoti, y eso me gasta hacerlo lejos de todo. Pero tumbien day alas a mi libertud y por esta razon últimamente he ido a lugares como México, India, Nepal, Tibet o China, Estaba un poco harto de Estados Unidos y Europa,

"Siempre tuve claro que yo era escritor, así que nunca pensé en coger una guitarra."

que conerco ya muy bien por mis viajes con los grandes del rock. De todas formas viagar no es más que mi tercera pasión, detrás de excribir y la musica, y por delante del cine. Y coando lublo de visiar no sólo see refiero a descubrir muevos mandos o al placer de sentir ereas, posque ye soy un coleccionista de sentimientos. Ir una senura a cualquier lugar de España para dar charlas en colegios ex otra forma de viajar, ver shios y conocer gentes. Para mi es lo mismo.

Jordi Sierra i Fabra (le molesta que le Norten" el nombre y dice que Garcia Mirquez o Vazquez Montalbán no son lo mismo que Garcia o Vásrquez sin el segundo apellido) rebosa literatura y vida, vitalidad e interniclad. Difficil concretar su tomente oral, sus largas partafidas, su explosiva pasión, pero este es el trabajo de quienes bacen entrevistas y eso el mismo lo sube bien ya que duraste pane de su vida la entrevistado a las estrellas de

¿Cómo te metiste en el mundo de la música?

- A low 17 años una persona me dijo: "Para publicar libros, o tienes dinero, padrinos o un nombre". No tenta dinero, no conocia a nacie que me respaldura, así que me dediqué a hacerme un nombre. De lo que mis sabia era de másica. Los Beutles cambiaron má vida y me sabit de memoria grabaciones, autores, grapos... usi que envié curtas de 20 fobos a

ques la qui escribo,

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"Уо во асерио encargos, ni excibo segundas partes cuando trago êxito de venus*

Stelo excibir el libro de un tieta, esterralo con mi misica

deraste una nati. Tutto con un

En cada libro icocoro so repetiente, buscar an extle nueve"

"Sempre quise ser libee e independiente y ayudar desde mis novelus a cambiae las resus'

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OLECCIONABLE/

LA HORA DE ESCRIBIR LIBROS INFANTILES, ENSAYOS E INCLUSO GUIONES DE CINE

Can tanta producción se dobes torrar

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QUÉ LEER: 155000. Me cacetta la minica, semper

JORDI SIERRALS E, You say an ordern. Coron was scrip-

que no lo pureita duosca bien sunda idria que impie-

dijeron que me QL: Les jinones lectores te adorir. ¿le

to salve techns lagues essants an adultor? do vivir many bid55% the general it, it memor per to que

Timgo argames



JOHOX SIERRA I FAURA, NOMBRE REAL Y ARTÍSTICO ("ESTOY HASTA LAS NARICES DE QUE ME QUITEN EL I FABRA"), HA CUMPLIDO 25 AÑOS DE OFICIO Y BENEFICIO LITERARIO, POR LO QUE HEMOS TOMADO AL ASALTO SU CASA DE DISEÑO Y BÚNIVER DE IDEAS, PARA DESCUBRIR LO QUE OCULTA ESTE "TERMINATOR" DE LAS LETRAS ESPAÑOLAS QUE SE PASA MEDIA VIDA DANDO CONFERENCIAS Y LA OTRA MEDIA DANDOLE AL ORDENADOR.

unque dicho con cambo. Sierra i prabe curles, y sé cieno piensas, cónto visten, que has prescripe... If the spin yet escribe in open QL: (Free way excluded on to behalf? I.S.F.: Mucho. Excebo-maform y turk; |

todas las noches me voy al case para eda-

LAF.: Desde large, pure de manera disper-QL: ¿Y loca? the structure is to perform the control of milests. Helpful that six eggs, queue perform dealers toda su valu a configuration of the control na Turko un recuerdo capacial para El Sic de la surojo, posque po quaria sur como el

QL.: But a progrestante per tu futura nauein pero con alguion como tá, hoy que utilicur et phurat, y trocour de ten novelas.

J.S.R.: Nisson hands the let-que co care poblicado. Estamos ao un pois desde buy mucho fartama sucho que afere la besta pera docir lo que sa a hocer y luego nunca bace ruda. Prefero babile de lo que ya está certo do paresto cacones sen suran tara que mesc-embargo, lleguelere), y undo cir a Pirk Flard, Led Zer-cedo de uma fa-ggarcharar excebando a Servinda. dijeron que me n.t. - Les blances bastos la servinda.

Q.L.: Puec le siento, pere ese voy à chisar: Les princees meses del 56 traeras, de morrento, Comando Orlor y La recision del vicule en Ediciones del Bronce, y Lis momenta de las sones perdides que publicasi en catalin Cnata. Pero seguro que habrin muchos más.

Q.L.: Microtran copero el ascercos, vuetvo a sit of tocker do se preferance. Es una

res que más vende en este país los medios de comunicación te tienen tan obi-

1.5.F.: Porque paso de côcteles literarios, de tertulias televisivas, y porque soy un escritor inclarificable y eso molesta mucho. Hace 20 años era un roctorro que escribia novelas, hiego gané con 30 años el premio Atenso de Sevilla con Lio Govarian se las paesto el sel y tne convertí en un autor revelación. Más tarde me adentré en la literatura invent, y

LIBROS PUBLICADOS local Serva i Fabra no lo pasta ho-

A less Series I Head to be grown as a series of the day of the day of the parties of the first o pas que de complantes de las gran copacie find production, soon key one ochar un elabazo es lo oper iber publicarlo en es porsedo año. Que quebo se enunde pero curian te at 97. ha appresso usa novela sisse schillers, Gabe (Caledones del Borrock sa BYSONOL ET DING SENANT DE POPULACIÓN (CIT rato de Lectaroux don estarelles, Ferse market oxfor (Alterpretate) in 1965 we also dethis decided y circo nession (trees so, Concertir et sol marie (Calema y La Roberto's Recession the are authorized and a STANK (GRANCE, EST WAS INTERESTEDAY, CA practical desirate and disposal a Composi-OF TRESS IGM & Cruibel Ma en at 9%. posernos adelorcar que en este mus de febrero, aponiccali illi And am train panel sond tos direte se plaries

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Jordi Sierra abre su libro más íntimo

ENCUENTRO Elespañol, ganador del premio Julio Coba, visita los colegios de Quito

Para mi la tida es energio las mejores autos en la escue-pura". Así inicio Jondi la, niel apoyo de sus padres en Sierra l Fabra su comerculorio el estitino que oscogió se con con estudiantes del quinto virto en el autor de 333 libros curso del Cologio Municipal de literatura infantil jovenil y Bennleigne. bi-scraftes musicales.

La charla se realtro ayer, et la institución. El DATO 23 pretnico en Españo como porte de las actividades programatas Jordi Sierrai

de los 200 coloquios, condocentes timbise de donde suren les que culs ans ecustoriaparticipa con milos, nex. Lacita paracentar. Paracilesadolescendes y mass- eshoy, a las En una charle dinis Centro de

tanzidad, el escritor, Queta. nacido en Barcelona en 1967, respondio por una po de hora a pregimas realizadas "debo tener 100 ideos pera es-

El nuter catalin se cataloga a En escribir un libro passie ad mismo como un hombre to-tardarse entre ties dias o sedo terreno. "Les lo que puedo, maras, pero en persarlo pueexando puedo", afirmo cuan- de tardor años. 10 Diento no do le preguntaron sobre sus croe en la perfecsion sinoren el preferencias literarias

de los acho uños y desde esa. "Ne paso de fábria haciendo edad decidio ser escritor.

Jord: Sierra i Fabra sin tener despide de los elicos.

además ha obtenido "L'Tantos libros?" espara la Peris del Libre. Pabra tendra dicumo algunos de los Elenquentro fue uno un encuentro mochachos, pregua-

pen tintas lititorias critic es sample. Sas constantes charies la permiten "robor in mica y liena de espos- Exposiciones energia" de los jovenex run his que con-

parte. Dedica su tiemeriber una sola", comenta.

Unatifity, pograno nunca notra Le apastora la interatura des-sus libros cuando fos termina.

esto", comenta entre no is y se.

Jordi Sierra i Fabro

NY NORTH AND THE THE ART THE BOTH

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Al niño hay que prohibirle que lea, para que lo haga

Jord Sterra | Estira, una de les netures más heides de squel pais. impresionate con el Museo de Retropologia e Historia

Publican tercer volumen de 'Las hijas de las tormentas'

> El escritor español Jordi Sierra i Fabra edita en el sello Edebé el libro 'El quinto cristal'

«Soy más crío que mis lectores»

El caso del loro que hablaba demasiado', de Sierra i Fabra, uno de los autores más leídos por los jóvenes, vuelve a dar trabajo a la detective Berta Mir

s@20minutos.es/twitter:@20m 20 minutos

Tras más de 400 libros publicados, a Jordi Sierra i Fabra (Premio Nacional de Literatura Infantil y Juvenil) le siguen quedando ideas y ganas de seguir. Su nueva novela, El caso del loro que hablaba demasiado (Siruela), protagonizada por Berta Mir, una joven que como él es rockera y está al mando de una trepidante investigación, promete seducir una vez más a los jóvenes, un público al que este autor tiene desde hace muchos años (lleva vendidos más de 9 millones de libros) bien metido en el bolsillo.

Cuando le preguntamos el porqué de su éxito con un público tan complicado, lo tiene claro: «Es que soy más crío que ellos. Sé que no hay nada peor que un tío de 63 años que intenta parecer un joven, pero es que ese no es mi caso, yo siempre he sido igual, así, como ellos...». Puede que también influya su honestidad a la hora de escribir: «Yo les cuento mis motivaciones, mis preocupaciones. Esta novela es algo más que un librito de acción. Me dicen a veces: "Escribe una de vampiros", pero es que yo eso no puedo...».

editorial cruita



El escritor Jordi Sierra i Fabra acaba de publicar El caso del loro que hablaba demasiado (Siruela).

Para Sierra i Fabra el asunto no dista mucho de las películas o los discos: «Esto es un entretenimiento y nada más. Soy novelista, hago novelas, sé que no voy a cambiar el mundo con ello. No hay nada peor que decirle a un chico: "Esto es cultura". Hay que cambiar el concepto y trasmitirles que esto es diversión»

Maneras de motivar

«Hoy se lee más, pero se comprende menos», nos dice este escritor que empezó a los ocho años porque solo así dejaba de tartamudear. «Por eso dejan los libros, porque la mitad de ellos no entienden lo que leen». ¿Y cómo empezamos a cambiar las cosas? «Yo solo soy escritor, pero tengo claro que con campañas que generan lo contrario no lo conseguiremos. Tampoco con amenazas tino "si no lees, te volverás tonto". Una manera de empezar sería





«Mi padre no hablaba de la Guerra»



'que -segun comeso en una can-ista con 'Efe' - acompañó a su pa-fre durante toda su vida. Su padre, que murió con 56 años por culpa del abaco, era un hijo llegitimo que vi-

PRIMER LIBRO 1962-72 Historia de la Música Pop'

Ledesma, a quien dedica el libro, so-bre el siaqueo de los comercios. El escritor, autre español en activo con más libros publicados (2019) y 26 generios literarios, asegura que cada vez que consigue un permo es un pe-queño homens pla su padre y le dice sabir va otros. y se muestra orgullo-so de haber seguido con su adicipado con su adicipado con su adicipado con su adicipado en su adicipado en so us dicipado en so un dicipado en so un dicipado en so de la familia que resolido a su audres osobre de la familia de su audres osobre la familia de su audres osobre

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INFANTIL I JUVENIL

Mozart, homes del temps i altres novetats

es de fa uns quants anys, el moment més alt de l'edició de llibres per a infants i joves és el Nadal, en el qual aquests són els protagonistes de debò. Per Sant Jordi, els llibres per adults agafen el timo i els adreçats a infants resten en un segon pla. De tota manera, son quantioses les novetats, entre les quals hi ha aspectes curiosos en els diversos gêneres i franges d'edat que analitzem a

En els llibres de coneixements. Mozart i la seva commemoració esdevé protagonista amb obres com Mozart, el pequeño mago. d'Anna Obiols i Subi (Lumen), o La història més divertida de Mozart nen, de Victoria Bermejo i Miguel Gallardo (La Galera). Aquest 2006, és ben curiosa la coincidència en la literatura infantil de dos dels homes del temps més populars: Tomàs Molina amb Contes de la terra (La Galera), un recull que, en la linia dels anteriors, li serveix per explicar fenòmens geològics, i Alfred Rodriguez Picó, que debuta amb Contes del nen del temps (Baula). on narra anecdotes d'infant embolcallades per la passió que ja

receptes per cuinar en familia. Max i el geni de l'enginy. d'Angels Navarro (Beascoa), amb un personatge que fa de fil conductor pels joes d'enginy que proposa l'autora.

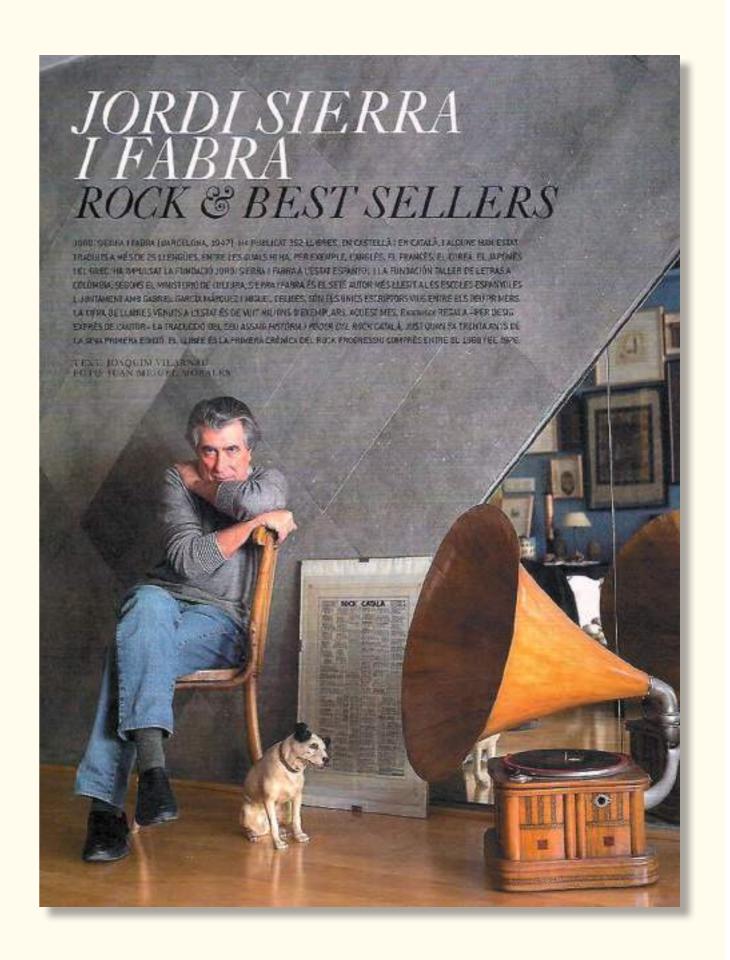
Entre els llibres de ficció, trobem La botiga de la Formiga Pi-ga, d'Emili Teixidor (Cruilla). I hi ha, a més, força albums il·lustrats de bella factura. És el cas de ran (La Galera), conte que es reedita en format més generós i no-L'home del sac, de Josep M. Jové. amb dibuixos de Tha, que guanyà el Premi Hospital Sant Joan de Déu, una de les peculiaritats del qual és que el text guardonat és dibuixat per un il·lustrador de prestigi, set del que en resulta un album de qualitat. En aquest lli- bé). bre, la figura d'un home amb sac genera tot de preguntes misterioses que un nen i la seva àvia s'entesten a contestar. Sentimento, de Carl Norac, amb les genials il·lus-

bé interessants, Cuinem junts: 30 (Baula), recrea el mite de Frankenstein en la figura d'un titellaid'Eulàlia Fargas (La Magrana); re que elabora uns ninots tan perla col·lecció Superpreguntes, d'Oscar Brenificr amb titols tan clars com Qué és la vida?, o Qué són els sentiments? (Edebé); o bé, ducció de luxe a la festa declaraducció de luxe a la festa declarada Patrimoni de la Humanitat.

Pels infants a partir de set anys, hi ha la noticia positiva de la creació d'un nou segell editorial, Bambu, amb una col·lecció que es divideix en tres franges lectores. Entre els titols, destaca la novel·la La nena nova, de Marcy Rudo, que narra el procés d'adaptació d'una nena a una nova si-Mares u l'engròs, de Teresa Du-tuació escolar i familiar. Cal citar el darrer Premi Folch i Torres, La mena familia i altres monstres, ves il·lustracions de Quelot. De una história d'humor de Francesc Gisbert (La Galera); losa i les grues de Miquel Rayó (Grup Promotor), una obra precisa i deliciosa, situada al Japó, i una adaptació per a infants de Rosa Navarro de Platero y vo. l'obra de Juan Ramón Jiménez (Ede-

Pel que fa als joves, la principal novetat és que, tot i el nou volum de Harry Potter, el gènere fantastic no esdevé el principal centre d'atenció tal com ha suc-

sentia per la meteorologia. Tam- tracions de Rebecca Dautremer ceit els darrers anys. Comparteix protagonisme amb novel·les realistes que fa un temps copaven les places preferents dels aparadors. Tot i això, a més de Harry Potter i el misteri del princep de J.K. Rowling (Empúries), ha aparegut el segon volum de la trilogia La guerra de les bruixes: El desert de gel, de Maite Carranza (Edebé). De gènere realista, Gemma Lienas presenta El diari blau de la Carlota (Empúries en català i El Aleph en castellà), tot combinant ficció i no ficció al voltant de la violència de gènere. Pasqual Alapont escriu un viatge de si de curs singular com és Fi de culs a Mallolca (Bromera). Rafael Vallbona, després de 10 anys de l'obra Pis d'estudiants, proposa amb els mateixos protagonistes, Contracte "basura" (Columna). Marina Marton, una novel·la de misteri amb els càtars com a rerefons, El manuscrit càtar (La Galera). Henning Mankell, la segona part de les aventures d'en Joel, Les ombres creixen al capvespre (Columna). I Jordi Sierra i Fabra es presenta amb el Premi Edebé sota el brac. Trucant a les portes del cel. la història d'una noia que se'n va com a cooperant a la Índia, un



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.

Aĥora 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 "muv

Historia de un segundo Jordi Sierra i Fabra Hannsciones de Carlos Valdagaco 262 págis as. 15,50 puros A CAMBRELL LEASING UN ENCOUNTRE SOCIALE en répide cruce de suivadas..., y dos adoles centos son prese de un muer arrebatado par que estin dispuestos a motir, en esta traslita y somántica historia de senor imposible, ganadora del Permio El Burco de Vapor de este sún. Amor imposible porque en la épa-ca en la que está smbiernada la novela finales del XIXI, tina rista tina y uni pobre hosbitano analfabeto menca podrám merclaras Pero se encuentran, y va nada podrá sepuselos. En el major entilo de los fellettres mende-ticos, Sietra i Faltra pone en pie un relate lleno de totriga, riamedo e ritmo trepidante, en el que la literatura — un libro, cuncieta-

April Sings | Paties, Farther "Quiero que la gente sienta que la literatura, al igual que la vida, es pasión" til autor catalitis cultiva can binaria la requista entrega de las prentinas de los detectivos adelegandos e "Festercio qui l'os tibulos de Berta Mis se transformen en un compro de cross-over", strima--TATION COLD IN THE CO. Section 2012 April 1984 distribution from the second

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PERIA DEL LIBRO Entrevista Ganador de todos los premios infantiles y Jordi Sierra I Fabra, confesiones y verdades

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pero él conseguirá caltura, enfrentandose o todas las dificultades. Una novela essocio-

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9

Tras vender ocho millones de libros en todo el mundo, ha creado una tundación en Colombia para fornentar la lectura y la escritura.



DOMINGO 4 DENIANTABRE DIO DISE

el Periodico

Jordi Sierra i Fabra

BARCH ON A CINET

«Hoy, en los colegios, el que lee es un bicho raro; los niños ya no entienden los libros»

resió al fiolic cu libraro, purti Sierro poche imber beraliss. you was to tail. One or offer, Kigher y securities a un constant y to make it religious for each of educati — Media have entire el locative occube. filly Joverell. Negl. with the projector devide particular surfercions to Supdución Taller de Lettes 2001 Morra (-gCórno escriben seos niños? Fairs, couch in Meddlin Catern

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presto, como se plirma. I mon. Con milas como de Teranti Liu. -El conqueter de Cultura, Juan Mato the control of the

cide y la commend Add from conveyora Por qué una fundación de fomen- de combetir la victoriole Sica entenis his letter on in charlest colors.

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-No tanin remo ahora. Hoy be nines resignizes entimies for h pre-queria lascerar Calverible es un buse. les engarements, les finales. El terminent cantiga anti-lege, un con tres milliones de desposar- millioni de comprensións be l'against media finale el dia can les viccours - LE apentrongero con les conte-Arto or performent and great factors (2004) for the factor of the factor to if the fire to consider to constal. Actual in tables to our guicem esti-Morrus un acto y Vistan 1,560 le diene un fragmentie del Gaerre et semalible, un un plan en el que la Picano. Yo isso que se nagun es-

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-Lit escreto pous monas que antiva

-¿No fue precisamente su senera-

Parent, es cierto, res pasarsos, lie mi osade terramado permissas. Ho mos pasado de darte vodo la recon al

remov prohabition to pedrer discritados están vezdos do refresexta-

beor de aventuras y punço. Y hay

problemss vor. In taom, pones in contents: on an library lay cologica

QUENT THE ROLDING

offit Colombia, his mine theart pendido en Españali dur entender que pescete el dia pa-gando con transcrimida de tiene minguit sentido, España es uno de

los primeros paises en consumo de col el personale tiene 12 arios, consumer de videojuegos, en carba es un libro infantal, si tiene 15. florend. Escrito passo en el cines

· LITOTUPAS ESCOLARES

en Espetia se seclamaba el forcillo. slifey consum; homesexuales, pearve diversiates... Solo quieren libros de aventuras» "laction es de los padros que deser-

«Me sentin como Patal Newman. que fue nominado nseve reces il los Oscar entes de obtenerio-

-¿Gué libravia sun esceda pratio-

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Ne accupes Hay officeratio de cuon over mercus mis him objectedo na padio una vez si as una francipolia. curtum communication of entire polyte

No. me pareció una estapidar Pense que ya la publicario en otro aŭtorial. Hago due libros al año: si uno no lo publica no pera nada, de-to en autor que haga un liere al anono prode arringane; octa gor la coprescribe position was not

Asi gare, ¿Colgorbia viene a ser su via de recensiliación con el ser fu-

on va. boon, Seguin to executing the US, la cultura cett en el puesto 14º e 15° de trapresancia. Un patrial que is cui tues no le proccupa será con de sado a ser un país de bravos, pasego, la materia escritura della come pres-etipocini importante el hecho de que las escritas no estilo a la altras-

Sierra i Fabra diografia

y calosa del folio

A los 12 años escribio eu

Experiodista de rook sor les Beatles y la cultura pop. se introducia en la entonces emergeme prensa musical. Trus una decata al frente de diversas sublicaciones, Jord Sierra i

nuestro escritor rade productivo. Hoy as al cuerto

Márquez, Distanciado de los clanes Wararios y poco presente en la pressa, dedica jornadas manatoniasses a la racritore, agut o en sus



una dicatomás estas la procespa | -q-Que sessora una nevela avenit de | una selutar.

Hay personne con una educación radio que emboran que lear no ce tan necesario; que hay otras elte un nutra de discolarios, la similar la mars accederal conscioniento.

leades to us follow de tratto. Also: do Esc. en el alta poposatro formos o mi la laboreca se monto con labore (Chill Bo do o malo, porc dotro da estimo en wa y cheene) Hio malimatako di batterar siko b could be orgen salamental and libra.

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yor brasse, attarna, aborat, rada, or he had separate of such a construction of the such a construction of the such as the su nia Paul Newman, que fue memeral. San portido, flus a un costille de noimparer veces à les Cocas crises de la frende auts encontre ses ficuses les services de la frende auts encontre ses ficuses les services de la frende auts encontre ses ficuses les services de la frende auts encontre ses ficuses les services de la frende auts encontre ses ficuses les services de la frende auts encontre ses ficuses les services de la frende auts encontre ses ficuses de la frende auts encontre de la frende auts encontre ses ficuses de la frende auts encontre de Mais Christian Auderson, como les ministros que constitución de 80.

distancia recesoria? "A mase me chang por year any spe-

Dours capen a la finanza y a fa in-finació, y el crissi en magno. Se hace amuno materio cost. Nollos com 20 contrales em polo hel basel, de su-contrales en polo hellos el de supartnamp conspellations per verma unta librataria en un porqui properta percela percela su matra a cilla del librario de properta percela su matra a cilla del librario de properta su sebia des una recupia matra de subse del cualmente de colos del cualmente de colos del cualmente de colos del cualmente de colos del cualmente de colos del cualmente de colos del cualmente del colos del cualmente del colos del cualmente del colos del cualmente del colos del cualmente del colos del cualmente del colos del cualmente del colos del cualmente del colos del col ce el campo de la granació y tiere den carta pero els. Estas e peri caba de la grapusa estas estas el 17 no los cabas de la grapusa estas el 17 no los cabas de la granació el 1

No se pais para viejos, da Cormes McCarthy. Una novela rarisima, policiaca, con un eszarecompensas, muchas drogas... También un libro javenii, La noche que Wendy sprendió a volar, de Andreu Martin.

No sé al quedaré muy bien, pero una caja de alete compactos en directo de Tangerine Dream, Box Set vol. 1. (Me ayuda mucho a relajarme al escribir) Busco el segundo volumen. También los últimos de Bruce Springsteen, los Eagles y Loreena McKennitt.

Promises de este, de David Crosenberg, Voy mucho al cine, pero cuesta encontrar buenze peliculas. Esta lo es: un buen guión y tipos que trabajan bien.

De joven era Londres, que para mi simbolizaba los Beatles, el pop, los clubs con actuaciones, los musicales... Vi Evila cinco veces! Luego Nueva York, aunque es más dura. Ahona debe decir que, para vivir, Barcetona. Es la mia.

Me gustaria ir a las Seychelles a escribir algo.

Son males: una España en blanco y negro, la dictadura; mi padre, que vivia asustado... A los 40 años me enteré de que é era hijo llegitimo. Comencé a vivir a los 21 años, cuando empece a dirigir el semanario musical Disco Express, que tenta su central en Pampiona pero que escribia yo en un 80%.

Viajar al espacio, pero creo que no lo conseguiré. Me marso en los barcos, y cludo que mi cuerpo lo squantana. Otro quizá un poco más accesible os genar el Premio Andersen de literatura intentil y juvenil.

-Y el penadista de rock ens lan estreta como el propo cantero... -Ye iba a un concierco y me ponsi a finare escopalina Alfrahata, my s an concentrato do los Eagles y rae ve

is algue technickerence . Pero to de contratación solo basenio.

y definition enciclopedia del cock? No compre si impage lassicada co velor housement antisement represent ins Perona rae garca maries habita da proyecta. No por xapetosculo, si durp strain or request to organization datate scusa de tomaros.

informo, donde habla de las banean

Satisso en Esporte.

-Aboca e los Listen Ritings fon taxo en months visite bactures de marchin fun en Colombia y locator y no static para mi, el conseption la me hable de soctatione, mochenso rotal, praeltus de valor en les que tug que del rapor...

-Peru idear y escribir libros coreo ees, settell accele a care help stol Ca-ribe y ac oncionna en un hotel fronte a la playe. Suores se paco a proceo-

Etyp eyle que hage? Ne jo meendo. Micercalità la sencicion de solected y describity ingany mercos, ble gorta scuttoms and ado. Describe con for the Ponitas purs unhigar accelar Modi-cas y la rela Mel Resario, en la babia de Cartagona de 15,000 (Colombia). When to have your a carrier on proof to Ahi for dande eteribi et galén de Solie e la rastro viatro se

El Dominical El Penadica

COM LLEGIR EN ELS TEMPS DEL CÒLERA

TEXT JORDI SIERRA I FABRA IL·LUSTRACIÓ JAVIER SERRANO

metaria el tentre. Despets va sortir la televisió i es va dir que ano taria el cine. Després va apereixer al video i es va dir que això mataria la televisió. Ara tenún internet, i buban-se coses, i videojocs, i es din...

Tentre, cine, televisió, video... tot segneix existint.

I també existeixen els libres.

Notine ni idea decom serà el múndaqui 100 anys, però avei, am, demi, demà possat, elllibre segnirà sentel libre, i la poranh esenta (en paper o en una pantalla) seguirà comunicant-nos emocions que només elle pot donarnos. Acostumo a dir que llegir és com fer l'annox, perquè el que comparteixes

amb un llibre és només teu. Per això quan un nen em din que ocia llegir se m'encongeix l'anima. És com si s'odo's a si mateix. perquè si d'alguna cosa estern fets és de paraules, histories, sentiments.

No sóc enemic de la temologia. Els videocoes em sembles brutalment seductors, activadors de les neurones cerebrais, dels reflexos, de la memória, de les capacitats cognitivez de l'ésser humà, tingui l'edat que tirgui. Si que sóc enemic de la violència gratuita i indiscriminada. però aquesta violòncia no és una cosa circumscrita tinicament als videojocs, segueix existint en el cine impunement o an qualsevol programa de televisió escombraries. Fins i tot

en els telecharis. Així que és fals que els videojocs signin el paradigma de la violència actual. En són una part més.

El que passa és que la vida se na he fet moit complicada. Terám les mateixes 24 hores de sempres les hom ompiert d'activitats que suposen el dobie de la nostra capacitat. Availlegimel diari mentre veiem la teleo-contestera correus electrónics mentre escobem missica. I s'ha de dormir vuit hores. i treballar, i desplaçar-se, i menjar. Azzi que en la lluita diària per l'esqui moits aparquen o donen l'esquena al més dificil, el que menys els agrada o els sembla menys essencial, i seus chibte el més difficil és llegir, perquè Begir requireix un temps de soledat, d'intimitat amb un mateix, de reflesso

a amys existia el teotre. Va néisor el cine i els endevins van dir que això Hinterkorització. Un semps de silenci en un univers pie de scrolls que ens distresen. Lensmusin enqui la banalitat domina i les coses fiscla imperen, l'esfonç especita. Ningú pensa en la recompensa que la diferaitat suposa, i legar ésde les milloes. Aixi seguim sentun país que llegerx més que mai, penò que encura està lluny deix càncos europeus, i amb una comprenció lectora a les escoles que ocupa el penúltim lloc a les nacions del continent.

o a dir pin joves que avul dia la globalització era ha devorat. En qualsevol lloc del món vestimi enscalores les mateires marques, mengem el mateixemenjar de les mateixes franquicies, velem les mateixes pel licules

mode in Hollywood. I els pregunto: ¿què ens queda personneallus mateins, ens individuals, capaços de pensar, forts per enfrontar-nos a la vida i decidir pel nostre compte? La resposta, per a mi, és simple: llegir, omplir el diposit de la ment amb la frescor de la naturalitat. ¿Vols ser rebel? Llegeix. ¿Vols poder decidir per tu mateix? Llegeix. ¿Vols sentir-te independent, lliure, sense formar part de la massa amoltonada que segueix el líder de torn, com si fossis un Ulisses qualsevol seduit pelscants de lessivenes de la vida? Llegelx, Queden poes places amb els quals sentic-te diferent. Avaidia nohi ha gaire mós. La resta és global. Si no trobem

un espai diari per llegir (a l'autobias, al metro, al pati del col·le, asseguts al lavabo, abans de dormir, després de dinar, quan signa), ens ecravertieran car avia-asseguts en un basse del parc-amb la minada perduda en l'infinit, sense saber de què parlar excepte per queixar-non que malament que està ux. No hihares méstrist que el sièroci de la locultura. L'egir moès una opeix és una necessitat. I sino sabem transmetre la sixònis mostres fills net so alumnes, torrarem a fracussar com a societat.

És clar que jo séc escriptor, i estimo els libres, aquestes coses pienes d'històries fascinants sense les quals no podria viure ni haver signt el que

Una cosa estranya, som







Jordi Sierra i Fabra

Este año se cumple el 25 aniversario de la edición de tu primer libro. ¿Qué sientes?

Algo muy grande. Cuando empecé a escribir, a los 8 años, y decidi firmemente ser escritor, a los 12. persaba que la vida pasaba muy despacio, y no vela la hora de publicar. Finalmente, a los 25 alios, edito mi primer libro, y para mi ese proceso me pareció lo mis lanto del munda. Alicra resulta que, por contra. estos 25 años que se cumpian an octubre banpasado como un sonio.

Sigues siendo un todoterren jóvenes, y haces enciclopi biografias o poesía. ¿No o

No. Odiaria especializarne e me encanta, cada obra es ; estillos, nuevos formas de argumento... Cuando divis decian que era "im rocke fui "un autor adulto que e después "im autor juvenil también para mayores". ponerte etiquetas, y 30 no 💣 escritor y punto.

Eres uno de los autores más y dedicas parte de tu tien lectores. ¿Qué buscas en i

Nadie vino nunca a mi coles siempre pensé que si pod para que el público más à un tipo de came y hueso. cumple can este cametido mismo, y la hago con todo Lamentablemente, en la a degenerado mucho y me e abandonario pese a que n placeres máximos. Hay au vender más libros con eso esencia de la que significi acercamiento con un públ

obviamente ese tipo de autor persigue eso porque no vende libras por el propia pesa de su calidad. No quiero que me confundan con ellos. Por etra parte ya hay alguna editora que ofrece a un autor a cambio de que un colegio compre un determinado número de sus libros. In cual me parece abenante y más siencima, at autor to sabe. Y la guinda son los colegios que piden un autor, el que sex, pera una senurul cultural o una actividad, olvidando que cada une de nosotros es distinto, así que es como pedir un





"acusa", de eso es que Al no dene ni idea de lo que en ser escritor, y El no biene ni idea de quelo soy ye ni de mis motivaciones a la bora de escribir. Vivo, respiro y soy literatura, y la vida es demoviado corta paraperderta en hacer otra cosa que no seu lo que te guste. Escribir es mipasión, y mi cabeza es un volcán en constante ampción. Por ótra parte, si, tengo facilidad para escribir, no ili niego, y no he de pedir perdite por alla porque para mi no es ningona carga, al contrário, es una bardición. Le que siento escribiendo es algo muy fuerte, imposible de explicar o rasonar. Es la sonsación más grande dal universo. Pero una cosa es osa facilidad y otra muy distinta que preparar una rovola me pueda llevar a veces muchos años de levestigaciones y maduración. Naturalmente, cuando he de escribida. la tengo ya tan ciara en mi mente como la dilima policula que haya: podido ver y ante sole.

Sigue siendo Victor tu personaje más querido?

SZ, Los libros de Victor y Cla son lo máis tresco, contandente y divertido que he creado, y me duele cuando en un colegio mir dicen que los Maros de Aumor no apartae nuda o cuando droin que his Miros de pandilla estão superados. En primer tugar, el fermer es necesario ou la infancia, y est segundo lugar, la collección no as ni mucho monos una serie de "libros de pondillas", (por Dios? ¡Los ha leido quien dico eso? La spira os una crítica demoledora del mundo adulto, sun defectos e hipocresian, visto desde les ojes de un ser anbañable, incassable, que ao se rinde par nada, que cae y vuelvo a levantarse. Victor representa ly honeshidad y la sincondad de la infancia fronte al abofargamiento adulto. Pero como no falta quien dice que un litro para niños siompre. es una "obra menar" a quien piensa que dobrás no puede habar ningún

Háblanos de tu obra más recienta, Campos de Jresas.

Han sido tres artos de ardos investigación en el submundo de las diogás de diseño, como el "éxtasis". Ahora el problema está en liega, y ne tultará quien hable de mi oportunidad con este libro, pero cuando lo inició fedavio se habilabo poco del tema, y mi único márito fire preverto, adefentarme al momento iniciando los preparativos de una nesela que, sin dejar de ser trepidante, habia de algo que altora mismo es a no criterio la principal lacra de nuestro juventud. Las drogas du diseña son barstar, aseguibles, y las fuman ya los crios d'esde los 11 a 12 años. Espero que Campos do fresas ayade, como otras abras mise en abos temas, a poner aun más de relieve este problema

RESIDENCE OF THE PROPERTY S. M.

O distance 1980 (Conficients) en un Agair Assault West, \$580-04-ed.) Regrese a un ogne cunago Aero, 1986 (8 es.) El pessiónento de un lugar hamado Rero, 1987

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Cament de freux, 1997 PREVIOUS LITERARIOS.

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136) Prento Gun Angala 1960 per Er stateler 1363 Prento Ban Angala 1962 per Jenan Agar Kintode Tierry 1990 Premio Viswell de Vigoir gor Lin Odine

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1991 Premio kaques Russ.

STRUS PROMOSEY DISTINCUMES.

1974 Ferring (2º pueses) Premo Caded de Marcia por Ll'improb de les rable distribu-1976 Frankto (4" poeth) Ferma Flaveta 1985 Frankto (2" panto) Frankt Goar Argelle 1984 per 67 (Stano sector Misco) 1985 Finansta (3.* puesos Precio Gras Angula:

1985 our Eliamen Lennon. 1989 Findinto (2º puesto: Premo Valeeli de Vaçor per Tença de petre

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Literatury Interest y Several per Lu Salecta del Signo XXI 1993 Finalista (27) septid Premio Barco de Rapir

1790; per Las ales on solt. 1995: Praints SI pombli Premis Espaia flumos per El regisso de Johnn Flotus. Nominello el Premio Racianal de Libratina Infantili y NAMES OF CASE ASSESSED.

JORDI SIERRA I FABRA, ESCRIPTOR

Text: CELES PIEDRABUENA / Fotos: MARC VILA

"La vida és curta i hi ha molt a escriure"

Després de guanyar el XV Concurs del Llibre Infantil el Vaixell de Vapor, amb l'obra 'Les històries perdudes', l'escriptor Jordi Sierra i Fabra (Barcelona, 1947) acaba de publicar una nova novel·la, 'Victor Jara, Rebentant els silencis'.

"Habitualment no

faig servir aquest

llenguatge èpic.

Sempre em tira

més el llenguatge

dels xicots d'avui

dia. Però, bé,

he fet més de

dos-cents llibres

i de tant en tant

en faig un d'humor

per trencar una

mica la tónica."

a vida de tota persona és plena de sorpreses, i la d'en Jordi Sierra i Fabra no n'és una excepció. ■ De familia humil, en Jordi Sjerra va trobar, greules primeres obres, i als dotze, una novel·la de cinccentes pàgines. Ara, als cinquanta-un anys, lordi Sier-

ra i Fabra ha escrit més de dos-cents Hibres, Escrip cada dia, Sempre porta un paper i un boligraf a la butxaca i és capaç de fer un llibre de qualsevel cosa. Vin enamorat de la literatura, i no solament mira de guanyar-s'hi la vida, ans fa mons i manigues perquè els llibres siguin tan consuns entre els joves, o més, com la televisió o els joes d'ordina-

-Ha guanyat el XV Concurs del Llibre Infantil el Vaixell de Vapor. Com és que es va presentar a un certamen d'aquestes característiques?

-Tothom san que escric molt. sense parar, i que fang un llibre darrere un altre. De tant en tant, en fas un que s'ensuma que és diferent. que té alguns cosa, que és especial. Aquest ultim any això m'ha possat amb dos. L'un, de caire jovenil, el vaig enviar al premi Columna i el

vaig guanyar, i Les històries perdudes, que era molt bonic, al Vaixell de Vapor. Abans, ja els havia guanyats aquests dos premis.

-Podrla fer un petit resum de Les històries perdu-

-Un home que viu al desert, llumy de tot perquè no vol tenir cap virele amb el genere huma, s'hi troba un

moribund. I ha de decidir si li salva la vida o no, sense saber si és un bon home o mal home, i si allò que farà després serà bo o dolent. Se sent responsable i fi ment ferit al llit d'un hospital, el veritable sentit de la salva la vida. Un bon dia se'n va a la ciutat a veuse què seva vida: escriure. A vuit anys ja comença a escriure se n'ha fet d'aquell home, i resulta que és president de govern i que ho fa tot mulament. Quan toma al desert, s'hi troba un altre moribund... És un llibre que parla

> de l'atzar i del desti, del dubie entre el bé i el mal.

-Com se li va acudir una història com aquesta?

-Jo sempre escric sobre terres reals, molt durs, molt actuals. Però, en aquest cas, ni el jurat no sabia el meu estil. Un dels membres es va pensar que Les kistòries perdudes era d'un imitador meu. Ningú no es pensava que jo podía tocar un tema com aquest, perquè tine fama d'abordar ternes actuals, i aquest llibre és escrit una mica amb l'estil de Les mil i uma nite.

-No vol ser, precisament per això. una mena d'homenatge als classics dels contes?

-Si. Tinc un altre llibre, Benezén el pescador, que també és un homenatge a La Perla de Steinbeck. El meu estil habitual no és de fer servir aquest llenguatge èpic. Sempre em tiren més els sicots d'avui dia amb el seu llenguatge. Però, bé, he

fet més de des-cents llibres i de tant en tant en faie un d'humor per trencar una mica la tònica; també em ve de gust fer un llibre infantil, tot i que, de Les històries penludes, m'han dit que no és gaire infantil.

-Dos-cents llibres són molts, quan comença el seu Sesteig amb la literatura?

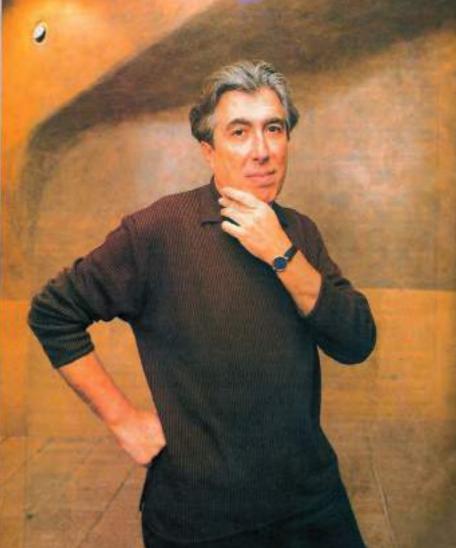
-Als vuit anys. El 1955 vaig tenir un accident. Vaig

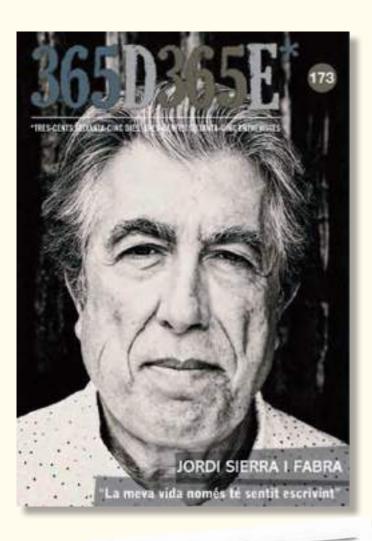
EL TEMPS 14-20 SETEMBRE 1999 59



Chotok, accretes viatio proparo ela gurons dels filtres. I quant tinc at cap fos una pel·licula. la ve la coun mes senzilla m'insec

nott i em passo.





Sierra i Fabra reconstruye la vida del Lennon anterior a los Beatles Columna reedita una de las novelas juveriles más celebres del prolífico autor

W. PROMISSION

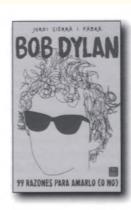
barrento locali Sienta i fiabra publicali un Villa, un ciutalilano, ura raculata meginada en lun alico de provintal de folhe Lemon, los del maleriamos de The Bouline. El jou de Lemons vuelto a sor la ler división de la materia de Columna, venedicione del anterior de Lemons vuelto a por la ler división con est. 25 antiversario del anterior de la materia del anterior del anterior procisionesses el dia co que David Chappear decidad distritar al relacio. Sintia i Fabra, que en define a Lemons como cara herritario mingore, recuenda en di prilogo de esta marca odición que aporti succeso le produce «la senera circo de que alguna, de golpe, me habra oramando la juvernada. El la teles es según su responsable, esti telesto a la hamente y a la sumeranda el relacio de que de como de como de como del como de como del como del como de como del como del como de como del como del como de como del como de como de como del como de como de como del como de como de como de como del como de como de como de como de como de como del como de como del como de com el retars de criena un chosa de quir-ce alem case has bosse de todo lo que

os ados carse en companyo de companyo de la prigima de cola mancha ne indicata con si anchesiento de John Wisson Larmon el 9 de ortalmo de 1940, en el Hongital de la Mantralida de Ortales Serves, en Liverpeal, durante su bombardeo de la aviación alemans. 1940 de un marino, Alfred Lemon, y heira Stankey, la Alfred Lemon, y heira Stankey, la companyo de un marino de la maio be-Alfred Leemon, y he're Stanley, la protagonina de uras de las mas de les canciones de Bordes, al alla Leemon se sentir fascinado por las canciones de Bordes, al alla Leemon se sentir fascinado por las Sieras, i Falsas nos descubra el ares las Richard, Chaels illamy, Ray bierde del Levepsod en el que se Charles o Badoy Holy, Sieras i Fa



desarrollar los primeros paras de la vida riteriscol de Lemana, capectal-mante entre 1955 y 1966. Consulta-cialos, el qua saria sespensable de censo como «Worsta» pusable her-sar parto de se tiempo en el poerio, con la esperancia de volver a un pa-dre que un babía alto del hogar funi-

bus habits do otlos y dedica una un-persal aternados al neutramento del primer grupo del messeco. The Quarryman. Un dia conco a Faul McCartney y Lesson describer que al ver protos puedes lisque mos lo-jos. A elito no audata en univer, pr-us a los primeros esterenzas de Len-poro, se la primeros esterenzas de Len-poro, se la primeros esterenzas de Len-



Bob Dylan. 99 razones para amarlo (o no)

Jordi Sierra i Fabra. Barcelona: Planeta, 2017. 192 págs. 11,95 €. ISBN: 978-84-08-16755-6.

Jordi Sierra i Fabra ha sabido contar la vida de Bob Dylan a grandes trazos, orientándola hacia un público juvenil que no vivió los tiempos en los que el cantautor de Duluth era una auténtica revolución. Por eso era necesario encontrar un nuevo lenguaje que versara sobre su vida v su obra sin caer en los tópicos de siempre. Dylan cambió la vida de Sierra i Fabra cuando este escuchó por primera vez Like a Rolling Stone en la radio. Este libro podría cambiar la vida de cualquier adolescente que. atraído por la figura que se describe en estas páginas, indague sobre sus canciones y entienda por qué fueron escritas y qué significaron. Y es que parece que hemos olvidado que hubo un tiempo en que la música y los músicos podían cambiar el mundo y hacer temblar los cimientos de todo lo establecido. Dylan lo hizo, y Jordi Sierra i Fabra lo ha resumido en 99 anécdotas que las describen con tanta sencillez como efectividad.

➤ A partir de 14 años.

· CULTURA · L'obra guardonada, "La poli de la revolta", arvença el 1965 a la Colinia Giell i collaça amb la Setreana Tràgica de Barcolosa Jordi Sierra guanya el Nèstor Luján de novel·la històrica

ordi Sierro i Fatre (Serce-lona, 1945) és una mèguma imperable de fer li-bres. Je n'ha ecoris 20%, semptest el que s'ho preciomot geanyelor del valla promi Moler Luján de semplo histori-co: Le pell de la re-votor i fotomeno.





La culpa es de los Beatles



BEATLES

El autor ha ampliado con datos de los últimos 17 años su 'Diario de The Beatles' aparecido en 1995

Cultura 27

-NOTAS DE UN LECTOR-

La isla del poeta



Ne about la lue. La sala tiel parta (Kimela Abaliul 2000), tau sugestie mendo que tarri-la historia de lue, tara proto de declarers also que guarde ce complito e sintencio un influencione co successi perta nova llurio da del su perta spensa vida cuambo freisaba spronta con

canora la raserta essaria qua-strata. El dis unasse de um compli-cada aperación, los descubir-las vesos de boar Estruta, un aze ampliamente reconstitu-que tras poblicas un tenoro po-tactas, desdita outrano a una perpetra obe acadimia y visir al rangra de la Jorna y del naci-nasionarimo bienano que en-mado aprimo bienano que enmodorgaterno filoramo que em puisto a virrez elsa le . Librarla per su parie er moras y su albra-ca vin . Lu, congessalo en esti-ta historia de considera considera. Que a aquel morializa legar e es-

tatis occionality creatign. Repara apper limonistici higo resiscano a Cartugerar de Indias, dissoli del assistante estata comunio emitidio, esclato de incara retirasmite catigazado aou vidantera solectifi.

Esta como ministere, el amor matalo, eje una estima higoria de corgo de una estima higoria dostre suguelos de una priviração contror a sur Palato, agrados de sa unidagora viração actor y constituir su poderos lacerar línica, el municiono de or escitor que resure idia actor unidado aprilador de correspondente de consensor y consecuente de minima de consensor y consecuente de minima da manda de la fisica. Poro sofre codo, "La interdel poeta", in un raymo de areur a la poesta y

ench medicog a tomar sa ar-tirat agresira -; en covicees translation of the food Serva (Frita) and translation of the food Serva (Frita) and translation of the food of the contents (organizable at the food of the contents (organizable at the food of the contents (organizable at the food of the contents of the food of the contents of the food of the contents of the food of the contents of the food of the contents of the food of the contents of the food of



«Escribir y llorar después de 400 libros es mágico»

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

SERGI DORIA

Hace pocus meses, Jordi Sierra i Fabra publicabo las memorias literarias de sus primeros quatrocientos (s bres. Desde entonces ha publicado unos cuantos más: «Cada libro que escribes es siempre, siempre, el primero. Y con él te la uegas», advierte, El escritor barcelones no se carsa de recordar cuan-

do livrei su noveia «El cazador» a Planeta. La respuesta que recibió quedó grabada en su memoria para toda la vida: «Firmado por Hemingway, este libro seria maravilloso, pero firmado por til, no venderemos ni uno. ». Corrta el año 1970 y Sierra i Pabra es hoy el patriarca de la literatura juvenil españo la y de todos los géneros que se le pon-gan por delante: desde las enciclopedias del rock a la novela històrica o de

Con «Parco». X premio Anaya de noveta juvenil, el prolifico escritor ha roto su método de trabajo habitual: «Era el

> OJ.D.: 29446 E.G.M.: 129000

29 de julio de 2009 en mi casa de Vallirana, junto a la piscina; habia trabajado en varias obras y, de pronto, anoté en mi libreta las seis primeras lineas de una historia que me arrastró, sin si-quiera haber hecho el guión previo a cada una de mis novelas». Aparecia un inven que ha matado a un hombre a cuchilladas que narra sus «razones» al peicólogo del Centro Tutelar de Menores. Una novela «parca» en palabras que su autor viscaliza: «Es un rascacielos

que se sostiene sobre un sole pifor la última frase lo explica todos. Prases cortas y ritmicas se van precipitan-

do como las secuencias de esa juventud crimi-Sierra i Fabra se mete

en la piel del asesino adolassomte, pero no lo justi-fica: «Es una historia tan dura y descarnada, que cuando escribi la última línes lloré, y sé que lo mismo le ha sucedido a otras

personas. Para mi conseguir algo así. decrarés de cuatroctentos Ebros, es mágions. Con un largo polimorés de galardones, es la primera vez que el yeterano escritor concurria al Anaya de noveta juvenil. Gracias a los premios y las ventas de sus títulos perennes, ha podido financiar sus centres culturales en Medellin y el de Barcelona que inau-

gura el próximo 15 de abril en la piaza

de la Olivereta del barrio de Sants.



"Estudi no és el mateix que cultura"

aracriatures







10/04/2003 Secrión: COMUNICACION

Páginas: 78

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

TVC i TVG emetran el treball de Fausto Produccions

BARCELONA

a novel·la Camps de mu-duixes, de Jordi Sierra i Fabra, es convertizà en una pel·lícula per a la televisió. Campa de maduixes, publicada el 1997 per Cruilla en català i per Ediciones SM, en custellà, s'emmarca en les histories protagonitzades per javes que entren en el mon de les drogues.

L'adaptació del llibre a la televisio la fa Fausto Produc-. l'obra original.

cions i la dirigirà Ricard Reguant, conegut sebretot com a director teatral amb obres com Germans de sang, Chicago o Estan tocant la nostra canzó, i de la sèrie de TV3 Quico.

La productora ja ha tancat contractes amb Televisió de Catalunya (TVC) i Televisió de Galicia (TVG) i està previst que el rodatge comenci al mes de juliol. En aquest moment s'està fent una primera adaptació de guió, en què també participa l'autor de

Camps de maduixes és una de les obres més conegudes i més venndes de Jordi Sierra i Fabra, un prolific autor que ha publicat més de 150 llibres. Com a libre més venut, l'any passat va ser Llibre d'Or d'Ediciones SM.

La novel·la explica que fan alguns joves els caps de set mana. Luci és una adolescent que han d'ingressar a l'hospital després de prendre extasi. La seva millor amiga, un dels seus millors amics i la policia comencen a buscar el camell

que li va subministrar la pas-tilla i un periodista intenta treure n una bona història per publicar.

'Jugar a matar'

Camps de madutoes serà el segon telefilm de Fausto Procuccions. El primer es titula Jugar a matar i Tele5 té previst estrenar-lo dimarts que ve.

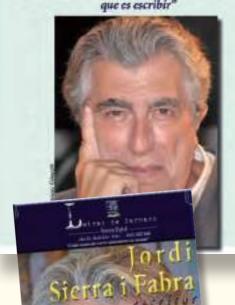
Jugar a mator, que també ha comprat TVC, es va rodar l'estiu passat a diferents indrets de Terrassa i de Barcelona i s'ambienta en el procés d'investigació policial per desemmascarar un piscopata assassi amant dels jocs de rol, El telefilm està inspirat en un cas real que va passar a Madrid i The dirigit Isidro Ortiz, Tele-5 l'emetrà a dins d'una nit temàtica que es dedicarà als jocs

Jordi Sierra

Escritor

Sur ventes de libros se coentan por millones. Los entros de emintares unitam no torra como referencia. Le un aspecialiste en literatura in-fantil y jurcuil, pena, sobre todo, es un hambos cado de sa tiempo que optimiza el dionyo al nateimo. Exertar constante e incursable, so di-tima abra es "Tres d'oc de agusto". Les de todo. Siempre quise excribir, y demastré que crear se padet. Alimenta con ética sus obras, y, aunque dice que nu es amunte de dar consejos, su ejon-plo diuria su lo es en si. Ducrene 9 beres al dia, y entirende que la actitud marca les vivencias de coule coul. Le conomia riajor y hacer molidad sus nacelos. Nos caenta cômo re el anteresa.

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



plant or similar discretions de los numerous mais billes on les contros educations equationists au gran quatocimente a los productes que en sancte ma contros responsabilidad, por trantient au gran quatocimente a los productes que en caracter que en la seconda represente que en la seconda de productes de roda España a soy el más poedido, en contro que en de la liquida may el más poedido, en la contro que en de la liquida may el más poedido, en la poetido que encorda que en os terminos de caracter que dos el la que no blan topo al que tra en en en estar en la coltar de la coltar, no españa de la poetido en entre en en estar en la coltar de la coltar, no españa de la poetido en entre en entre en la coltar del coltar de la colt

If stall or of counts gar 'no' debots continues your seal legand. Succeeding the supplementary to be supplemented by the supplementary to be supplemented by the supplementary to be supplemented by the supplementary to be supplemented by the supplementary to be supplemented by the suppl Tongo chien que be de escritor de que careix, cuando los com-ses podre habito como como en llegas perecha him el la poserse he signita, sin present ce mella mini que ser hotos-Si de sente. Cuerro dias de informa-

Empanda merillir may jaren, jila lo trasta diane?
Si, doubi lon Si sinu. In los dje a mi padre y tra lo podre
leis Unada ei na not austrior. Querta laure materiatura.
Incedit. Neuros labor un pian. Di mi d. miren de la Frendación de Bacciónes notas lasmento de l'illivigación que se lusta con II.
I 10 17 etco. y la de 100, que fato de los CI.
a l'iso 19 pera disconnante a mi mismo que

all balances positive? It balance or abstitutes. Names quite ser el mis tel e-el mis coal, elle ser bile. Y le be talle is sey, to seel missters puoti bronza-

reveals its y southern coget un not to a donde of visitor on lieve.



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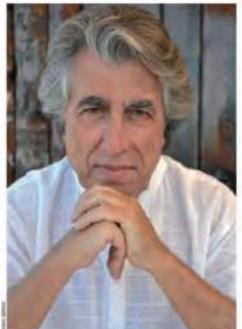
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entrevierte Jordi Sierra i Fabra, escritor



JORDI SIERRA I FABRA

"El profesor es el pilar de la sociedad, el verdadero motor del futuro"

Jordi Sierra i Fabra es uno de esos personajes que no deja indiferente en cualquiera de sus facetas: por su impresionante y dilatada trayectoria literaria, por su apoyo incondicional a los más jóvenes a través de sus dos fundaciones o por su constante afán de superación desde niño. Hemos querido pulsar su opinión sobre diferentes temas que tratamos habitualmente en Educación 3.0 y constituyen una interesante reflexión sobre el pasado, presente y futuro de la educación en su sentido más amplio.

Tor Linter Robotics y Ana Apalo.

or escritor catalian or puede considerar or cans encoperioral on of parameters in terrato expelient. Con raise de 480 libros elitados y reals de 480 libros deletados y reals de 480 libros deletados y reals de 480 libros deletados parameters, a los que funy que entrar infraidad de gremino y socialedirámente, como el difense que acaba de reciber la X edición del Vencio Acapo de Librariam belantil y Investi por su obra Pircos. Precisamente, son sua libros por su obra Pircos. Precisamente, son sua libros destinados a los más procesos necitams, paraque ha reconida painti asserves reduciams, paraque ha reconida painti asserves reduciams que disprese da activa que del ariente de la contrata, home de correta caractery, bitestria de la restata, home de correta consisten, paragua ha de la restata, home de correta caractery, bitestria de la restata, home de correta caractery, bitestria de la restata, home de correta caractery, bitestria de la restata, home de correta caractery.

sea-se dans et rola presentale, emissire, de la maissea, boquide, poreda, emissire.

Se declera ian lightadori cultural y un fernante delimente de la boussa como antidoso para techar constituta la ignumacia en socias can facetac. "Leve y obsorber es lo mino que madererar suas hare inteligentes, talo que escalia." Vomo nocembre anda delm que he condidate, perm here, devinue filiros, me nabri la vida".

Colombia, México, Suta, Alemania,... como viagem inteligable, como usasel mante se foi trifrisdo, ¿do que sistemas utilizativos do



Jordi Sierra i Fabra, escritor

Lo único que cabe es enseñar, exigir que los alumnos no hagan faltas, que no por economizar el lenguaje, a la hora de escribir en serio han de hacerlo bien. Pero varios artículos mios en la blogosfera ya han causado demaslado revuelo, así que me juré no volver a caer en la trumpa. El mundo joven es poderoso, y amparado en el anonimato de Internes, depredador.

Precisamente, Internet permite acceder a tanta información que es preciso contrastarla o filtraria, ¿cómo saber qué fuentes son flables? Es imposible. Y ésa es la cruz de esa gran cara que es Internet. Una herramienta valiosa que se envicia por la falsedad, el anonimato y la falsa libertad en la que se amparan muchos para decir idioteces. ¿Alguien ha leído por curiosidad los comentarios de los forofos de fútbol sobre las noticias de sus equipos? Es delirante, la agresividad, los insultos, las faltas... En mi caso, tengo una web al dia, pero la gente sigue prefiriendo acudir a la wikipedia. no actualizada y con errores de bulto. Poca gente contrasta la información y los errores se multiplican por 10, 100, 1.000... Seguimos acudiendo a lo fácil, lo rápido.

"Desapruebo a esos padres que le dicen a su hijo 'estudia algo con salida'. ¿Què son, autopistas? Hace 40 años lo que estudiabas te servía para toda la vida. Hoy no hay nada que te garantice que vivirás de ello"



¿Cómo sería su visión del mundo si hubiese sido educado en un aula de 'ahora' y con TIC? Ni idea. Nunca lo he pensado. Te toca un tiempo, una circunstancia, y has de vivir de acuerdo a él y adaptarte. 'Mi tiempo' me hizo lo que soy, y no reniego de ello. Pertenezco a la última generación de chicos que en España crectó sin televisor, y hoy doy las gracias, pero en su dia era el 'niño pobre sin tele'. Es el tiempo el que te da la medida de las cosas. Y pensar 'qué hubiera sido de mi vida sí...' no sirve de nada.





Cartas a Diana Jordi Sterra i Fabra

Cartas a Diana Jordi Sterra i Fabra El Tercos Nombre, Madrid, 2007 249 páginas, 14 sumo

KAHAVITCA, ÉSTA IS UNA BUNDIA HISTURIA SObre una doble declaración de amor: a la vida v a Colombia, Jordi Siurm i Fabra (Barcelona, 1947) ha creado esta novela de vocación epistolic donde describe la sinución de esperanza e incertidumbee que vive el pais summericano desde bace cincama años, acrecentada en los últimos veinticisco por la letal triangulación guestilla, paramilitares y narcotráfico, y en medio abusos del people Estado. Es la historia de un hora bre wado que vive de escribir en un purque documentos o cartas en Bella (Antioquia) y que un dia se ve como intermediario entre un hombee y una major que buscan amerse a través de sus cartas. Con una prosarápida y emotiva. Sierra i Fobra construye una novela que busca ser may colombiana en cumto a pulsbras y espessiones, e Incluso formas de ver la vida. En Cortas a Diano les vidas de los tres personajes sirven de metáfora de la reglidad colombiara. Un episodio intenno a través del cual se setrora el conflicto armado y la manera en que altera la vida cotidiana donde la ilusión del amor es el gran allado para sobrevivir. Wieston Maurique Sabogai

LA GACETA

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



N Lordardo se red que-to. Este horbe os un constante de paladron alone, remendos y vidadad. Llogra de notorosto hestrado-ne una pregente externada Se puesta noceritar hall Blasso na del adoré. En realidad, re-me. Pero de diser que habra-stros autures tany greditora natorificariora (Albar, "Liva-todo la vidano effendo".

Barres require other hums the require example of the human philo-tem primare. A sait has durgin after a currenters. Deeper of the door in the primare has a service. No have think, he error. Let que quierre decir un que recurrente temple di chao un la cra-ticam, et combite vier algresse has per pregnettes. In dispose the per pregnettes, he don't be realized to de la combination of the con-traction of the contraction of the contraction of the con-traction of the contraction of the second of the contraction of the second of the contraction of the second of the contraction of the second of the contraction of the con-traction of the contraction of the second of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of

took, fran occide princes he per person. I hope que envile-nos cipole. Surprendente. Lo et cere as heuges, fo le risk hects et cere, ro-este la mejer forbata, se que hecho circula foro est checken circula.



the full distriction of the control

s'Las guerras de Diego'

HATSO JOSEPH POR MORE ON chinado as uncido co acti-no más provincios en lem-gua requelhola. Acabas de publicar Les poemps et-juigo Graness y tiene sen-fambación can su repulse, lambación can su repulse,

Cargaria resultiridad. Carca see ha fabolo eseral. Crahqii esis also ee la compoco acro. Ha vendido mener milkoco de libros en España y se sin reputado sator de librostara seconi

DE 12 A 14 AÑOS La isla del poeta

Javá Sarra i Patra. Cos Lim Tvo Eulado, 1 pp. placid Graph. 2005. 101 plate. 16.90 c. 10954: Schell-gert 3084



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"AL LECTOR HAY QUE DARLE LO QUE NO ESPERA"





KORDE SERBA I NAMA JERTER, MITTHE

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

Tuto phenos no escuedos que estretundo dos que sepan person, incluse tangan acuanca empresada, car que tragan salaz, na vancalado, esta;

Trepidante obra del autor en la colección de LA NUEVA ESPAÑA

EMPLIAN SERVE IIINO MAS HUMEDADESIII

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JORDI SIERRA I FABRA

'autore catalano è un numero uno della letteratura per ra-🎍 gazzi, nel 2017 ha superato la soglia dei 12 millioni di libri venduti

ede entrato nella Hall of Fame della letteratura spagnola, în Spagna il suo poliziotto maldestro Zack Galaxy è un must per i giovani. "Il gruppo di studenti si aggirava intorno al suo insegnante di storia, senza perdere una sola parola. Don Marco era uno studioso, sapeva di cosa stava parlando, ma, soprattutto,

raccontava le cose come se fossero una storia o un film. Vi poneva enfasi. Era evidente che adorava l'arte e amaya insegnare".



Ya ha escrito más de 400 libros y ha vendido diez millones de ejemplares. Escribir es su pasión y le dedica todo el tiempo posible. Cuanto mayor se hace, más le gusta

EL USB DE JORDI SIERRA I FABRA



LA CONTRA Jordi Sierra i Fabra, com

Tengo 60 also. Naci y vivo en l'arcolona. Siempre quise ser escritor, y sep escritor. L'atoy es-nado desde luce 36 añou y tengo dos hijos, Georgina (34) y Dani (33), y ara-mieta, g'esitiva? Siempre jague de interior impilendo, g'Orsencias? Sóla ereo en mis contror y en mi condera

"Descubrí que, cuando escribía, no tartamudeaba"



sales de Jósenes lesto-no. Mu coelles en el des

parbis de so casa, seuro 10:000 discos de viede, non ito paradra formatio de fotografios de ses

din de percebba emai-nd prindo y barbulo, jamo a Zuppo, Geneda

Superfections. The sales of the

be atta, sa savela sale

lefds, Goop de exchéres (Croffie), y El Jeves Les-

new (SMC), Be unds queri-de. Alberts el Ministerio

Eighte p la southern rings na (Nicrosto). Na famile

dán (traveziertálábra mai syndi a jásznas s

un tatter de lecture y

▶ EL CONTE DEL DIMECRES

Homenaje a Víctor Jara

VICTOR scarcel in vieta pa-tiero de au mache. See ma-Winds se destauron por firma-dera. Sus dedos, aún pequaños. toppen las cuestas. Se escucho

un rasqueo suove:
— "Por qué no me enseñas,
readre?

-Aprendessa, te lo promete. -Ya no cantas nunca. Sólo to haces en los velalocios y en las bodas — la reprochó el

Amanda bajó los ojos al suelo. Era la primera en suberio. Pero no pensó que Victor se darra

- Ma guera - cijo Vicher. - ¿Quién? ¿El maesto? Si, es busing parsons.

Ese ero su hobspect. El macetro de su escuela. Era joven y solseo. Do no haber side meastro. ta de tener un tionfire en casa-Maria en cambio no le daba demasinda importancia pase a ser In manyor.

Escucharon un ruido en la entrada, Yuna voz.

—¿Se puede? —¡Oh, Dios, ya ha llegado! -lamento America. Detrin de una socias tircos.

apareció el hembre. El huésped comemplé satistecho el lugar. Llevalos des bolsas en les manos como único ecusaia. Las dejó en el sueto y la guillió un ejo a Victor. Entences vio la guitarra, casi anto a sus pes-

La recopio, se la lievo al pecho-

-- Sabe tocarta? -- pregunta Weter one toe ofee may ablence.

"Me anneles (7

Victor - la regatió ou madra —Pues clara —as ofreca) con-ide el massiro — Siempre encontrarersos algún hueco de tiempo.

Victor le larató una minata de victoria a Amendia Pero ella no hacia esta que cabacear, como si pensara: -¿Encima, lo que nos

Weter entre on la casta con el

Habia un tono de organo en su

Arm ou silencio Amenda levenlé la cabeza. Maria ya observaba el pedazo de papel escritu a murio, marque ella desconecia el Victor Jara. significado de aquellos signos. Su way striction is integer erbeat arrebutadora corresa.

— ¿ Te lo dieron?

Abrió son brazon y sit su refugió en ellos. El premio al «mojo» norportens- de la escuela según volación de los propisa alamnos tembló ante la acometica maren ns. Namuel entré al poco cuando todavia flotaba la felicidad

an of ambients. -Pagia, volvieron a votatrie los consistente - todavia fevatur sertificado en la meno.

No hallfum tos dios del horror ningio signo de aprobación, más terri todo to contrario.



Te recuerdo, Amanda

it rate much, somethir to filmer (a social party, it below when re reportable to the a respective

See 4, per paral e linione, Que suppli Rigal partir, que partir a la starre. I as you minter and dismost Water in widos, Tentro Appel

tampoco lite tivazios. No Regates ai las trestes de aestes, así que as satiraba, tratando de crecor de polos, con una casa llena de fiera. setemenación. El manstro le colo-cube las yernas en las cuerdas y le oblitiabir a presionarias. Con la

arricha le hacia renguest y pulsarias despacio. -Sierrie zada nota. Primero sec. Has de conocer la guitarra. Quererta, Aprendor su dimensión reconocer su tacto, escucher su voz, cómo te hable. Cuando seille amigos, effa te dará también su arrichia, y entonces la extenerán la reúsica que contiene. Ese as o nacto. Prietero hais de sentir, Vic-tir, porque si no lo sientes, no podrás array la música, rs alberparte en la conazón. Entonces las ma-nos no tendrán emociones. Sies te, siente, ciólate flevie, cierra los

Levame-EVIV El hombro dalla clases, Yoliajatra la tierra, gyudaba en todo, y encima.... la guitarra. Cuando Amenda regresara le obligaria a teceninar la clase. Después de todo, ella dec'a que leer y escribir si servian para algo, pero togar la

guitarra y cantar... --- Ahona, Victor Cumpia Hizs el cambio, y le logré. Puso siquio. Los dedos de su meno lequierda presionaren las cuerdes de otra fores, y la mesodia que enterabe con la deveche assoid

i. —(Blan, trậc, bieni (Sarás un en músico si quiores) (Sará

El libro



need needer line uit. Annealoogi, josell Sie No. 3M. Cot. Geo. Avguire, 185, 210 pigs. A partit de 13 años. 915 pte

Jordi Sierre y Fabra dice de ai mismo: «Me aym-

simo al centenar de obras cui blicadas entre frensiura infan-tii, janenii, novela negra, politicu, ficción, poesía, ensayo, h bros trográficos e historias de música. Soy cama de fants sia, msétus y amor de lo milo genuino de la libratura: la pesicin de vivir, la necesidad de sente la obligación de contar o.- Vicior Jaro, Reventando An alleration escribs en un esti-Too acuntocomientos, cuenta algo más que la historia de un hombre, un movimiento musipai o un cambio político fundamental en el siglo XX. Uno es

Guía de lectura

4 ¿Cómo se flama el protego nicts de la historie de hoy? ¿Ciali es su mayor afición? • Indica que parenteses se non con of pristagonista Amar day Manust.

. En classe, junto con tue corepaheros/as, truscad of original de la canción (que apanece es el lexio: Te recuento, Aman-◆ Padid a yasshora maashori gaie os explique quele fue Vic-tor Jara, en onte año an el que las cumple at 25 antiversants de su asosinato, qué hizo durardo au vida, etiu.

Few important prose works were produced in Catalan before the end of the 13th century. A notable exception being the 15th-century chivalric novel Tirant lo Blanc, a humorous, ironic, yet compassionate account of the adventures of an imaginary knight, with vivid descriptions of life at the time.

The 15th century was the Golden Age of Catalan poetry. During this period the literary language lost its indebtedness to Provençal and purely Catalan forms became dominant. The greatest among the poets of this period was Ausias March, a Valencian. Subsequently, Catalan poetry went into a decline after the loss of independence of Aragon to Castile and the triumphant rise and spread of Castilian.

Catalan writers produced very little notable literature until the 19th Century renaissance. When writers such as Buenaventura Carlos Ariba, Mosen Jacinto Verdaguer and Angel Guimera, (poet and dramatist),

Among important Catalan writers of the 20th century are the novelists Narcis Oller, Joaquim Ruyra, Mercè Rodereda and Prudenci Bertrana and the poets Salvador Espriu, Josep Pla and Joan Maragall. Under the regime (1939-75) of the Spanish dictator Francisco Franco, all traces of Catalan autonomy were temporarily abolished; the use of the Catalan language has since revived, however,

Recent Catalan writers of note include the poet Miquel Marti i Pol, the short story writer Pere Calders and the novelists Montserrat Roig, Terenci Moix, Jordi Sierra I Fabra and Quim Monzó.



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LITTLE CO. L. William

Saber más

JORDI SIERRA I FABRA ESCRITOR

"La censura pervive en los libros infantiles y juveniles"

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

MIGUEL LORENCE

"En los libros infantiles y javeniles hay painbras malditas comogay, lesbiana, aborto y orgasmo En escambito persiste una terrible censura". Lo dercuncia Jordi-Sterra i Fabra (Barcelona, 1947). Con más de 500 títulos publica dos y doce millones de libros ven didos, es quixa, el autor español vivo más leido. Tiene na staffir de premios, incluido el Nucional de Literatura Infantil y Juvenii. y el Cervantes Chico, pero sabe que ao le daria el Cervantes grande, el 'Nobel' hispano, 'No lo harán porque soy un incordie", dice el autor de La palabras heridas. conmovedora novela con la que cambia de registro este también cudificado crítico e historiados de rock. La censura es el temo de un relato sin edad" que aparece simultán camente en castellano catalán gallego y essiura.

miedo terrible a esus palabras malditas, como orgasmo, y solo sor eso se devolvieron 600 libros de una de más povetas infantiles. donde decia que tocar en un conjunto de rock es como an orgasmo colectivo", explica contrariado el prolífico narrador estables

Nobuy nadan (associación de dealumnes)" riales tiene un que carga también contra los padres. 'Dejan que sas ŝijos vegan al cine y year películas ultravieleates, que noveguen per internet y zonsuman porno, aunque los podres no lo sepan, pero se bro aparece la paiabra gay, lesbinna o drogs', laments

Cita como ejemplo Campo de freses, su libro más vendido, con 85 ediciones y un cuarto de mi-Bón de ejemplares, "pero que fue denunciado en Chile aduciendo que era una incitación al consumo de dirogas, estando había de una niña que extra en coma por tomar éxtasis y desuncia los peligros de las drogas". "Que lo ceasureny prohiban es incomprenstble" se duele.

Situación del mundo

"Las polabras golpean mas que ins balas, y han derribado más gobiernos que las armas", resume el autor sobre sumarva novela, que quiere "mostrar la maginy el goder de la palabra, de la poesiny dellibro". 'Los libros hacen bien a la gente, como me lo hicieron a má, un crio tartamedo, feúcho, de origen humilde, que sufria acoso y recibia palizas en el

Ill a speitor barostoneis Joedi Sierra i Fabro

"Ala gente joven no le gusta los libros

que lee porque no reflejan su realidad"

estrein or Sierra i Fabra hace una reflexión sobre la censura en 'Las palabras heridas'

BL MISSAVINDO

me salvô la vida me enseño que es la independencia del artista, como debe hacer lo que quiere y no permitir que audie lo combie No soy un talibán; en 500 libros solo me han demostrado dos ve des que no tenía razón, y cambié un capitulo y un final, pero no si un editor no me demuestra mi 'LAS PALABRAS HERIDAS' error, no cambio ni mu coma", di

> Comentarista e historiador de rock, con una colección de más de 20.000 vínilos, Serru i Pabro es más que critico con las redes socioles. "No tengo Pacebook, ni Twitter, ni Instagrum y odio la Wikinedia, confiesa, Lamento que estemos en un momento te rrible y sonmos más borricos s incultos que nunca", se duele Se rra i Fabra, al frente de sendas fundaciones para los más jóve-nes en Colombia y en España. Un autory un persona torrencial para quien" les 240 caracteres de Twitter es como hacer el amor en dos minutos, ocho segundos y cinco décimas". "Soy un enamerado de los libros, de la palabra y de la página en blanco, que pera mi es un amante por descubrir. jamás una tortura", explica.

Стем при ве геспросе так на 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 di-cea que cuiado voy escribir un libeo que no sea para jóvenes", in menta. "Si la vida fuera un circo. yo será la mojer horbuda. Soy un fenômeno extraliterario y me critican que escriba demastado. No se lo decian a Simenon, capaz de escribir una novela en dos días, o a Balzac, otro grafómano arre-

"No me darvin el Cervantes: sov un incordio y pesan sobre mi dos terribles sambenitos: ser el escritor vivo que ha publicado más libros y ser uno de los más leidos, superado solo por Búcquer, Lorca, Galdós, Delibes, Barojo o García Márquez", emu-

Cultura

Una casa para el joven escritor

La Fundación Sierra i Fabra creor, en Sants y en Colombia con su apuesta por la literatur





Varion. El de marce de 2020.

Sociedad, Cultura

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"Soy un autor realista, escribo sin tapujos ni falsas moralinas"

"Algo tendré para llevar 50 años gustando a todo tipo de gente, jóvenes y adultos, y escribiendo de todos los géneros

actual

one for According Days of the Both-es de U.A. MUEVA ESPAÑA per LAS compressed permaturated dis-

n adia tran. I religio de de en con Encodos alan elemento recetos que han les documipatos editos, se han engracimales has a han comunicate devide el pri-accoparario de mileta, asteque co a verefas sos un como policitos de la comunida con la maio policito de la como policito de la comunida con la maio policito.

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