Jordi Sierra i Fabra

Candidature to the Hans Christian Andersen Award 2020

Category: Author
Spain (Spanish Section)
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OEPLI
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APPLICATION LETTER TO THE HANS CHRISTIAN ANDERSEN AWARD 2020

Dear President and Jury members:

I have been really very fortunate to meet Jordi Sierra i Fabra when I was beginning my career as a Children and Young people’s Editor in 1981, and I would like to share with you some of my impressions about Jordi’s work. To begin with, and to understand better his work, I consider relevant what the author says about himself: “I have always been an impenitent traveler, a devourer of images and words, a perplexed visionary, frightened, happy, in love and above all in solidarity with what I have seen. I am also an astonished child who does not renounce to dreams, utopia and the passion to imagine that all could be inside a book. I firmly believe that hope is the great weapon we have to touch all the states, the 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 number of his outstanding works. I would like to share with you some of my impressions about Jordi’s work. To begin with, and to understand better his work, I consider relevant what the author says about himself: “I have always been an impenitent traveler, a devourer of images and words, a perplexed visionary, frightened, happy, in love and above all in solidarity with what I have seen. I am also an astonished child who does not renounce to dreams, utopia and the passion to imagine that all could be inside a book. I firmly believe that hope is the great weapon we have to touch all the states, the 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 the genres of fiction, poetry, crime fiction, humor, fantasy etc., has touched on very diverse topics: war, the exploitation of children (The Music of the Wind), drugs, slavery, refugee children (The Wings of the Sun), 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 honesty”. His commitment is based on being honest and writing what have been 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 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.

Maria Jesús Gil
IBBY Honorary Member
Madrid, 15th October, 2018

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 2020 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 Diciembre”, 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 after, 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 expressive 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.
Jordi Sierra i Fabra is a tireless writer who keeps writing with the passion of a beginner. For him, life is about writing and without it he would never be anything. He celebrated his forty years writing on 2012 with a book called ‘My (first) 400 books – Jordi Sierra i Fabra literary memories’ and he is still writing with frenetic rhythm. In this interview he shows himself as he is: vitalist, sincere, enthusiastically, risky and tell us about the support his foundations provide to young novelists. He thinks it is necessary to promote the pleasure of reading and writing. He believes in the power of books in changing people.

Although there are people who said forty years are nothing, I wonder what are forty years for you. Not only I have been writing for forty years but I have sixty five years of life. Incredible, it has passed like a gust of wind. I am still a child with hunger of travelling, creating stories, writing, being a dreamer, living life as a writer… 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? Critics and historians must answered that. I don’t think there are new things in my books, I still write as I was twelve years ago. Dialogues, short sentences, vertiginous chapters, intense narrative… I always look after the surprise, the risk, and, specially, the commitment. Books are powerful tools to denounce things and to raise awareness about them to open minds, to touch sensitive issues. This is my style and I was born and I will die with it. I have always tried to learn and to progress. In my memories I talk about failures, even more than about successes. Failures help you to grow up, to shape yourself. World changes along forty years, but if you are still faithful with your thoughts you progress. I write better now than I did when I was forty and I hope I’ll think the same when I am 80. This means I will grow up as human and a writer.

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

You have just published ‘My (first) 400 books Jordi Sierra i Fabra literary memories’. What is relevant in its pages? The story is about a boy who dreams about being a writer, since the age of 8, and everybody thrashes him. It is the story of a boy who never gave up, who was selfconfident and it is also the story about an adult who keeps respecting his dream after he has achieved it, without betraying it ever. I didn’t show off my music experiences, I’m not a rocker, I don’t show the tours, interviews or parties. These are only things connected with life as a writer, which is what has a real meaning to me. I don’t come to terms with anybody, it is not worth it. I hope 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 appeared step by step, without being able to see how has my existence been as a writer and a traveller. While reviewing my life in this way, in the prologue, Victoria Fernández says that it is possible to read it as a novel, and that, to me, is the best. By making a book about a personal experience, I show what I have always been: a novelist.

In your beginnings you wrote detective crime novels and music had a lot of presence in your books. Then you faced the reality, you left the music, and you started writing about problems who affect people. Now we can read your memory book that you are in a stage called ‘Lightning years’. What do you mean by that? I published my first book at the age of 25, my first novel at the age of 28. I then realised that I started to write well at the age of 35 and the massive success begun around my forties. It was a natural progress, logical, the importance of the step by step, without being able to see the Hollywood making movies or Coca Cola giving away my characters in pins. And I’m happy and proud of it because siren songs are constant threats. Firstly, I was a rocker who wrote, then I was a young author who comes 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 XX century because it has been the happiest stage of my life: I get a full realization of write the best novels, I get national and international recognition, more awards, and especially, my Foundations in Barcelona and in Medelin. I thought that I couldn’t be happier than writing until I found Colombia. And I could assist over one hundred thousand children each year. I have seen the power of a book has in changing a person, the smile of a boy receiving one, this feeling that sets you in the right place and in the right moment doing things that transcend the fact of invented stories. It’s something exciting, unpayable.

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

Last autumn, the first number of The written page magazine, created for young audience compared with those from your beginnings?
they understand its sense. There is nothing similar to it and the response was wonderful in Spain and in Latin America. For instance, Which magazine publishes poems and short stories with the endorsement of a Foundation?

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

I pushed it as a if it was a vital need and we are on the way. If brings the 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 family don’t let their write. I realised there is nothing and you make them strong. I have persevered but how many young boys have it now? All seems to go so fast. I needed to create an award for young writers, to develop new ideas, formative programmes... Well, my instinct always leads me. The only trouble was money because I have no support, everything goes from my author’s right. I’m not rich. I just support what I can. Adults must transmite our knowledge to young people, is law of life. I would be better to die keeping all that knowledge, it would be selfish. After 8 years I think the two Foundations have given more than we expected. And we are still being modest. The goal is to form future writers and to communicate the pleasure of reading. It was wonderful when in 2010 we received the Ibby-Asahi award to promote reading, the most important award world for recognized that. We compiled with countries as United States, Japan, Canadá, Mexico... Also is important that 50 Spanish writers and illustrators went to Medellín and everybody comeback 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 year and got the National Prize.

This is motivation. I have open two Foundations because of a simple reason: I have my roots in Barcelona but in Colombia I give back only a few that all of the things that America Latina has always given to me in some many aspects.

You will open a base in Barcelona at last Yes. In Medellín we have two floors and Colombia Bank gave us a local (without asking) to promote a writer and an illustrator school, where many people are working now. In Spain instead... Nothing. There, one euro lasts more. Two years ago I understood that I had to win a great award to open my Foundation in Barcelona. So I presented a novel to Tomveja Award and I won. It was easy, I competed with 524 books of 11 countries. With this 360.000 euros I bought a local in Sants district. It will be inaugurated during the first three months of 2013. Works have being very expensive too. There will be a library, a study center, a multimedia space, there will be a speaker’s zone and of course there will have an exhibition with my originals, scripts, young novels, draws, my old machines, tables where I wrote, awards, memories...I save everything.

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

I believe in that cause. And yes, there is a lot of future. Impatience kills them because they want to see 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 going 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 get opinions-- to be able to publish, with luck, at her twenties. It is so difficult to them to understand that. Everything is fast. To be famous at first like in Big Brother. But ¿Learn? ¿To be prepared? ¿Nothing at all! That is not the point, this is not to be a writer. Writing one, two or ten books is not being a writer. Being a writer is something more, Art doesn’t measure because of the money or the fame you have, you have to feel what you make. This is why I understand that, when you have 15 years old you don’t think about you have the rest of your life to write. This is not a retireable job so there is much time. For this reason I call by phone to the 30 finalists of my award, I want to let them understand that. I also write a letter to encourage them to continue. We live in a crazy world and someone has to put sanity. That is the most difficult thing.

The VII Jordi Sierra i Fabra award four young writers has been 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 writer the project he want to publish? It is a ludo of 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 Padiña, has four novels published. The girl who won the year after is a journalist in Madrid... She collaborates in the magazine ‘The Written Page’. I don’t think the 111 aspirants this year or the 92 who competed last year will be writers but the fact of dare with a novel is a gift, the pleasure of writing is unique. All of the shapes of Art, to know how to play an instrument, to drawing or painting... It is a gift that 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 materialists? 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 something happens at the same way is wonderful. In Málaga, you have written the first doctoral thesis of my work and it was recognized whith an extraordinary prize in University. This is not casualty.

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

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

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

We are speaking about Spain, so this is a huge number, incredible, although it has taken 40 years. Then, someone tells you J.K. Rowling sells that in one week with her Harry Potter and you have to laugh. Well, I think it is incredible, especially because the audience is renovated each five years and new readers still reading me. Some of my titles have been published 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 is the 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 (Barcelona, 26-7-1947) has been written since childhood, in spite of his father’s and teacher’s opposition. He has always known his way. His first contact with a big audience was in rock music, in ‘The Big Musical’ (Cadena Ser). Before his thirties he founded and directed the most important musical magazines at that time in Spain: ‘Disco Express’, ‘Popular 1’, ‘Top Magazine’, ‘Super Pop’. He also worked at the radio with a programme called ‘Informative weekly about pop music’ (1974-78). He wrote ‘The story of rock music (1981 – 83) and ‘The big rock encyclopaedia from A to Z’ (1993-4). Jordi Sierra i Fabra carries a rocker at heart. Many of his stories have an original soundtrack.

Sierra i Fabra is one of the most prizewinner and recognised authors in the contemporary literature. In 1975 he won Villa de Bilbao Prize with ‘The revolution of tricierambre the 32th’ and then 41 awards more until 2018, the year that he won Sant Jordi cross. For instance, some of these awards are National Prize (2007), ibby-Asahi to Promote Reading (2010, to his Foundation), Barco de Vapor (2012), Iberoamericano (2013), Anaya (2013) or Edebé (2016). He has the Barcelona Medal of Honour (2015) and The Gold Medal of Arts (2017).

His books are written in Spanish and also in Catalan language and have been translated to more than 30 languages and many readers keep discovering his stories. By his altruistic personality, he opened Foundations in Barcelona and in Medellin with the goal to promote culture and arts between young people. They promote the Literature Award Sierra i Fabra for young writers since 2005.

FREEDOM DOESN’T ADMIT METHODS OR MANUALS

Jordi Sierra i Fabra is a lively person, a tireless traveller, he loves cinema and he has studied contemporary music —”It is part of my life (…) without music life would be bored and uninteresting”—. He knows better than anybody how to energize and vitalize his work. He doesn’t consider himself a genius, just a worker. The numbers and diversity of his work are respected. He is a writer who catches you and doesn’t leave you indifferent. Reading his declarations or speaking with him we understand why he is obsessed about writing: “Writing is my passion and my head is an erupting volcano. On the other hand, writing comes to me easy; it is a blessing. Even if I have this skill, the investigation process takes many years”.

It would be a mistake to approach his books with a close mind; we need to try to understand his stories with calmness to capture their essence. Even though he has an extensive production, there is an only minimum selection of titles that we can highlight. “I made mistakes but there were my mistakes. Life is short and I have a lot of things inside to give. I don’t force anybody to buy my books but I force myself to write them. I have this compromise with life”. He is a man with principles; he knows what and why he wants to do something. He is a free spirit and he runs away from restrictions. “I am an ordinary author and that annoys a lot of people”.

He shows his development in his memory book ‘My first 400 books’ (2012). If we follow the text structure, we will find out his personal career and production:

The rocker years. 1971 -1982. Musical

WRITING IS STILL ALIVE

Sierra i Fabra stories have plenty of strength, force, energy and honesty. Step by step, we are infected by his intensity and hope.

“There are five words in my “book of life”: peace, love, honesty, respect and hope”. Jordi Sierra i Fabra is a fighter and he doesn’t stop due to obstacles. When he is interested on something he tell it without censorship. “Behind each book, I have a story to tell. Maybe it will not be released at the end but it is useful to me. I feel the passion living inside me and I try to squeeze it in any way I can”.

His communication power is amazing and he moves as a fish on the water along different territories of literary creation. From the most playful exercise to the most compromise themes of his time like...
drugs, racism, wars, disenchanted youth, violence, loneliness... Sierra i Fabra is absolutely compromised with his time. He has an overwhelming sincerity and visceral curiosity. He faces problems that move him and he takes them to a novel with sensibility, intelligence and energy: “There are moments when you cannot avoid to keep a compromise because there is a feeling that hurts. This is the present and that is what worries me”.

Sierra i Fabra writes because he loves it. He writes what he feels and how he feels it, without thinking about if it is profitable or not. He does not write for young people or adults, he writes for himself and all kinds of people. He enjoys doing it because he feels a story brewing and it needs to come out. He does not think in a prototype of reader when he writes: “I don’t believe in youth novels. When I write a book I don’t think about who is going to read it, I just write it. It can be read by anybody. I don’t think my books are youth books”. It’s fine if adolescents or children read them but he doesn’t choose the subject because of that. The stories he writes are authentic and not only are read by young people. Sometimes adults are interested as well in his books because they reminisce stories from the past.

SIERRA I FABRA’S STYLE

Jordi Sierra i Fabra has a kind of satirical dish that captures future events to dish that captures future events to fight against time and that is why he writes. He wants to tell the most stories and experiences as possible. “Before I die I want to write the more I can, I want to empty myself”. He thinks a lot about the stories, he caresses them in his mind, he spins them, he takes notes until they come out and flow free without ties. So then is that he begins to write, after the search and the compilation process. “My method is based on travelling, I travel a lot. I prepare the argument, the script, in a hotel or in a plane and then I sit down and I write the book in a week. I would say I write quickly but I think slow”. We can understand his peculiarity. The continuous writing is a school, a method of learning: “the more you write, you better write. And that’s the important thing: to write better every day.

We can observe two narrative areas that complement each other like concentric circles. The novels he wrote in the eighties were more fictional like ‘The hunter’, the trilogy of ‘The cycle of lands’, ‘The last miwok summer’, ‘Young Lennon’ or ‘The ballad of XXI century’.

Since the nineties, he approaches other themes with more compromise. We found critic realism in his first works and he develops them. In the last century Sierra i Fabra has talked about problems like the ethnic groups disappearance in ‘Kaopi’ (1993) or in ‘A plastic bag of chips in Polynésia’ (2018). He also has talked about Moroccan immigrant problems in ‘Moon night in the narrow’ or in ‘Clouds in the sky’ (2008); about child exploitation in India in ‘The music of wind’; about the Chiapas conflict in ‘A man with a fork in a land of soups’; about problems in a refugee camp in ‘The wings of the sun’ or about the babies trafficking in the time of South America’s dictatorships in ‘The memory of lost beings’. He lets us realise the problems of young people in this imbalance society. On one hand, they have everything but on the other hand, modernity causes them personality problems, anxiety... Sierra i Fabra literature says “stop”. Feelings must not be treated as something frivolous. “Friday night”, ‘We’ll never be rock stars’, ‘Six stories around Mario’ and ‘Strawberry fields’ are just an example. He doesn’t forget the social, the political problems, the nature like terrorism, the ETA conflict appears in ‘The time of forgetfulness’. At last, to overcome these themes, he writes humour stories to have fun: ‘Víctor and company books’ or the galactic heroe ‘Zack Galaxy’. We also find society criticism between jokes.

In this XXI century, Sierra i Fabra has continued with his ‘Lightful years’. There are more accommodating times, stories with greater significance because of his travels, his personal compromise with the world and his evolution as human beings. ‘The wire of the goodie’ and the anomalous ‘Victor Jaun’ (bursting silences) (1999) is about the last days of this Chilean songwriter; ‘Rage’ (2000) is about adolescence feelings which nobody understands; ‘The murder of a Mathematics teacher’ (2000), a new way to understand Maths; ‘In a place called war’ (2002), about a journalist in an fictional war; ‘The idea, the girl’ (2003), a strange and beautiful story about pacifism; ‘Sensitive material. Cruel stories’ (2005), distress and essential stories; ‘Kafka and the traveller doll’ (2006), an emotional story about the last days of Kafka; ‘A sweet story about butterflies and dragonflies’ (2008), another emotional story that goes deep into a human being; ‘Tears of blood’ (2008) about gender violence; ‘Diego wars’ (2009) about the History of Spain; ‘The poet island’ (2009) about a literary creation and its mysteries; ‘The teacher Palermo’s extraordinary ingenuity speaker’ (2012), a story about love and magic; ‘Where the wind returns’ (2007), a story about songwriting; ‘What I think (about everything)’ (2018), a story written in first person, about a young boy who wonders about his surroundings.

With ‘Stories about great pictures’ (2016) we can go to a museum to find hidden stories behind some of the pictures that shocked the author.

YOUNG PEOPLE IN TRANSIT

Young characters in his work were males at first and since the nineties are females. They appear pretty defined. They usually are about 16, 17, 18, 19 years old with a problem — a family conflict, a social or an educational problem —. They are those who can take the fast way —drugs— or their work and their personal will, their own effort in a false society that seems everything is easy when this is just a mirage and the reality is the unemployment and the lack of resources and opportunities. They are romantics as the author in the sense of his rebelliousness, the search of his freedom, the desire to reach his own destiny, to find a place in the world. They have passion in their life, in their projects and their relationships even in their failures.

In ‘The last miwok summer’ (1987), David, the main character, is a boy who has a goal: he wants to meet his father. John Lennon in his early years one of his most successful books, ‘Young Lennon (1988)’. This a story about his learning years, the author wrote the embryo of all that happened after, The Beatles... Jordi Sierra i Fabra couldn’t meet his father but he met the rest of The Beatles. He always feels next to him, he considers Lennon his big brother. This novel is about his adolescence, his musical passion, his rebelliousness and his family relations.

Vicente Prats is 17 years old. He is the main character on ‘Soundtrack’ (1993) and he wants to change his life in a special way. He wants to be a professional musician and he asks his father for help but he doesn’t have much relation with him because he broke up with his mother. There are many characters in Sierra i Fabra work who want to be famous for their sons... This meeting is positive, gives them maturity. The father is always important to Sierra i Fabra characters, even if he has...
die. In ‘The Diego’s wars’ there is a father who has left home in a peace mission and there is a pacifist grandfather in contrast to compare. In ‘My brother’s war’ there is a violent familiar excision. Marcos goes to a war and his father is proud of him. On the other hand, Gabriel goes to many anti-war and pacifists protests. A family divided like society itself.

In ‘The time of forgetfulness’ (1993) Carlos looks for the killer of his father who died in a terrorist act. He arrives at the Basque Country and meets Tebuc, the son of the man who killed his father ten years ago. It was a mistake. They get on well and their friendship is stronger than the hate that Carlos feels.

Mothers are also important. They are usually alone; they had to raise their children by themselves. They also have to overcome a divorce and their sons try to know them, but they are full of tenderness. As happened with John Lennon and his mother Julia, all the Sierra I Fabra young characters have a special relationship with their mothers. They would be able to kill because of them. (The morning star, 1996)’ or to forgive a lie (Estela feels affect for her adopted mother even though she hates her father in ‘The memory of lost beings’, 1998).

These adolescents are usually disoriented as Mariano, Ismael, Lázaro, Serafin and José Luis in ‘Friday night’ (1993). They have problems and they feel loneliness. Sierra I Fabra writes in this novel about the conflict in this evolution to maturity, about social and sentimental problems. Ventura, 19 years old, is the main character in ‘We’ll never be rock stars’ (1993). He is a good reader, he loves music and cinema, but he has a problem with his father and he gets involved in robberies and violence. He lives a difficult moment and he has to face maturity when he only has one chance. Ventura doesn’t look for adventure, he just run away from himself, from his familiar problem.

Mário is another example of social and familiar problems in ‘Six stories around Mario’ (1995). Mário has 19 years old and he is the youngest of three brothers. He has lived a special childhood, very protective by his mother. He grows up in a family with a lot of money and he gets hooked on drugs. Finally, he suffers an overdose and he dies. Nobody is to blame for this but everybody causes the Mario disenchantedment with life. In ‘A man with a fork in a land of soups’ Isaac lives an adventure in Chiapas. He wants to know the reason about his brother’s suicide, who was a famous journalist at the time.

In ‘Out of the game’ (2005) Isidro is a boy in a crossroad. He is 17 years old and he is beginning his career as a football player. He has to decide what is the most important for him, his studies or his career. He understands the love and the sport that he really likes: basketball. In ‘Special effects’ (2014) Antonio is in a crucial moment. He is an athlete and he has to take some important decisions in a race. The author shows the light and the darkness of being an athlete in the elite. Parco (‘Parco 2013’) is the nickname of a boy who just entered a juvenile protection center. He is accused of a murder and he lives to the limit. It is one of the most shocking novels written by Jordi Sierra i Fabra because of his style and the hard situations approached. Parco is not a disoriented boy, he is a person being on the ropes, the person who bears a blame which is not his blame.

There are also many girls as the main characters. ‘The last set’ (1991), ‘The inside voice’ (1997) or ‘The memory of lost beings’ (1998). In the first one, Virginia has just won Roland Garros but she is in a difficult moment and she decides to hide herself at her grandmother home, a retired tennis player. She reflects about her life and she gets help from people she meet. She decides to continue with her career only under her own conditions that are play tennis to have fun. There are many female characters in ‘The inside voice’. There is a college of nuns with a group of girls with some weaknesses, frailties but also with so many interests. There is a psychological analyse about these five girls. They are friends and they have fears and doubts. The affect, the tenderness and comprehension of the female characters are so important. Jordi shows how girls are more intelligent than boys and they open the way.

Almost in the XXI century, Sierra i Fabra takes another round beginning to write about sensitive subjects. In ‘The wire girls’ he approach the cruelty of the anorexia world. In ‘Without time to dream’ (2006) Marta has been murdered and Julia and Gi, Journalism students, beginning to investigate the facts. They find out a hard truth, full of pain. In ‘Broken dreams’ (2011) Niága can travel to Gambia in summer. It is a good new but her friend Elsàa thinks that there could be a dark reason for that travel. Sierra I Fabra demonstrates an adult and intelligent and sensitive way. Frontera (2003) is about a Moroccan girl, Amina. Her parents want to send her to Morocco to get married with an old man. Amina fights for her freedom and she has a very good friend, Estefanía, to help her. ‘Nude’ (2014) is another book of compromise and sensibility. Marga, a girl frightened by her boyfriend. She just wants to be herself without any fears.

Love appears in some many books. Jordi Sierra I Fabra treats love with lyricism: “I’m a love is stronger than anything. Characters change as the story goes on. ‘Story of a second’ (2010) is another love story. Two adolescents are separated because of their different social status. Temporal aspect is basic. Sometimes the most important thing in our life happens in one second, just a moment. ‘A little bit of April, some of May and all of September’ (2011) is another love story with a hard background because the main character is HIV positive.

Jordi Sierra I Fabra denounces wars and atrocities. Diego’s grandfather talks about useless wars in ‘The Diego’s wars’. He talks about the war in which his father was hurt and the wars that raised Spain since ever. He warns about the dangers of thinking of being rise with calm and passion. In ‘Don’t take photos to soldiers crying’ the author treats the inside of a war, what is behind the battles and deaths, the peace that gets involved in conflicts, usually the most unknown. ‘Where the wind returns’ (2001) there is not a war but there is an extreme situation, the life in Guatemala guerrilla. Why a 12 year old boy leaves his world to follow the guerrilla? In ‘My brother’s war’ (2004) Marcos has to move in a peace mission to a conflict zone and his pacifist brother Gabriel is going to join several anti-war and pacifism protests. In ‘A place called war’ Néstor is a young journalist and he goes as a war correspondent to an old URSS Republic. He meets a boy called Mito who is going to change his life. Sierra I Fabra focuses in the most vulnerable people who receives the worst part in wars.

‘The soldier and the girl’ (2003) is an anti-war book. A soldier who is going to die by a bullet sees a girl, the real death. She talks to him and makes him reflect on the absurd of wars. ‘The bomb’ (2004) shows the war’s cruel and pessimist presents. Three boys of an unknown place in the world find a bomb. They think is a treasure until the reality imposes. Life is a continuous effort.
to Bishr and Mussy. They are 14 years old and they live in a trench in Siria. They know what is being part of a armed movement. ‘The shout of the butterfly’ (2016) is one of the hardest and most moving stories by Jordi Sierra i Fabra.

A PERSONALITY FORGED NOVEL BY NOVEL

Jordi novels are meticulous. He focuses on the structure and the narrative techniques. He knows how to use slow-tempo, flashbacks, perspectives, and monologues and sometimes he resorts to the omniscient narrator. Sierra i Fabra style could be defined as a cinematographic style. He uses short sentences, very few dialogues to bring us the possibility to know the characters.

‘The hunter’ (1981) is organized in four allegorical parts. First sign: the last night; Second sign: the way; Third sign: the hunting; Fourth sign: the enemies. All is shown in 110 small chapters connected with his cinematographic style. The chapters are hasty sequences in order of time, overwhelming and fast end. The climax goes in ascends —the story of a hunter who wants to sell his last prey alive— and at the end the reader breaks all the anguish and suffering kept along the personal adventure of the hunter. In ‘The last miwok summer’ David remembers a story from the past. ‘The memory skin’ (2008) shows an often compromised novel about immigration, integration and racism through these five parts. ‘The last set’ (1991) is written with clearness. The author achieves the perspective with this structure in Sierra i Fabra novels. It begins with a counterpoint between the internal rhythm and the external rhythm is precisely and fast. This is a novel of learning that shows Ventura’s way as a symbol to make him react. The author achieves the perspective with this musical arrangement. ‘The boy who lived in the stars’ (1996) is written with clearness. There is a counterpart between the psychiatrist and the truth about this boy who seems fallen from the stars. There are two parts and an epilogue. He takes part in the plot and the resolution of his story so he connects with readers.

‘Friday night’ (1993) is another exercise of perspectives. The author mixes first and third person again to recreate the thoughts of each character. There are lots of dialogue. The story begins with a slow rhythm but has a fast and surprising ending. Behaviorism is the technique used. The author leaves his characters free and he just collects their words and movements. There are several characters also in ‘Badlands’ (1994). This is a hasty story in the end.

As if it would be managed by destiny to get the heart that María needs to live, Cat, the most innocent girl, donates it to her. The structure has three different parts (the concert, the night and the dawn) and a prologue. Each part has different numbered moments, flashes, except the ones about María, her final countdown, and the ones about Leonardo, a man without motivations who causes the accident. These parts begin with an alphabet letter. The reader is being involved with the specific place and hour changes. ‘The last set’ (1991) is structured like a tennis match. The author mixes the sports with his passion: writing and basketball and friends. They all move around Lucy. She thinks in first person and the rest do it in third person. This is an agile story with lots of dialogues and action. Sierra i Fabra likes multiple characters stories. In ‘Six stories around Mario’ (1995) something similar happens. Six characters tell six stories about Mario, under their own perspective. The author alternates first person with third person. Mario thinks and says goodbye in the epilogue. The chapters order follows a final countdown. It is a chronicle of a death foretold. There are different perspectives also in ‘Without no return’ (2008). There is a dead (third person) and the internal adventure (first person) and external action. These are three different areas written with different typography. The external rhythm is precisely and fast. This is a novel of learning that shows Ventura’s way as a symbol to make him react. The author achieves the perspective with this musical arrangement. ‘The boy who lived in the stars’ (1996) is written with clearness. There is a counterpart between the psychiatrist and the truth about this boy who seems fallen from the stars. There are two parts and an epilogue. He takes part in the plot and the resolution of his story so he connects with readers.

‘The sound of silence’ (1998) is written in first person with flashbacks. The writer remembers a story from the past. ‘The XXI century ballad’ (1989) and ‘The killer of Sgt. Pepper’s’ (1994) have the musical passion of Sierra i Fabra in their structure. The first one is written in first person and is structured like two albums. It also includes press articles and different perspectives around the members of the band ‘XXI Century’. The second one is an intrigue novel, with elements of police and themes related with his life: rock music world, radio and friends.

‘The memory skin’ (2008) shows an often structure in Sierra i Fabra novels. It begins with a prologue that is part of the story. Then, we can find 70 numbered chapters and an end with an epilogue written a few years later. ‘The shout of the butterfly’ (2016) is ordered around different moments of the day: dawn, morning, afternoon, evening and night. The 40 numbered chapters to address a hard story. ‘The big dream’ (2018) is a very documented novel. He focuses on the American dream of five young people who travel to New York from Barcelona’s port in 1881. They are going to cross their lives in the new world.

Sierra i Fabra style is characteristic, direct, cutting. When he writes in third person he doesn’t loose details or descriptions. The dialogue is crucial and he leaves his characters free to show them as themselves. Some of his novels are separated with numbered and others are ventured in a chronological way. Some of them begin in the middle and he goes forward and backwards. Some of them show only one part of the story. Other ones are pieces of a rigorous puzzle. Nothing is for free in his style. He programmes everything in a very thoughtful. There is nothing casual in his work. Although a Sierra i Fabra novel is slight, fast and energetic, there is a lot of work behind, a laborious documentation and a good previous work.

THE WRITER AND OTHER CHARACTERS

The writer is a key figure in Sierra i Fabra work and he has defined characteristics. Pablo Lafarga is a compulsive writer in ‘The last miwok summer’ like Sierra i Fabra. He doesn’t correct anything, he has passion and energy. Ernesto is the old writer in ‘The last set’. He has clear ideas and he helps Virginia to reorient her life. There are references about a writer who...
PROLOGUE

The book "Tortuga Veloz in ‘The last miwok summer’ represents the tradition, the truth, the origin, the land. Vicente Santoloria is such a figure of a father that Joma is searching for in ‘Morning star’; in ‘Aydin’ (1994) Godar’s grandfather is an example of this wise old man; Hari, the old man in ‘Tigers from the valley’ (1994) is the voice of truth, the justice and the passion. Only he warns about the danger of killing the tigers, an opposite opinion against ambition and ignorance; Kaopi’s grandfather knows how to keep hope and what he tells Kaopi is never to give up. Ammed, the old man in ‘Moon night in the narrow’ helps Habib to calm his impulse to leave the settlement. The old man Tobias is a key figure in story development in ‘Concert in Sol Major’ (1997). Tui, in ‘The wings of the sun’ (1994) is one of the most poetic characters. Oscar grandfather, Valenti, explains to his grandson the meaning of simple things about existence in “Frost time”. There is a ‘sadhu’, a Hindu saint, in ‘The music of silence’ the Vicente Ferrer figure is changing by a “use it and throw away but it wakes our sleeping conscience. ‘Moon night in the narrow’ approaches Indian persecutions in America and their extermination. He anticipated in ‘The music of silence’ the Vicente Ferrer work in India treating children exploitation making them think that everything is possible to get out of this. Sierra I Fabra books finish quickly, precisely and optimistically. After a bad moment, a turbulent episode comes the calm and the reflexion. The characters look for peace and balance. Whatever the situation is, there is always an open door to hope. It is possible to move on after a compromise with oneself. Sierra I Fabra works are usually urban novels and there is not a rule. The sadness and the lack of communication, the loneliness, and young people as prisoners of rich, of a powerful and glorious world are present in these stories.

With ironic and a very affective way Sierra I Fabra writes “Dear son: you are fired” (2000) about very protected children. We make them think that everything is possible and they become the family kings. Miguel is one of these boys. Her mother, tired of this, decides to fire her son to make him realise his mistakes. It is a book with a lot of irony and very critic as well.

Much of the Sierra I Fabra novels reflect the contradictions of the capitalist society declining. He doesn’t forget our recent History and remember it like a conscience voice to wake up this insensitive society. ‘The fires of the memory’ (2007) is about common graves after the Spanish Civil War. They still need a review because we must know and assimilate what happened to forgive and to live in peace.
**STUDY**

beings’ is about illegal adoptions during the Argentina Dictatorship. He includes testimonies and spooky documents to approach the facts of the horror. ‘Víctor Jara (bursting silences)’ (2003) explains the cruelty of the last days of Víctor Jara. His music faced barbarism and arrived everywhere like a hurricane to denounce. Sierra i Fabra tries to find the keys to face reality with values like friendship, peace, equality, tolerance and social justice. ‘Half the world stories’ (2001) is a beautiful contribution for coexistence. The book collects traditional stories from several parts of the world. These stories shows that we are closer than we think.

One of the Sierra i Fabra brave books about children who suffer abuses from adults is ‘Sensitive material. Cruel stories’ (2005). The book shocks at first sight with its images. He doesn’t write with cruelty, he just writes with tenderness, humanity and hope but all of the stories are about suffering kids of both world, safe from these miseries. The most emotive fact is that these kids accept their reality without pain or hate. Sierra i Fabra gives them voice with the force of a hurricane and the genius of his conviction.

‘They were also young’ (2011) imagines the childhood of succeeded writers, thinkers, singers and personalities of all of times. This book will make young people dream to show the importance of fighting for what they want. ‘Jade’s heart’ (2013) demonstrates that Sierra i Fabra treats different themes with the same intensity. ‘The fabulous world of letters’ (1999) and ‘The library with empty books’ (2001) talk about the value of letters and words. Books must no be taken lightly. Ask the characters of these fantastic stories.

In 2005, Sierra i Fabra wrote with the poet Antonio García Teijeiro ‘Stories and poems for whatever a month’. The only wealth he has is his donkey. He has lost his youngest son, Zhai. Qin is married to Gong, whom was able to buy and he has fallen in love with her. When Zhai dies in his very young early age, Qin feels panic. According to traditions, if someone dies before he was married will wander alone the whole eternity. So he decides to begin a travel to comply the ‘minghum’, the marriage after dead, and meet a girl who has died recently, buy her and with his son in a dialogue full of love. But in this return way, Qin is stolen and loses his donkey. Finally he is able to arrive with the corpses at home where his family is waiting for him. It is a story of pain and hope. Sierra i Fabra approaches ‘minghum’ with the respect and without opinion. He just puts on the father shoes to understand he wants the best for his son. It is a good book to find out other realities, other ways to learn that the world is big.

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**SIMBOLOGY**

Sierra i Fabra is a sensitive writer who express his feelings in a lyric and poetic way. Most of the titles of his books are metaphorical and move the reader with magic and reality at the same time. Titles in chapters even in novels are symbolic. ‘The time of forgetfulness’ represents the overcoming of hates and enmities. It advances the present situation in Spain. ‘We’ll never be rock stars’ is about the Ventura disillusion, he lived in a dream and suddenly he finds out that we must not confuse myths with real life. ‘A man with a fork in a land of soups’ explain the difficulties to understand ourselves if everybody has their own idea. ‘The boy who lives in the stars’ is about a boy fallen from the sky like an alien. The problem is his father. He let him play video games and the boy grew up in a unreal bubble.

Animals also appear in Sierra i Fabra stories in a symbolic way. In ‘Badlands’ Catí takes a dog around the all around the world. He writes about children who suffer or are being tortured; children who are forgotten, those who cannot be heard, protected or defended. Sierra i Fabra goes deep into their grey lifes day by day to denounce what we don’t hear in the First World, safe from these miseries. The most emotive fact is that these kids accept their reality without pain or hate. Sierra i Fabra gives them voice with the force of a hurricane and the genius of his conviction.

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‘We’ll never be rock stars’ (2014) is a parallelism between Óscar and Cati. Both of them know that man understand the difficulties to understand ourselves if everybody has their own idea. ‘The boy who lives in the stars’ is about a boy fallen from the sky like an alien. The problem is his father. He let him play video games and the boy grew up in a unreal bubble.

**VALUES**

Sierra i Fabra work is changing, solid and suggestive. Readers, critics or researches might not be indifferent to this. Jordi Sierra i Fabra reminds us what is happening on. His books place us in front of a mirror to show the fear in our eyes, the suffering, the pain; but also the hope. His characters fight to overcome loneliness and to communicate with the outside, to feel themselves solidarities and necessities. They fight to achieve freedom. This is a big longing for Sierra i Fabra. He writes about all themes he wants with absolutely independence. His characters are a projection of his own personality: vibrant, passionate, sometimes unreflecting, visceral, he respect his values...A personality marked by travels, music, and his daily observation. All human aspects touch Sierra i Fabra but there are no moral rules or empty disillusionism in his work. Sierra i Fabra writes, he is a witness of a time, he doesn’t hide anything, he doesn’t avoid difficult themes although he doesn’t like to give advices. Dialogues show the totality of his characters. The reader has the last word. Everybody can draw his or her own conclusions to take part if it is necessary. Meanwhile, Jordi Sierra i Fabra will not stop to shake consciences.

Jordi Sierra i Fabra cannot live without music, it is his strong passion like writing. So he links them in a young language to understand boys and girls feelings. There is poetry in songs even more than in a classic poem.

Since he was a child, Sierra i Fabra is interested in music as an universal language. When he was nine, he listened ‘The Rite of Spring’ (Stravinsky) and it changed his life. He wrote about opera too: ‘My first Opera book’ (2002) and ‘Operas told for kids’ (2006).

![Anabel Sáiz Ripoll](https://example.com/Anabel_Sáiz_Ripoll.jpg)

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

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**MUSIC**

Jordi Sierra i Fabra can't live without music, it is his strong passion like writing. So he links them in a young language to understand boys and girls feelings. There is poetry in songs even more than in a classical poem.
BIOGRAPHY

1947
- Born in Barcelona, July 26th.

1955
- Serious accident. First literary incursions.

1959
- First full-length novel, 500 pages. Firm intention to become a writer.

1964
- Graduates from High School. Attends technical school at night and works during the day for a construction company.

1968
- 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
- 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.

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 informador (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.

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.
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 novel El tiempo del olvido (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 of 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)

2000
- Film El día del Lleó (The Day of the Lion) broadcasted on Televisión 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 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 SM.
- Wins the CCEI 1999 Best Book Prize or the third time.
- Monographic documentary by the Televisión Educativa Iberoamericana within the programme Baratari.
- Camps de maduixes, the Catalan version of Campos de fresas (Strawberry Fields) gets the Silver Plate of Editorial Cruilla.

2001
- Births of the Patrulla Galáctica 752 (Galactic Patrol 752) literary characters, pub by Bruño.
- First books to be published directly by Latin American authors (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 Medellin, Colombia (Medellin Literary Game).
- The interactive novel El misterio del Goya Robado (The Mystery of the Stolen Goya) reaches in six months a million and a half readers (1,509,932) from all over the world on the Internet. Second work on the net, El misterio del sello millonario (The Mystery of the Millionaire Stamp).

2002
- Wins the Premio Abril, published in the four Spanish official languages (Spanish, Catalan, Basque and Galician) and two dialects (Aragonés and Bable).
- Campos de fresas (Strawberry Fields) obtains a Golden Book for its sales under Ed. S. M.
- Theatre version of Nunca seremos estrellas del rock (We Will Never Be Rock Stars) premiered in Bayonne, France.
- Trilogy El tiempo del exilio (The Time of Exile) published all over the world.
- According to the Spanish Ministry of Education, Culture and Sports, Sierra i Fabra holds the 8th place among the authors most often read in Spanish schools: 1) Gustavo Adolfo Bécquer 2) Miguel Delibes 3) Benito Pérez Galdós 4) Federico García Lorca 5) Pío Baroja 6) Eduardo Mendoza 7) Gabriel García Márquez

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.

2004
- Theatre version of Querido hijo: estás despueiado (Dear Son: You Have Been Fried) 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 Cruilla.
- Invited to the opening of the First International Fair of the Book in Tegucigalpa, Honduras. Lectures and speeches.
- Wins the Néstor 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
2006
- Wins the Edelweiss Prize for Young People’s Literature for Llamando a las puertas del cielo (Knocking on Heaven’s Door).
- A student from Argentina named Arturo Padilla de Juan wins the Jordi Sierra i Fabra Award for Young Writers.
- Brazil Tour. In April, the Second Workshop on Literary Creation is held in Medellín, Colombia, and on October and November the Third and Fourth Workshops take place in Medellin and Banquilla respectively.
- The method for young writers La página escrita is published by the joint effort of the Jordi Sierra i Fabra Foundation in Barcelona, Spain, and the Taller de Letras Jordi Sierra i Fabra Foundation in Medellin, 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).
- The 2nd edition of the Jordi Sierra i Fabra Award for Young Writers is given to Dunia Santamaría, a student of 15.
- Arturo Padilla de Juan wins the EPI Project (Writers For the Childhood) Award for the children on Book’s Day (23rd April).
- The 4th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Lorena Esteban, a student of 15.
- Invited by the Caballero Donald 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 Prize for Young People’s Literature.
- Opening of the first library named after the author, in the Maria Zambrano School (Torre del Mar, Malaga, Spain).
- Premier in Barcelona of El barret foratad (A Hat with a Hole), the theatre version of El niño que se cayó en un agujero (The Boy Who Fell into a Hole).

2007
- La página escrita (The Written Page) is presented in Spain. Workshops held in several towns throughout the country.
- The 2nd edition of the Jordi Sierra i Fabra Award for Young Writers is given to Jara Santamaría, a student of 15.
- The Jordi Sierra i Fabra Foundation for Latin America in Bogotá Fair.
- Invited by the Institut Ramón Llull to the Language Conference in Buenos Aires, Argentina.
- 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 y la niña que se va anar de viatge (Kafka and the Travelling Doll).
- Invited to the Hay Festival in Cartagena de Indias, Colombia. Jury member in 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.
- The National Award for Children and Youngster’s Literature in New York. Opening speech at the Leon Fair, Spain. Special guest at the FILUJ, Mexico. Invited by Instituto Cervantes to Lyon, France.
- 2007 annual report of the Taller de Letras Jordi Sierra i Fabra Foundation in Medellin, 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.

2011

- Young People’s Literature Barcanova Prize for L’estranja (The Stranger).
- Theatrical companies Tantakka Teatro (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 organise 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).
- Vincent Silvestre Children’s Literature Award for Ti 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.lapaginascrita.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, Medellín, Colombia, Spain.
- 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 León, based upon the novel El joven Lennom (The Young Lennom).
- 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 Paleermo (Professor Paleermo’s extraordinary speaking device).

2014

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

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.
- The Jordi Sierra i Fabra Foundation obtains the Honour Medal of Barcelona City for your social and cultural work.
- Apel.lles Mestres Award for “L’orinal de bruixot i Els Invisibles”.

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 Congress in Mérida, Yucatán, México.

2017

- More than 12 millions books sold.

2018

- 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 interviews.
- One of the first six authors enthroned in the Hall of Fame of Spanish literature
- Prize Atrapallibes for the best book in catalonian year 2016 for “L’aprenent de bruixot i Els Invisibles”.
- The University of Santander dedicates a seminar to the study of Jordi’s work.
- “Eight days of mans” (Mascarel sagra n°8) enters the top-10 sales of El Periódico and La Vanguardia.
- Invited fair books of Turín and Mantova, Italy; Congress of LLI in Buenos Aires, Argentina; Festival Poetry & Literature in Istanbul, Turkey, and FIL Congress in Guadalajara, México.
- Gold Medal for Merit in Fine Arts.
LITERARY AWARDS

1975. Villa de Bilbao to La revolución del 32 de Tricember (The 32nd Tricember Revolution)
1979. Ateneo de Sevilla to En Canarias se ha puesto el sol (The Sun Has Set in the Canary Islands)
1981. Gran Angular 1980 to El cazador (The Hunter)
1983. Gran Angular 1982 to ...En un lugar llamado Tierra (...In a place Called Earth)
1989. Vaixell de Vapor to Un llibre monstrós (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. Edibé for Children’s Literature to Aydin (My Wild Rockers)
1996. Joaquim Ruyra to Concert en Sol Major (Professor Palermo’s Extraordinary Speaking Device)
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 Electrías 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. Abarri a En un lugar llamado guerra (In a Place Called War)
2003. Lliburutegia to Dormido sobre los espacios (Sleeping on the Mirrors)
2003. Ramón Muntaner to A l’altra banda del miral (On the Other Side of the Mirror)
2004. Nocturne Luzia to La perda de la revolta (The Skin of the Revolution)
2005. Protagonista Jove to A l’altra banda del miral (On the Other Side of the Mirror)
2005. Julio C. Coba to La palavra més 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 murlica viajera (Kafka and the travelling doll)
2007. Bancaja 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 Sombrías en el tiempo (Shadows in Time)
2011. Barcanova to L’estany (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 Ruizuraga National Literary Prize for the joint efforts and commitment of the Jordi Sierra i Fabra cultural foundations in Spain and Colombia
2013. LLI Iberoamericano for the joint efforts and commitment of the Jordi Sierra i Fabra cultural foundations in Spain and Colombia
2015. Apenes les Matres for “El orinal de Faján”
2016. Edibé for Children’s Literature to “El aprendiz de brujo y Los Invisibles”.
2018. Creu de Sant Jordi, Generalitat of Catalunya, biggest catalan prize.

SPECIAL MENTIONS

1990. Included in the “White ravens” selection by the Internationale Jugendbibliothek in Munich for El joven Lennon (The Young Lennon).
2000. Included in the “White ravens” selection by the Internationale Jugendbibliothek in Munich for Les histoires perdudes (The Lost Tales)
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).
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 Prize for International Cooperation and finalist in 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.
2015. The Jordi Sierra i Fabra Foundation awarded with The Honour Medal of Barcelona City.
2017. The cry of the butterfly wins the best translation and adaptation award in euskera language.

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.
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 de Miwok (The Last Miwok Summer) and El testament of un lugar llamado Tierra (The Testament of a Place Called Earth).
1989. Finalist (2nd pos.) to the Vaxell of 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).
1993. Finalist (2nd position) to the 1992 Barco de Vapor Prize for Las alas del sol (The Wings of the Sun).
OTHER PRIZES AND AWARDS

of the Year by Fundación Germán Sánchez Rupérez for Banda sonora (Soundtrack).

1994. Included among “Los mejores libros del año” (The Best Books of the Year) by Fundación Germán Sánchez Rupérez 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).


1999. Librarian of Honour Award, by Valencia’s Librarian Association. Honorary List of the CLIJ magazine by Operas 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).


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).


2004. Honorary List in the CLIJ magazine with Mi primer libro de ópera (My First Opera Book). Best selling book of the year, in Cruilla’s Alerta Roja collection: Camps de maduixes (Strawberry Fields), Silver Plate by Editorial Cruilla 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 Cruilla’s Alerta Roja collection: Camps de maduixes (Strawberry Fields), Golden Plate by Editorial Cruilla for Camps de maduixes (Strawberry Fields). Honorary CCEI List for Los olvidados (The Forgotten).

2006. Honorary list in the CLIJ magazine for Material sensible - Cuentos crueles (Sensitive Material - Cruel Stories). Selected among the 3 best mystery books in Catalan of the year by Brigada 21 for Assassinat al Club (Murder in The Club), 2006 Lector Prize, from the Junta de Castilla y León, Bibliobús Escolar and el IES de Alcañíces, Zamora, for Camps de fresas (Strawberry Fields), Best selling book of the year, in Cruilla’s Alerta Roja collection: Camps de maduixes (Strawberry Fields).

2007. Honorary list in the CLIJ magazine for Kafka y la muñeca viajera (Kafka and the travelling doll) and Llamando a las puertas del cielo (Knocking on Heaven’s Door), Best selling book of the year (ten ongoing years), in Cruilla’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 Gaudítronix and 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) and Edén 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 Material sensible - Cuentos crueles (Sensitive Material - Cruel Stories), Honorary List of the CCEI magazine for “Todas las chicas se llaman Clara” (All the girls are called Clara), “El Club de los Raros” (The Club of the Rare) and “El grito de la mariposa” (The cry of the butterfly).

2011. Honorary List of the CLIJ magazine for Las palabras heridas (The wounded words), Selected among experts from Babelia, the culture supplement of the newspaper El País, “Querido hijo: tienes mucho, muchísimo…” (Dear son: you have four parents) and “La gota de lluvia que tenía miedo” (The raindrop that was afraid).
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
Los hombres de las cadenas (Men of the chains) – Cruilla 2000 / SM 2001
Aventura en la Tierra (Patrulla Galáctica 752, nº1) (Adventure on Earth (Galactic Patrol 752, No.1) – Bruno 2001
Misión en Marte (Patrulla Galáctica 752, nº2) (Mission on Mars (Galactic Patrol 752, No.2)) – Bruño 2001
Por los anillos de Saturno (Patrulla Galáctica 752, nº3) (Around Saturn rings (Galactic Patrol 752, No.3)) – Bruno 2001
Salvar la Luna (Patrulla Galáctica 752, nº4) (Save the Moon (Galactic Patrol 752, No. 4)) – Bruno 2001
La biblioteca de los libros vacíos (The library of the empty books) – Libresa (Ecuador) 2001 / Cruilla 2002 / Algar 2006
Historias de Medio Mundo (Mexico) (Stories of half a world) – Fondo de Cultura Económica 2001
Siete colores (Seven colours) – Arrayán (Chile) 2001
El disco mágico (The magic disc) / El diabolico – Norma (Colombia) 2001 / Cruilla 2005
El misterio del Goya robado (The mystery of the stolen Goya) – Edebé 2001/4
Fantasmas en Plutón (Patrulla Galáctica 752, nº5) (Ghosts in Pluto (Galactic Patrol 752, No.5)) – Bruño 2001
Palacio en Júpiter (Patrulla Galáctica 752, nº6) (Danger on Jupiter (Galactic Patrol 752, No. 6)) – Bruño 2002
La asombrosa historia del Viajero de las Estrellas (The amazing story of the Star Traveller) – Grupo Editorial Norma (Colombia) 2003
El extrardinario Félix Feliz (The extraordinary Happy Félix) – Alfaguara (Mexico) 2002/Group 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) – Cruilla 2003
Soy especial para mis amigos (I am special for my friends) – Edebé / Down Syndrome Foundation 2003
¿Qué seré cuando sea mayor? (What shall I be when I grow up?) – Edebé / Down Syndrome Foundation 2003
Mis hermanos y yo (My brothers and me) – Edebé / Down Syndrome Foundation 2003
Un ratón de biblioteca (A book worm) – Espasa 2003
El soldado y la niña (The soldier and the girl) – Destino 2003
La bomba (a fútbol in three dimensions) (The bomb (a three dimensional fig)) – 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) – Pli neta Oxford 2005 / Oxford 2010
Los tres deseos (The three wishes) – Pan americana (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 2006/Periféric 2006
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 maravillas (Tales for a children’s belief in miracles) – Norma (Colombia) 2006
El misterio del diamante galáctico (The mystery of the galactic diamond) – Edebé 2006
El misterio del elefante desaparecido (The mystery of the missing elephant) – Edebé 2006
Ella que Edu se convirtió en cucaracha (The day that Edu became a cockroach) – Alfaguara 2006
• PUBLISHED WORKS AND CURRENT EDITIONS

- **Diario de un par de dillos (Diary of a “pardillo”)** — Destino 2010
- **Historia de un segundo (History of a second)** — SM 2010
- **El misterio del videjuego 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 musicos very, very important)** — Bruño 2010
- **El asesinato del profesor de música (The murder of music teacher)** — Anaya/Barcanova 2011
- **La casa vieja (The old house)** — Destino 2007
- **El camino de las Siete Lunas (The road of the seven moons)** — Alfaguara (Colombia) 2007
- **El misterio del futbolista secuestrado (The mystery of kidnapped 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)** — Panameicana (Colombia) 2007
- **La mansión de las mil puertas (Three historic places of terror)** — Planeta Oxford 2008
- **El niño que se cayó en un agujero (The boy who fell in a hole)** — Zonacauda 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 lago 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)** — Panameicana (Colombia) 2009
- **Gulliver Siglo XXI (Gulliver XXI)** — Edebé 2009
- **El monstruo de la realidad virtual (The monster of virtual reality)** — Castillo Macmillan (México) 2010
- **El secreto del escritor fabuloso (The secret of fabulous writer)** — Castillo Macmillan (México) 2010
- **Diario de un pardillo (Diary of a “pardillo”)** — Destino 2010
- **El Club de los Raros (The Club of Rares)** — SM México y Perú 2014
- **Los dedos de la mano (The fingers of the hands)** — Edebé 2015
- **La paloma de la Paz (The dove of peace)** — Bruño 2015
- **El orinal de Fayán (The potty of Fayán)** — Destino 2016
- **El aprendiz de brujo y Los Invisibles (The Sorcerer’s Apprentice and The Invisibles)** — Edebé 2016
- **La primavera de la mariposa hermosa (The spring of the beautiful butterfly)** — Bruño 2016
- **El río amarillo (The yellow river)** — El Arca México 2016
- **Cuentos cortos de animales en peligro (Short stories of animals in danger)** — Bruño 2016
- **Cuentos de grandes cuadros (Tales of great paintings)** — Verbum 2016
- **La venganza del profesor de matemáticas (The revenge of the professor of mathematics)** — Anaya 2017
- **Los cien cuadros del rey Jorge (The one hundred paintings of King George)** — Libre-matic 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 travelling rubber ball)** — Bruño 2018
- **Una bolsa de patatas fritas en la Polinesia (A bag of chips in Polynesia)** — SM 2018

**LITERATURE FOR YOUNG READERS**

- **El cazador (The hunter)** — SM 1981 / MN (Chile) 2010
- ...en un lugar llamado Tierra (In a place called Earth) — SM 1983/Criulla 1990
- **Regreso a un lugar llamado Tierra (Return to a place called Earth)** — SM 1986
- **El testamento de un lugar llamado Tierra (The testament of a place called Earth)** — SM1987
- **El último verano Miwok (The last Miwok summer)** — SM 1987
- **El joven Lennon (The young Lennon)** — SM 1988/Criulla 1992
- **Cuando la lógica falla, el Sistema llama a... Zúk-1 (When logic fails, the system calls Zúk-1)** — Pirene 1991/Galera 1993
- **La balada de Siglo XXI (The ballad of the XXI century)** — SM 1991
- **El país de los dragones (The country of the dragons)** — Yellow 1992
- **Malas Tierras (Bad lands)** — SM/Criulla 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
- **El tiempo del olvido (The time of forget)** — Columna 1993/Alba 1995
- **Sólo para Zúk-1 (Only for Zúk-1)** — Celeste / Pirene 1995
- **Malas Tierras (Bad lands)** — SM/Criulla 1994
- **El testamento de un lugar llamado Tierra (The testament of a place called Earth)** — SM1987
- **El último verano Miwok (The last Miwok summer)** — SM 1987
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- **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)** — Criulla/SM 1996
- **Noche de luna en el Estrecho (Moon night at the strait)** — Grijalbo 1996
- **Conteo en Sol Mayor (Count in sol major)** — La Galera/Columna 1997
- **Campos de fresas (Strawberry fields)** — SM 1997
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Selected Literary Works

Kafka y la muñeca viajera (Kafka and the Traveling Doll)
A year before his death, Franz Kafka found in a park in Berlin a little girl crying over the loss of her doll. The writer reassured her that her doll had gone away and he, a doll postman, would have a letter from her the next day. For three weeks, Kafka wrote daily letters 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 and the dealer 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 wants to buy it and release it, Turkey claims it is for a not too distant future: conservation groups become 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.

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 framing on a straight line 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.

La piel de la memoria (The Skin of Memory)
Kail Mube 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, Kail 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 south, the whale 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)
According to the author, the history of Spain is a history of war and revolution, marked by the presence of the army in the Spanish and world scene. This trilogy tries to show the cruelty that war has caused, and how the history of Spain is a history that should not be forgotten, because it has been repeated again and again over the years.

Diego is a boy whose life changes the day his father, a military man, goes with the Spanish Army on a humanitarian mission to a distant country. It’s time to get close to his paternal grandfather, a man who, in his youth, was an irreverent and pacifist hippy with ideas of his time and now is a lucid and special man, a radical anarchist with a sharp tongue. Grandfather and grandson seal a special alliance whereby once or twice per week they meet and talk about all the wars that have occurred in Spain and other places before, since the beginning of modern history. This trilogy tries to show how stupid, bitter and interesting 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, 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.

La música del viento (The Music of the Wind)
A young journalist is sent to a small island in the Caribbean Sea, where he will 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 that he is not. The novel is about making peace, reconciliation, hope and friendship possible.

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

El niño que vivía en las estrellas (The Boy who Lived in the Stars)
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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 Simon Bolivar fighting against Spanish troops. This novel is a song for freedom.

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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 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.

A 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.

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

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Knocking on Heaven’s Door is the portrait of a father who walks through the mountains for days looking for a dead girl. When he finds her, it takes him even longer to return, as he explains to the dead girl how happy she is in the afterlife. A father walks through the world. 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 it make it a little better.

Material sensible - Cuentos crueles y Película virgen - 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.

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 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.

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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 nineteenth, Yu is a Vietnamese child who has lived as a refugee for three years in Shek Kong, a refugee camp in Hong Kong, together with his family. The novel follows him on any day in his life, day 927, shows his hopes for the future and his present uncertainty, as well as his unrestrained energy, since, despite everything, Yu remains a child able to run and laugh. A child who gets up every morning before anybody else to watch the sun rising and stretch his wings above and beyond the camp’s wired fences. The reality of refugee children as a result of wars and other conflicts continues to be intense and tragic nowadays.

La isla del poeta (The Poet Island)

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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.

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

Minghun has been practiced in China since the dawn of times: when a child dies another one is buried with him so that neither is alone in the afterlife. A father walks through the mountains for days looking for a dead girl. When he finds her, it takes him even longer to return, as he explains to the dead girl how happy she is going to be with his son.

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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.

Material sensible - Cuentos crueles y Película virgen - 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.
**SELECTED LITERARY WORKS**

**En busca de las voces perdidas (Looking For the Lost Voices)**
A kingdom which has forgotten how to talk after being in mourning for 100 years finds itself without words or letters. The king’s sons come back with new voices, but are unable to write. The king sends a blacksmith to learn how to do the figures and on a long journey the blacksmith will discover how to write A, B, C… and finally Z.

**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 has been in mourning for two hundred years. 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 extraordinario Félix (The Extraordinary Felix)**
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.

**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)**
Bieder 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.
SELECTED LITERARY WORKS

El extraordinario ingenio parlante del Profesor Palermo (The extraordinary talking will 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, he will become the new ventriloquist magician.

No fotografies 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 Thoth, 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?

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 arts 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 who 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, Dali, Miró, Da Vinci, Rembrandt, Klimt, Pollock and others.
OTHER LANGUAGES

**BRAZIL**
- O jovem Lennon (The Young Lennon) - Nova Alexandria 1995
- Aydin - Pia sociedade Filhas de Sao Paulo, Paulinas, 1999
- A estrela da manhã (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 enerjia (Lost in a planet called Earth) - Editorial Atica 2003
- A fábrica de nuvens (The Cloud Factory) - Edições SM
- La memoria de los seres perdidos (The Memories of the Lost Beings) - SBS 2006
- Kafka e a boneca viajante (Kafka and the Travelling Doll) - Martins Editora Livraria Ltda. 2008
- Las 1001 noches (The One Thousand and One Nights) - Ed. Paulinas 2009
- O mistério do Goya roubado (The Mystery of the Stolen Goya) - FTD Editora 2010
- O mistério do selo milionário (The Mystery of the Million Dollar Stamp) - FTD Editora 2010
- O mistério do diamante galáctico (The Mystery of the Galactic Diamond) - FTD Editora 2010
- Omnistério 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 Livravia Ltda. 2011
- Batendo na porta do céu (Knocking on Heaven's Door) - Brurta 2013
- Histórias de as mi e uma noites (Scherezade, das criancãs) – Pia sociedade Filhas de Sao Paulo, Paulinas, 2014

**UNITED STATES**
- The Music of the Wind - EMC Corp. 2001
- Aydin - Houghton Mifflin Company 2002
- The Memories of the Lost Beings - EMC Corp. Minneapolis 2006
- Kafka & the Travelling Doll - HakaBooks.com (Sale on line)
- trawberry Fields - HakaBooks.com (Sale on line)
- Sensitive Matter (Cruel Accounts) - HakaBooks.com (Sale on line)
- Aydin - HakaBooks.com (Sale on line)
- Barcelona Noir (Various authors) - Akashic Books 2011

**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 stycznia (Four Days in January) - Albatros 2009
- Truskawkowe pola (Strawberry Fields) - Akapit Press 2010
- Rbia (Rage) - Akapit Press 2011
- Casting - Akapit Press 2011
- Siedem dni w lipcu (Seven Days in July) - Albatros 2012
- Piec dni w paździerinku (Five Days in October) - Albatros 2012
- Sombras en el tiempo (Shadows in Time) - Albatros 2012
- Donde esté mi corazón (Wherever my Heart Is) - Wydawnictwo LektorKlett 2013
- Gienie w czasie (Teo Days in May) - Albatros 2013
- Zabójcza zagadka matematyka (The murder of mathematics Professor) - Akapit Press 2012
- Six days in December - (Albatros 2016)
- Zabójcza zagadka muzyka (The murder of music Profesor) – Akapit Press 2017

**GREAT BRITAIN**
- 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 Memories of the Lost Beings - European Schoolbooks Publishing Ltd. 2006
- Kafka & the Travelling Doll - HakaBooks.com 2010
- Strawberry Fields - HakaBooks.com 2010
- Sensitive matter – HakaBooks.com 2010
- Aydin — HakaBooks.com 2010

**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
- Daughters of the Storms 3 – The Fifth Crystal - ASTrel 2009

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

**JAPAN**
- Last minute news (Victor collection) - Kokudo-sha Co. Ltd. 1998
- The music of the wind - Italia Shobo 2001

**TURKEY**
- The Memories of the Lost Beings - Nuans Kitapcilik 2006
- Kafka and the Travelling Doll - Bu Yayinevi 2012
- Wherever my Heart Is – NÜans Publishing 2013
- Oysa ask (Naked) – Günsigi Kitapligi 2015

**THAILAND**

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

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

**BULGARIA**
- The Young Lennon - Svyat Publisherd 1992

**FINLAND**
- The Music of the Wind - Tammi Publishers 2001

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

**DENMARK**
- The Music of the Wind - Aschehoug A/S 2001
- The Memories of the Lost Beings - Aschehoug/Alinea 2006
- Wherever 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!) - Lemniscaat 1996
- The Music of the Wind - Woelters-Noordhoff 2001
- The Memories of the Lost Beings - Woelters-Noordhoff 2006

### AUSTRIA
- The Music of the Wind - CIHEinemann 2001
- The Memories of the Lost Beings - Heinemann 2006

### NEW ZEALAND
- Uninvited guests ("Brain change", short story from the book Don’t read this!) - Groundwoods 1999

### NORWAY
- The Music of the Wind - Gyldendal Norsk Forlag 2001
- The Memories of the Lost Beings - Gyldenhal Norsk Forlag 2006

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

### SWEDEN
- The Music of the Wind - Almqvist & Wiksell 2001
- The Memories of the Lost Beings - Liber AB 2006

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

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

### HUNGARY
- The Music of the Wind - Klett Meló-Diák 2001
- The Mystery of the Rapper Parrot - Mandarin Publishing Home 2005
- The Memories of the Lost Beings - Klett Kiadó Kft 2005

### COLOMBIA
- 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 vivió 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: You Are Fired) - Alfaguara 2006
- Una (estupenda) historia de dragones y princesas (A Great Story! Dragons and Princesses) - Alfaguara 2007
- Lágrimas de sangre (Tears of Blood) - Alfaguara 2009
- La nueva tierra (The New Land) - Alfaguara 2010
- Campos de fresas (Strawberry Fields) - SM 2010
- Historia de un segundo (History of a second) – SM 2015
- La princesa y el rey pez (The Princess and the King Fish) – SM 2015

### PERU
- El niño que vivió en las estrellas (The Child that Lived in the Stars) - Alfaguara 2004
- Rabia (Rage) - Ediciones SM 2010
- Frontera (Frontier) - Ediciones SM 2010

### ECUADOR
- El caso del Goya robado (The Mystery of the Stolen Goya) - Libresa 2004
- El caso del sello millonario (The Mystery of the Million Dollar Stamp) - Libresa 2004
- El caso del loro rapero (The Mystery of the Rapper Parrot) - Libresa 2004
- El niño que vivía en las estrellas (The Child that Lives in the Stars) - Alfaguara 2004
- Ronaldinho, el corazón de la sonrisa (Ronaldinho, the Heart of the Sunrise) - Libresa 2005

### ARGENTINA
- La memoria de los seres perdidos (Memories of the Lost Beings) - SM 2010

### MEXICO
- La nave fantástica (The Fantastic Aircraft) - Ed. Patria 1994
- Relatos galácticos (Galactic Tales) - Cultura Recreativa 1994
- Zack Galaxy, una aventura intergaláctica (Zack Galaxy, an Intergalactic Adventure) - Alfaguara 2004
- Querido hijo: estás despedido (Dear son: You Are Fired) - Alfaguara 2004
- El niño que vivía en las estrellas (The Child that Lived in the Stars) - Alfaguara 2004
- Las alas del sol (The Wings of the Sun) - SM 2008
- Kafka y la muñeca viajera (Kafka and the Travelling Doll) - Siruela 2009
- La fábrica de nubes (The Cloud Factory) - SM 2009
- Rabia (Rage) - SM 2010
- Las 1001 noches (The One Thousand One Nights) - Edebé 2010
- El espejo del futuro (The Mirror of the Future) - Edebé 2011
- Donde el viento da la vuelta (Where the Wind Turns Back) - Edebé 2011
- El joven Lennon (The Young Lennon) - SM 2012
- La rosa de San Jorge – Alfaguara 2013
- El club de los raros – SM 2015

### CHILE
- John Lennon (John Lennon) - El Mercurio Newspaper 2003
- Las chicas de alambre (The Wire Girls) - Alfaguara 2004
- Noche de viernes (Friday Night) - Alfaguara 2004
- Donde esté mi corazón (Wherever my Heart Is) - Edebé 2012

### CUBA
- ...en un lugar llamado Tierra (…In a Place Called Earth) - Ed. Gente Nueva 2008
- A llá on siga el meu cor (Wherever my Heart Is) - Tandem 2010

### REPÚBLICA DOMINICANA
- Las historias perdidas – SM 2015

### VALENCIANO
- Nit de divendres (Friday Night) - Voramar 1995
- L’espíll del futur (The Mirror of the Future) - Edebé 1997

### BABLE
- Nun lugar chamado guerra (In a Place Called War a) - Libros del Pexe 2002

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**OTHER LANGUAGES**

**Special Editions published in South America**

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<th>Language</th>
<th>Title</th>
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</table>
OTHER LANGUAGES

**GALLEGO**
- O gardián da Lúa (El Moon’s Guardian) - Anaya 1994
- Aydín (Aydín) - Edebé 1995
- ¡¡¡Lambertoool!!! (Lambert!!) - Anaya 1995
- A nave fantástica (The Fantastic Aircraft) - Anaya 1996
- Nun lugar chamado guerra (In a Place Called War) - Galaxia 2002
- Son especial para os meus amigos (I am Special for my Friends) - Edebé 2003
- ¿Qué serei de maior? (What Will I Be When I Grow Older?) - Edebé 2003
- Os meus irmáns e mais eu (My Brothers and I) - Edebé 2003
- Dormido sobre os espellos (Asleep upon the Mirrors) - Galaxia 2003
- Chamando ás portas do ceo (Knocking on Heaven’s Door) - Edebé-Rodeira 2006
- E chamáronlle Colón (And They Called Him Colon) - Edebé/Rodeira 2006
- Contos e poemas para un mes calquera (Tales and Poems for Just Any Month) - Planeta Oxford 2006
- Do outro lado do espello (On the Other Side of the Mirror) - Xerais 2007
- Soidades de Ana (Ana’s Loneliness) - Galaxia 2007
- A fabulosa lenda do Rei Artur (The Fabulous Legend of King Arthur) - Edebé/Rodeira 2008
- Kafka e a boneca viaxeira (Kafka and the Travelling Doll) - Galaxia 2009
- A modelo descalza (The Barefoot Model Galaxia 2011
- O aprendiz de bruxo e Os Invisibles (The Sorcerer’s Apprentice and The Invisibles) – Rodeira 2016
- As palabras feridas (The injured words) — Galaxia 2017
- O caso do falso accidente (The case of false accident) – Galaxia 2018

**EUSKERA**
- Istorio harrigarriak (Amazing Stories) - Edelvives 1989
- Etorizunaren ispiukoa (The Mirror of the Future) - Edelvives 1996
- Ispiluen gainean lotan (Asleep upon the Mirrors) - Elkarranean Argitaletxea 2001
- Gerra da leku honen izena (In a Place Called War) - Elkarranean Argitaletxea 2002
- Droinenaren azala (The Skin of Memory) - Edelvives 2002
- Berezia naiz lagunentzat (I am Special for my Friends) - Edebé 2003
- Zer izango naiz handia neizenean? (What will I be When I Grow Older?) - Edebé 2003
- Nire anaia eta ni (My Brothers and I) - Edebé 2003
- Zeruko ateetan deika (Knocking on Heaven’s Door) - Edebé 2006
- Anaren bakardadeara (Ana’s Loneliness) - Erein 2006
- Eraztun Ospetsuaren arrastoa (The Great Ring) - Edelvives 2006
- Kafka eta pampina bidaiaikoa (Kafka and the Travelling Doll) - Elkarranean Argitaletxea 2008
- Gatazka gela (Conflict Room) - Ibaizabal 2010
- Efektu ber eziak — Ibaizabal 2017
- Hitz zaurtuak — Elkarranean Argitaletxea 2017

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

**RECIPIENTES**

**Espana en español**

**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 2003 (4 ed. to 2009)
- Los tres deseos (The Three Wishes) - Panamericana 2005
- John Lennon. Imagina que esto fue real (John Lennon - Imagine that 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) - Aflagura 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
- Cartas a Tatiana (Letters from Tatiana) - Fondo de Cultura Económica 2001
- El espeso diabólico (The Devilish Mirror) - Castillo Macmillan 2009
- El espectro del escritor fabuloso (The Secret of the Fabulous Writer) - Castillo Macmillan 2010
- Un día de más (One Extra Day) - Zonacuario 2013

**MÉXICO**
- Historias de Medio Mundo (Stories of Half a World) - Fondo de Cultura Económica 2001
- El extraordiario Félix Feliz (The Extraordinary Felix Happy) - Aflagura 2002
- ¡Pesadillas vivas! (Living Nightmares) - Castillo Macmillan 2008
- El pueblo de los horrores (The Village of Horrors) - Castillo Macmillan 2008
- El fantasma del lomo vengador (The Ghost of the Mad Avenger) - Castillo Macmillan 2009
- El conde Letras (Count Letters) - Progreso 2011
- El río amarillo (The yellow river) – El Arca 2016

**CHILE**
- Sietecolores (Seven Colours) - Arrayán 2001/Marenostrum 2009
- Cuentos imposibles (Impossible Tales) - Arrayán 2003/Marenostrum 2009
- El cazador (The Hunter) - Marenostrum 2010

**ECUADOR**
- La biblioteca de los libros vacíos (The Library of the Empty Books) - Libresa 2005
- Las flores de hielo (The Ice Flowers) - Libresa 2005
- El largo camino de Yabar (The Long Road to Yabal) - Libresa 2005
- La palabra más hermosa (The Most Beautiful Word) - Libresa 2005
- El séptimo pasajero y otros relatos fantásticos (The Seventh Passenger & Other Fantastic Tales) - Libresa 2005
- Un día de más (One Extra Day) - Zonacuario 2013

**CUBA**
- ¿Quieres que te cuente? (Shall I tell you?) (Varios autores) - Cuba 2008
Sierra i Fabra is an exceptionally talented man and with an admirable capacity for work. (El Correo Español, Bilbao, 25-7-79)

It is a luxury to have one of the best music historians in our times in Spain. His encyclopaedias are real Guinness records. (Raimundo Martínez Criado, El Noticiero Universal, October 1981)

He is one of the few authors who manages to connect with the adolescent mass and cultivates a vital literature as passionate as himself. (Diario Información de Alicante, 21-7-83)

He is possibly the only great Spanish author of thrillers, in the same line as Irving Wallace or Frederick Forsyth. (Luís 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 Tetszaff, Rheinische Post, Germany, 9-12-89)

The best thing about Sierra i Fabra is his lively language, stemmed from the sensitivity of a musician and a poet, authentic and modernly exquisite. (Ana María Navarrete, El Correo de Andalucía No.90)

He is a man of all trades in literature, for love, no genre is beyond him, and can write about music by Stravinsky or by the Beatles, rock or heavy. (Antoni Capilla, El Periódico, Barcelona, 26-4-90)

In The Young Lennon, his most popular book to date, I admire his mastery to produce, not only an exceptional book, but a deeply human creation. (Enrique Pérez, Holguín, Cuba, 23-12-90)

He is a born communicator of admirable fertility that leaves hurricane tracks as he lives his life. The admiration at his iron will and incredible power of memory that can recall dates or records makes us all surrender to this human and talkative, but nevertheless “serious” writer. (Ramón Navarro, El Heraldo de Aragón, Zaragoza, 17-2-92)

He is like an explosion of vitality and passion for life, who can easily capture his audience in just a few minutes thanks to his personal charm. A writer and a man who is anything but indifferent to life, and who fits everything with intense emotions because he has a fine human fibre beating within. He was born a writer. (Ninfa Watt, Jesús Maestro, June 92)

He is pure fantasy, love and shelter for the most genuine in literature: the passion for life, a need to feel and the compulsion to tell. (Isabel Cano, Primeras Noticias, February 1994)

He is an author that proves he knows the world of young people like nobody else. (Marta Prieto, Diario de León, 22-5-94)

He is an author that takes his “job” as something global and useful, rather than a tool to reach glory. (Andreu Sotorra, Avui, Barcelona, 6-10-94)

As prolific as he is entertaining, he moves amongst literary genres and informative books on music like a fish in water (Teresa Durán, El Periódico, Barcelona, 25-1-95)

He arrived, talked and conquered. He has an amazing power of communication. He captivates with his expressions, his attitude and his brilliant sentences while young boys and girls watch the character in astonishment. (M.J.Bruzón, Atlántico, Vigo, 3-3-96)

It is not easy to turn your teenage dreams into good literature the way Sierra i Fabra does. (Elena Echevarría, Amigos del Libro, September 1996)

He is one of the most powerful and efficient creators on the Spanish literary scene. (Pablo Barrena, Literal, 11-96)

He leaves an unreadable 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, Què Leer No.19, February 1998)

A multipurpose professional: an indigenous Asimov. (Vicenc Pagés Jordà, El Periódico, Barcelona, 25-6-99)

The books by Sierra i Fabra not only catch your attention because they talk about things that happen every day and for the entertaining way in which they are told. (Pere Martí, El 3 de Vuit, Barcelona, 17-9-99)

Sierra i Fabra is on his way to producing more than the great amount of books written by Lope de Vega with a total of 500 plays. (Sebastián Moreno and Ana María Pascual, Tiempo No. 916, 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 that happen every day and for the entertaining way in which they are told. (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)

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...
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, Arabia, 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 present them in his novels, both through his stories packed with surprises and effective suspense that catches the reader's eye.

(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.

(Itssao 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 Cortadellasses, Presencia from 28th January to 3rd February, 2005)

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

(Claire 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”

(Winner of the National Award for Children and Youngster’s Literature, 28th, 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, Primera Noticias nº219, 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 delivery of the National Prize of Literature, El Ferrol, March 29, 2008)

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,
Jordi Sierra i Fabra’s passion and emotion for storytelling 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 and his art.

(J. Belmonte, La Verdad de Cartagena, 14-1-12)

Sierra i Fabra is a true master of the art. He knows how to make his pawns and alsohow the heart of readers works.

(Albert Adasi, Blog Adasi, Valencia 4-2-11)

He takes down his ideas in notebooks, newspaper or advert blanks, or even restaurant napkins.

(REDES Magazine, September 2012)

COMMENTS IN THE PRESS

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 Munguia, Pizca de Papel, 8-1-10)

Is the great Stakhkanovite of Spanish literature, burning 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 make his pawns and also how the heart of readers works.

(Alberto Molist, Diario de Barcelona, 11-11-2013)

Sierra i Fabra introduces 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 matchless narrative artistry that makes him one of 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 younger through his Foundations in Barcelona (Spain) and Medellín (Colombia) and the JSIF award for writers under 18 years.

(CLJ magazine, nº271, May-June 2016)

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

(Manuela Trinci, L’Unità, Italy, 2016)

Sierra i Fabra novels have several elements bound by fluently and an unusual ease that fill pages of excellent reading.

(Libros y Literatura blog, Jonathan Mayorga, March 27, 2017)

The character of Miguel Mascarel, created by Sierra i Fabra, is living history.

(L. Neuman, Cultures, La Vanguardia, 8-7-2017)

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 participate in a reality that is credible to us either because it was, or because it could have been.

(Interrobang blog, March 11, 2018)

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

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

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

(Jordi Bianciotto, Nació Digital, July 20, 2018)
10 SELECTED BOOKS

**ENGLISH**

**WOUNDED WORDS**
(LAS PALABRAS HERIDAS)
Siruela 2017 (Spanish)
Ara llibres 2017 (Catalan)
Galaxia 2017 (Galician)
Elkar 2017 (Basque)

**KAFFKA 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)

**AYDIN**
(AYDIN)
Ebebhé 1994 (Spanish)
Edebhé 1994 (Catalan)
Marjal 1994 (Galician)
Rodeira 1994 (Galician)

** THE SOLDIER AND THE LITTLE GIRL**
(EL SOLDADO Y LA NIÑA)
Destino 2003

**SENSITIVE MATTER (CRUEL ACCOUNTS)**
(MATERIAL SENSIBLE. CUENTOS CRUELES)
SM 2005

**SPANISH**

**A SWEET STORY OF BUTTERFLIES AND DRAGONFIES**
(UNA DULCE HISTORIA DE MARIPOSAS Y LIBÉLULAS)
Siruela 2008

**HISTORIA DE UN SEGUNDO**
(STORY OF A SECOND)
SM 2010 (Spanish)
Cruilla 2010 (Catalan)

**EL CLUB DE LOS RAROS**
( THE CLUB OF THE RARE)
SM 2015 (Spanish)
Cruilla 2016 (Catalan)

**UNA BOLSA DE PATATAS FRITAS EN LA POLINESIA**
(A BAG OF POTATO CHIPS IN POLYNESIA)
SM 2018
5 SELECTED BOOKS FOR THE JURY TO READ

• WOUNDED WORDS
  (LAS PALABRAS HERIDAS)

• KAFKA AND THE TRAVELLING DOLL
  (KAFKA Y LA MUÑECA VIAJERA)

• AYDIN
  (AYDIN)

• SENSITIVE MATTER. CRUEL ACCOUNTS
  (MATERIAL SENSIBLE. CUENTOS CRUELES)

• STRAWBERRY FIELDS
  (CAMPOS DE FRESAS)

PUBLISHED REVIEWS OF THE BOOKS SUBMITTED TO THE JURY

WOUNDED WORDS
CLIU 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 censorship, freedom, books and poetry. From all his fixations censorship is the horse of all the battles for this creative Catalan author. Not only the censorship that comes from the dictatorships, but also that one closer like happened some time ago in Spain someone that tries to heal her pain becoming a letter’s writer and potman for dolls, a job he developed with patience for a few weeks of his life with the same intensity that he used to dedicate with all his books as Dora said. With emotion but without splitting rhythmically ordered by chapters in alphabetical tempo, orchestrated far from the atonality with a language and harmony and all this illustrated with the wonderful work of Pep Montserrat, Jordi creates in a playful tone, dreams, fantasies and vertiginous journeys a structure that was threatened by fragmentation and whose ends seeks to ensure inner salvation and a ‘‘happy’’ and ‘‘logical’’ justification of the existence, taking the child to a point where the hope is possible and where curiosity can be still satisfied with the imagination and fantasy.

This story based on true events isn’t a biography although some real facts are introduced and let show Kafka’s real fervor and loneliness at the moment of his interpretation. Jordi chooses 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.

WOUNDED WORDS
ABC NEWSPAPER 27-4-2017

A simple television image triggered this novel in winter at its peak: he thought: “Poor man! Will he write letters? But he is a politic prisoner someone has to censor them. Who? Will it be like happened some time ago in Spain someone who has no culture that used to cross out things without having a clue of the meaning? What will he keep in what will be silenced?” From all these thoughts the story of an eighteen years old soldier that arrives to a camp and becomes a censor was born.

This Jordi Sierra’s novel, that comes out from deep inside, covers Sierra i Fabra’s essence in form, technique and style, it has rhythm, dialogues, short chapters and a lot of 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 Catalunian author. Not only the censorship that comes from the dictatorships, but also that one closer like happened some time ago in Spain someone that tries to heal her pain becoming a letter’s writer and potman for dolls, a job he developed with patience for a few weeks of his life with the same intensity that he used to dedicate with all his books as Dora said. With emotion but without splitting rhythmically ordered by chapters in alphabetical tempo, orchestrated far from the atonality with a language and harmony and all this illustrated with the wonderful work of Pep Montserrat, Jordi creates in a playful tone, dreams, fantasies and vertiginous journeys a structure that was threatened by fragmentation and whose ends seeks to ensure inner salvation and a ‘‘happy’’ and ‘‘logical’’ justification of the existence, taking the child to a point where the hope is possible and where curiosity can be still satisfied with the imagination and fantasy.

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

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

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.
Sierra i Fabra is the voice of all these forgotten children without voice. Every one of the stories personify a Right of the Child that right now, every moment and nobody taking care for it… till now, it’s been breached. Sierra i Fabra connects literary quality with social quality and hatches a group of eighteen tales. These tales are like postcards, like moments of a current reality that we mustn’t ignored and not always is so far away from us like it looks, but not everything is negative at all because next to Jordi Sierra i Fabra, one step in front one step behind, walk organized and thousands of common people that try to help in the solution of this situation or at least don’t mkae it worst. And it’s possible that this happens this way. Maybe who is reading these pages in this moment is helping at the solution of this situation making it public.

All these tales invite to a thoughtful reading and to do an exercise of responsibility, at the same time they allow us to have a fiction space, because these situations can be real… or not. Also these Cruel Tales stop the reader from trying to do anything else or looking back because somehow the reader is left stunned on his chair while he reads. Anyway, why are they short tales, written in a dynamic style that focus in one episode and in one moment Jordi Sierra i Fabra puts eyes, puts voice and adds light. Every tale is, to say it one way, the germ of a longer story because behind these eighteen tales, are hidden eighteen novels for sure and what it’s better eighteen lives. Sierra i Fabra’s tales are signed by the year and the place they were written, and most of the times in the same places that he describes in his novels that for sure are the result of a what he just saw and tried out in these countries, because some of them are not far away from here.

Aydin is a Turkish little village where the fishermen adopt a child without voice. Every moment and nobody taking care for it… till now, it’s been breached. Sierra i Fabra is interested in emphasize. Words are at service of denunciation although they don’t miss tenderness and don’t lose emotion. The tales are read in a very quick way but on wich we have to think about it later. We don’t have to be afraid of this book in spite of the stories that are told inside, because in the knowledge of the realities you can find the finest solution.

SENSITIVE MATERIAL (CRUEL TALES)
ISLABAHIA.COM 2005

Let’s talk about this unique book of Jordi Sierra i Fabra that amazes you because it has nothing to do with what he has written until now. It is, to say it one way, his most risky and most committed work. And it’s paradoxical to our writer because there’s no lack of commitment hope, in his production.

It’s a book that from the naked eye has an impact on the readers for the pictures that it has. The tittle is misunderstood, there is no cruelty in these situations,fashion, rites are well described. This instructive and informative side of the novel reflect are described with credibility.

SENSITIVE MATERIAL (CRUEL TALES)
ISLABAHIA.COM 2005

It’s a story, where two main characters and in less of one hundred and thirty pages, resumes an important historic process: get older. It’s a beautiful story, where tenderness, offer ornaments, but explains the essential to make good decisions, he just saw and tried out in these countries, his novels that for sure are the result of a what he just saw and tried out in these countries, because some of them are not far away from here.

Aydin is a Turkish little village where the fishermen adopt a child without voice. Every moment and nobody taking care for it… till now, it’s been breached. Sierra i Fabra is interested in emphasize. Words are at service of denunciation although they don’t miss tenderness and don’t lose emotion. The tales are read in a very quick way but on wich we have to think about it later. We don’t have to be afraid of this book in spite of the stories that are told inside, because in the knowledge of the realities you can find the finest solution.

STRAWBERRY FIELDS
SONIDO 1 MAGAZINE 1997

All Sierra i Fabra’s strength and forcefulness when it comes to write perfect and solid novels that amaze and get children and young reader 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. with Jordi puts in front of a mirror, but it’s obvious the incredible power of everything that involves: parents, authorities, the ones that are going to take profit from it, aggressive press… A book where the friendship is vital as well the crush with reality that a lot of young people has to face ever 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, improves their interest for the story. By other hand, the intentions of the author are clear from the beginning: inform in a pleasant way about the dangers in designed drug’s consumption to their possible readers. The article that is finally written by the journalist is very interesting and clarifying in this aspect. Jordi puts in front of a mirror, but it’s obvious the incredible power of everything that involves: parents, authorities, the ones that are going to take profit from it, aggressive 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.

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COLLAGE:
(Interviews, Conferences, Feature Press Comments, etc)
Entrevista

«Lo único que soy es escritor»
Entrevista a Jordi Sierra i Fabra

José R. Cortés Criado*
Me gusta pensar el libro fuera. Cuando viajo hago el guión, que es el caldo magi...
“Si la vida fuese un circo, yo sería la mujer rara.”

JORDI SIERRA I FABRA

“Escribo desde los 8 años. Mi padre me dijo: ‘No escribas porque te metes en el humo’. Y me lo prohibió. En la escuela todo eran cero por tener fechas...”

“En España, el respeto dista mucho de existir. El desprecio, el no conocer y decir: ‘Imposible, este tendrá 400 tios trabajando para él’. ¡Pero qué dices!”

“A veces llega alguien y me cuenta: ‘Me han dado la medalla de no sé qué porque llevo 25 años escribiendo’. Yo llevo 40 años y no me han dado ninguna”
La fuerza de la convicción

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

Jordi Sierra i Fabra
Entrevista a:
Jordi Sierra i Fabra

Silvia Castrillón

Me siento vivo con mis hijos y con mi gente

Estuvimos entrevistándo por la Dirección Española de la canción en vela

la XIV Feria del Libro Infantil y Juvenil, en Madrid.

La música, el cine y otros antecedentes de la palabra

La gente me dice que soy el hombre de la poesía porque a mí me gustan los versos, pero a mí no me gusta la poesía. Me gustan las palabras, la música y el cine. Me gustan también los libros, la pintura y la escritura. Me gustan las imágenes, y sobre todo, los sueños. Me gusta que la gente me vea como alguien que piensa en sus sueños, en sus sueños de realidad. Me gustan los sueños, la imaginación, la fantasía, la poesía y el cine. Me gustan los sueños de la gente, la imaginación de la gente, la fantasía de la gente, la poesía de la gente, el cine de la gente. Me gustan los sueños, la imaginación, la fantasía, la poesía y el cine. Me gustan los sueños, la imaginación, la fantasía, la poesía y el cine. Me gustan los sueños, la imaginación, la fantasía, la poesía y el cine. Me gustan los sueños, la imaginación, la fantasía, la poesía y el cine. Me gustan los sueños, la imaginación, la fantasía, la poesía y el cine. Me gustan los sueños, la imaginación, la fantasía, la poesía y el cine. 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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 LII, 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.
Jordi Sierra i Fabra: la fe en la vida

(Algunas consideraciones en torno a su vida y obra)

Anabel Sáez Ripoll

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 síntesis porque es imposible condensar en las páginas de un artículo toda la obra y el espíritu de este escritor visceral e intuitivo.

Anabel Sáez Ripoll realiza, en estas páginas, un repaso a la vida y obra de este genial autor.

INTRODUCCIÓN

Escribir sobre Jordi Sierra i Fabra siempre supone un reto, ya por el entorno que rodea a su obra y por el tema que se plantea: ¿cómo cerrar la puerta de un misterio, un sueño, un sueño de amor y deseo? ¿Cómo vivir con un amor profundo sin poder expresarse? ¿Cómo ser un escritor como él, que puede ser violento, y, al mismo tiempo, ser sensible y amable?...}

Barca de Vene, Colmena, Joaquim Burri, A la caída del vientre... Agradece que, a veces, haya sido maltratado a varios niños y, en el caso de los niños, no solo un escritor, sino un escritor muy conocido y querido.}

A continuación, el lector puede leer más sobre la obra de Jordi Sierra i Fabra.
JORDI SIERRA I FABRA

CIELO-PLATA

SCHIZOID

JORDI SIERRA I FABRA

Me voy a atrever a hacer una suposición, una pregunta que no sé si surgirá en el amor de la piel de Jorba, el reflejo del mism

Jordi Sierra i Fabra

Este es el primer capítulo de la historia de las Tierras, una historia fascinante e intriga

Por tanto, las tierras se encuentran en un estado intermedio entre la tierra y el cielo. En la tierra, los habitantes viven en condiciones de pobreza y miseria, mientras que en el cielo, los habitantes viven en un mundo de lujo y riqueza. En medio de esta tensión, se desarrollará la historia de las Tierras.

La historia sigue con la miseria y la explotación de las personas en la tierra, lo que lleva a una revuelta contra el poder y la opresión. La revuelta se inicia con el levantamiento de las personas, quienes se organizan para luchar por sus derechos. La lucha se extiende por toda la tierra, y los habitantes de las Tierras luchan por su libertad y su dignidad.

La historia sigue con la victoria de la revuelta, lo que conduce a una nueva organización de los habitantes de las Tierras. La nueva organización se basa en el principio de la igualdad y la justicia, y busca crear un mundo en el que los habitantes se respeten y se apoyen mutuamente.

La historia sigue con el desarrollo de las Tierras, lo que conduce a una nueva era de prosperidad y crecimiento. La prosperidad se basa en la coordinación y la colaboración entre los habitantes, lo que lleva a la creación de un mundo en el que todos se sientan valorados y comprendidos.

La historia sigue con el crecimiento de las Tierras, lo que conduce a una nueva generación de habitantes. La nueva generación busca llevar a cabo la iniciativa por la igualdad y la justicia, lo que lleva a la creación de un mundo en el que todos se sientan valorados y comprendidos.

La historia sigue con el desarrollo de las Tierras, lo que conduce a una nueva era de oportunidades y crecimiento. La oportunidad se basa en la coordinación y la colaboración entre los habitantes, lo que lleva a la creación de un mundo en el que todos se sienten valorados y comprendidos.

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Un escritor comprometido

Jordi Sierra i Fabra

Un escritor de origen humilde que jamás dejó de devolver lo que la literatura le brindó, a través de dos fundaciones: una en Medellín y otra en Barcelona, que fomentan la lectura entre los niños y jóvenes.

Sección Colombia
Despedida 2009
En el Campus
Ricardo Mora
Su nuevo CD ya suena en toda Latinoamérica

XX 94 95
ESCRIBIR:
Un acto de resistencia

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

¿La escritura aparece en su vida como un acto de resistencia?

Real poder, hijo único, en la pequeña española, con un padre que jamás me reveló lo que hizo en la guerra, pero miente, me vi obligado a su parlor (hija legítima de una mujer sospechosa y un hombre importante) y advertí que trataba de que las manos para el rostro, pero me quedaba lejos, y leer me habría visto, es un acto estudiante, pero en gran fuente. el estudiante es el del arte que abrochar, pero no me dejó escribir, me lo prohibía, dijo que eso no iba para comer. Pero se acústica la necesidad de contar.

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, organizada por el Ministerio de Educación, Cultura y Deportes. Esta conferencia fue pronunciada por Jordi Sierra i Fabra, el más leído entre los autores españoles actuales y uno de los diez más leídos en los centros de Educación Secundaria de nuestro país. Su obra ha sido premiada en numerosas ocasiones con los galardones más importantes.

Si bien la espontaneidad, me manejó mejor, me hizo más sensación, nunca de conferencias, pero creo que me parecía demasiado importante para contarlo y dejarme en el entreacto algunas cosas, como la forma de que hago siempre, leer lo que he escrito. Después me gustaría tener preguntas, y debo ser un amigo, serme sigo por las, por los chicos, y hermanos. Siempre me gustaría dar una conferencia a través de un amigo, y no en el coche, me he participado de vuestras esperanzas. En las numerosas de nuestras bocas que la leer es el poder de amar. No entramos aquí un día noche si no fuimos inf.
Segundo ejemplo. El idioma de la Patria, el de las palabras, el de los sonidos, el de los ritmos, el de las sensaciones y el de las emociones. "La canción" es el medio más directo para expresar lo que sentimos. La canción es una forma de comunicación, una forma de expresión que permite a la gente conectar con sus emociones y con el mundo que los rodea.

Tracing hoops, y serán, el musical oscilante, el océano, el universo. Miguel Núñez. Un niño en un laberinto, un niño en la oscuridad, un niño en la soledad. Y todo esto, en el silencio, en el ruido, en el amanecer, en el atardecer. El niño en su laberinto, el niño en la oscuridad, el niño en la soledad. Y todo esto, en el silencio, en el ruido, en el amanecer, en el atardecer. El niño en su laberinto, el niño en la oscuridad, el niño en la soledad. Y todo esto, en el silencio, en el ruido, en el amanecer, en el atardecer.

Noches de luna llena, noches de luna llena, noches de luna llena...
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 andadura.
**“Una Palabra llamada compromiso”**

Jordi Sierra y Fabrés

**Entrevista con Jordi Sierra y Fabrés**

Es uno de los escritores españoles que participa en el Congreso Literario de BAER celebrado el pasado mes de agosto en Barcelona. Un encuentro literario donde se discuten y se presentan obras de autores de diferentes generaciones.

Comenta su trabajo, su envío a la escuela de los alumnos, y lo que significa ser escritor. Explica su experiencia en la Universidad y cómo ha influido en su carrera literaria. Discute sobre su último libro y cómo ha sido recibido por los lectores.

**¿Cómo se convirtió en escritor?**

“Siempre ha sido un viaje inverosímil. En el año de 1988, ¡abotonado! ¡Impresionante! Y la pasión por la escritura no es sólo una aventura, sino también un compromiso. Un compromiso que me ha impuesto un estilo de vida diferente y me ha llevado a explorar nuevos horizontes creativos en el mundo de la literatura.”

**Sobre su último libro**

“El próximo libro que estoy escribiendo se titula ‘La Tierra’. En ella se exploran temas como la independencia, la cultura y la política. Espero que la recepción sea favorable y que llegue a muchos lectores.”

**¿Qué significan las palabras ‘llamada compromiso’?**

“Las palabras ‘llamada compromiso’ son la esencia de mi viejo ideal. Significan que estoy comprometido con la literatura, con la comunicación y con el mundo que nos rodea. Significan que estoy comprometido con mi palabra y con mi pluma.”

**Entrevista final**

“Nuestro compromiso como escritores no debe ser sólo con nuestra obra, sino también con la sociedad en la que vivimos. Es nuestra responsabilidad dar voz a las historias que nos rodean y a los sueños que tenemos.”

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**Título**: “Hernán Cortés fue un exterminador”

**Resumen**

Hernán Cortés fue un exterminador, así lo sostiene el escritor y historiador Francisco Cuéllar. Según Cuéllar, Cortés fue un personaje que, a pesar de su papel en la historia de América, también fue responsable de la muerte de miles de indígenas durante su conquista. El autor propone que Cortés se convirtió en un exterminador al llevar a cabo prácticas cruelmente deshumanizadoras.

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**Título**: “La nueva tierra”

**Resumen**

La nueva tierra” es una novela de amor y aventuras, escrita con rigor histórico. Y también es un homenaje a Colombia y su independencia.

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**Título**: “La escritura como territorio”

**Resumen**

La escritura como territorio es un escrito que reflexiona sobre la importancia de la escritura en la construcción de un territorio mental. El autor aborda la idea de que la escritura es un medio para entender el mundo y para construir un propio territorio personal.
Jordi Sierra i Cabaña
pionero y rompedor

Era el año 1966, tras muchas dudas y tramos burocráticos, había conseguido el permiso del Ministerio de Educación y Cultura para emprender el proyecto que había soñado durante años: la creación de una revista de cultura y arte. Sin embargo, no fue un camino fácil. Había que superar numerosas dificultades antes de ver la luz su obra radica.

Catalunya, el país donde radicaba, tenía una tradición cultural vibrante, pero también estaba sometida a la influencia de las fuerzas políticas del momento. A pesar de esto, Jordi perseveró en su proyecto, y en 1971, finalmente, se materializó su sueño con la creación de la revista "Arrebatos". Esta revista fue una de las primeras en proponer una visión contemporánea de la cultura española, abarcando desde el arte hasta la música, pasando por la literatura y la historia.

La revista se volcó en promover el arte en todas sus formas, destacando la obra de muchos artistas y escritores de ese periodo. Jordi, a través de sus páginas, logró dar a conocer a numerosos talentos que de otra manera habrían pasado desapercibidos.

A lo largo de los años, "Arrebatos" se convirtió en un referente para el pensamiento cultural y artístico en Catalunya. Su influencia se extendió más allá de sus propios límites, llegando a ser un punto de referencia para numerosos intelectuales y artistas de otros países.

En resumen, Jordi Sierra i Cabaña es un pionero en el mundo del arte y la cultura. Su laborذرó en promover el arte en todas sus formas, y su legado sigue siendo relevante hasta el día de hoy.

¿Cómo influenció tu obra dentro del panorama cultural de tu tiempo?

-Jordi, tu obra tuvo una gran influencia en el panorama cultural de tu época. Tu enfoque crítico y tu visión contemporánea de la cultura española, no solo en Catalunya, sino en toda España, marcaron un antes y un después en la cultura de ese momento.

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La Fundación Jordi Sierra y Fabra

Lila Meneses y Fabra*

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

...
Jordi Sierra i Fabra

En junio de 1991 (primer 17 de 'Pucats') entrevistamos a Jordi Sierra i Fabra. Transcurrido todo esos años, volvemos a preguntarle palabras después de que hubo celebrado sus 35 años como escritor y 50 años de haber de este mundo, que el 22 de abril de 2004. El horizonte de siempre sigue siendo el mismísimo, aunque ahora le ha pasado a una nueva más suave y serena. Aun hoy, después de tantos años, sigue haciendo lo mismo que hace antes, pero con una nueva mirada hacia el mundo.

Acerca de cumplir cincuenta años, veintiocho de ellos como escritor. Empezando en el año 1963 a escribir para charlas, ¿cómo es este dieciséis años de escritor juvenil? ¿Qué habilidades ha adquirido?

Acabar de cumplir cincuenta años, veintiocho de ellos como escritor. Empezando en el año 1963 a escribir para charlas, ¿cómo es este dieciséis años de escritor juvenil? ¿Qué habilidades ha adquirido?

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JORDI SIERRA I FABRA

“soy el tío más felíz del mundo”

Nos dice que “en España uno no vende nunca mensualmente. Ha de haber algo más”. A continuación, el mismo nos cuenta que es ese algo mientras sus libros siguen publicándose de cuatro en cuatro. Con “Historia de un segundo” (SM) ha obtenido el Premio Barca de Vapor 2010. 

Antonio G. Iturbe
JORDI SIERRA I FABRA
Hay un hombre en España que lo hace todo

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La vida de Jordi Sierra y Fabra es un espejo de la sociedad española, una reflexión de sus valores, sus conflictos, sus sueños y sus desengaños. Nacido en Barcelona el 1 de septiembre de 1933, ha sido uno de los pensadores más influyentes del siglo XX en España.

Jordi Sierra y Fabra ha sido escritor, poeta, periodista, editor, editor, y político. Su obra es un testimonio de la lucha entre el liberalismo y el nacionalismo, entre el individualismo y el colectivismo, entre el idealismo y el materialismo.

La figura de Jordi Sierra y Fabra es un reflejo de la complejidad de la sociedad española. Ha sido un símbolo de resistencia, de rebeldía, de creación. Su obra es un testimonio de la lucha entre el liberalismo y el nacionalismo, entre el individualismo y el colectivismo, entre el idealismo y el materialismo.

Sierra y Fabra ha sido un precursor de la modernidad en España, un hombre que ha sabido adaptarse a los cambios, a los desafíos, a los desengaños. Ha sido un hombre que ha sabido luchar por sus ideales, por su país, por su pueblo.

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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 thriller no deja en el camino de Jordi Sierra i Fabra, aún más consumado que de la niña de Barcelona, uno de los mejores escritores de estos tiempos, llenos de pasión por la lectura. El escritor, que ya superó la edición de varios libros con éxito, se ve obligado a bucear en nuestro pasado a los tiempos de sus abuelos. "Yo era un niño con bastantes inquietudes, me gustaban las ciencias, el laboratorio, los coches..." se rememora el escritor, que ya ha escrito varios libros sobre la infancia, el amor y la muerte. "Me gustaba pensar el libro fuera, en alguna isla. Cuando viajo hago el guión, que es el esqueleto del libro, y después lo escribo en el estudio. Y entonces, perfectamente clasificado, se publica..."

El escritor, que ya es padre de tres hijos, sigue creciendo y aprendiendo. "Yo quería que mi hijo se interesara por la lectura, y para eso escribí 'La educación oscura'. Ahora, a ella le encanta. Y yo estoy muy contento."

La relación de Diego con su abuelo es un buen reflejo de lo que ocurre hoy en día. Muchos niños, que se marchan a un país lejano (Afganistán), no tienen abuelos. Pero Jordi, que nunca tuvo abuelos, se siente especial por ellos. "Yo era un niño con bastantes inquietudes, me gustaban las ciencias, el laboratorio, los coches..." se rememora el escritor, que ya ha escrito varios libros sobre la infancia, el amor y la muerte. "Me gustaba pensar el libro fuera, en alguna isla. Cuando viajo hago el guión, que es el esqueleto del libro, y después lo escribo en el estudio. Y entonces, perfectamente clasificado, se publica..."

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Inagotable Sierra i Fabra

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

—¡Eldoble!—nista. No es mal consejo para una golpe. Se va a ver cómo va cam-
rrirá algo que la hará madurar de vaatocarcrecermuyrápido...
arreglabienydecideseguir.

ningun tiene nada, no trabaja... es una y yo quería novelas policíacas se-
minas haciendo libros de pandillas,

Galaxy. El problema es que, si tie-

algo de héroe juvenil, como Zack
un personaje policíaco que tuviera

que hablaba demasiado

gía de Mascarell– y

de octubre

velocidad de ametralladora. Y es-
mismo, con 18 años", confiesa.

rias con sólo ocho años: “Del tarta-
pensación, empezó a escribir histo-

literatura, al igual que la vida, es pasión”

“Quiero que la gente sienta que la

literatura, al igual que la vida, es pasión”

El autor catalán publica con Timun más de una veintena de libros infantiles y juveniles, en los que ha vendido cerca de un millón de ejemplares. Aunque ha escrito cientos de libros, el escritor ha decidido concentrarse en la escritura de novelas y cuentos para niños.

“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 cuyo tesis doctoral aborda con enorme profundidad el papel histórico del propio Sierra i Fabra

La Opinión de Málaga
La magia de Jordi Sierra

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

El escritor español Jordi Sierra i Fabra llegó ayer al Ecuador como invitado especial del Concurso Internacional de Literatu
ra Juvenil, organizado por Libres-
sa, en Quito. Jordi, uno de los 15 autores más leídos en el extranjero, es autor de ocho novelas, incluida La sabor de las palabras y las letras, que ha sido traducida a 17 idiomas y que ha recibido el Premio Internacional de la Novela de la Unión de Escritores en España y el Premio Internacional de Literatura en el Festival de Libros de Quito.

El despertar de la esperanza en el mundo de la literatura infantil y juvenil, a través del Concurso Internacional de Literatura Juvenil, es una realidad que se vive en Quito. Jordi, en su recorrido por el país, ha tenido la oportunidad de conocer a los participantes y ha compartido su experiencia con ellos.

En el marco del concurso, se llevarán a cabo diversas actividades, entre las que se destaca la presentación de los premiados, la entrega de los galardones y la inauguración oficial del festival. Además, se ofrecerán conferencias y talleres para fomentar el amor por la literatura entre los jóvenes.

La magia de Jordi Sierra i Fabra se refleja en su obra, que combina​ un estilo versátil y una temática universal, transmitiendo mensajes de esperanza y amor a los lectores de todo el mundo.
Entrevista con Jordi Sierra i Fabra

“Aprendiendo sal de la miseria y fui capaz de cumplir mi sueño”

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

Escribir es para Jordi Sierra i Fabra una necesidad. Un reflejo físico y un gran alivio, que le ayuda a afrontar las duras realidades de su vida, transformándolas en algo que pueda expresar e integrar en sus obras. Escribir también es una forma de entender el mundo y de compartir su perspectiva con el lector.

“Aprendiendo sal de la miseria y fui capaz de cumplir mi sueño” es el título de un libro que ha publicado recientemente, en el que continúa desarrollando temas recurrentes en su obra: la soledad, la injusticia y la resistencia. En el libro, nos encontramos con personajes que luchan por superar situaciones adversas, utilizando la escritura como herramienta para expresar sus emociones y reflexionar sobre su realidad.

Sierra i Fabra lleva publicados 850 libros, con ocho millones de ejemplares vendidos en todo el mundo. Ha ganado numerosos premios literarios en España y en países latinoamericanos, lo que ha permitido consolidar su trayectoria como uno de los escritores más importantes de su generación.

“Forjando riquezas con esfuerzo”

“La lectura es única forma para engrosar el cerebro para raciocinar.”

Sierra i Fabra y Fabra acaban de recibir, para esta obra, el premio Nacional de Literatura Infantil y Juvenil. Autoriza febrero de este año en la firma de las manos de unos 500 libros, con ocho millones de ejemplares vendidos en el mundo. Es el autor de “El viejo más pequeño” y “El viejo más pequeño”, ambos escritos por el autor. La obra es el primero de su larga lista de obras que han sido publicadas a nivel internacional, lo que ha permitido que esté presente en numerosos países de habla hispana.

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La escritura es una forma de expresión que permite al autor expresar sus emociones, sus pensamientos y su mundo interior. Es una herramienta que lo ayuda a comprender y a confrontar la realidad de su vida. En el extremo opuesto, hay autores que optan por la poesía, la novela o el ensayo para transmitir su mensaje. En cualquier caso, el objetivo es compartir con el lector una visión de la vida que nos haga reflexionar y nos anime a superar las dificultades con las que nos encon-

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Los años que viví peligrosamente

Jordi Sierra i Fabra

Entrevista de Montserrat i Rodríguez
En la Revista Andina de los Andes Indígenas de la Caña de Azúcar

En los años de mi infancia en el campo, la vida era muy peligrosa. Había muchos peligros, tanto físicos como emocionales. Me llevaron a vivir en el campo cuando tenía solo cinco años, y desde entonces he enfrentado muchos desafíos. Aunque vivíamos en un entorno natural, la vida en el campo no era fácil. Había muchos peligros que teníamos que enfrentar.

En el campo, el peligro no se limitaba solo a los animales salvajes. También había peligros ocasionados por la naturaleza, como inundaciones y tornados. Además, había peligros causados por los humanos, como robos y ataques. Aunque vivíamos en un entorno natural, la vida en el campo no era fácil.

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EL AUTOR y su Obra

Jordi Sierra i Fabra

por Isabel Cano

Valencia, cerca de Barcelona, un sábad de noviembre. Jordi Sierra i Fabra está en su estudio montado, el lugar donde ha escrito la mayor parte de sus obras. Acaba de regresar de Indonesia, donde ha recorrido Sumatra, Java, Borneo, Sulawesi y otros lugares exóticos, así que la primera pregunta es obligada.

¿Qué es hacer el viaje?
- Una liberación y una necesidad. Escoge siempre los lugares en función de algo, pero siempre hay que escribir, a preparar el guión final de una novela, y eso me quita los mejores plazos de uno.

Espera también por al lado de mi libertad y por esta razón he abandonado el lugar donde hice mis estudios, y mi orden en la casa, los lugares de vacaciones, las plazas de piedras, las playas de arena, para estar en un lugar donde no me espere nada.

Jordi Sierra i Fabra le pide que le cuente el relato de un viaje, y él dice que en el segundo apellido se lea literatura y vida, vitalidad e intensidad. Dificil encontrar un nombre, de lo que más sabes de mí mismo. Los sueños cambian, pero el nombre se mueve, se cambia.

¿Cómo se maneja el mundo de la música?
- A los 17 años una persona me dijo: "Para publicar libros, o tener dinero, podías ser un nombre". No tenía mucho, no conocía a nadie que me respondiera, así que me dieron a hacer un nombre. De lo que más sabía era de mí mismo. Los sueños cambiaron, mi vida, pero en la medida de los nombres, los nombres, los nombres... si que enseñan como escoger un nombre.

¿Sobre qué escríbe el libro de los sueños, sobre la libertad o sobre el camino?
- Sobre la libertad, sobre la libertad, sobre el camino.
El enigma maya

"La antítesis es una novela dialógica..."

El escritor Jordi Sierra i Fabra relata que antes de escribir "El enigma maya" escribió otros libros como una introducción a su nueva obra. "Es una reflexión y una crítica a los escritores mayores que no entienden cómo escribir", afirma.

La trilogía narra en conjunto la historia de un grupo de jóvenes que, en medio de las guerras de la época, descubren el enigma de las estructuras mayas en la selva mexicana. "Es una historia de aventuras, de incentivos, pero hay que saber contar la historia de manera que la pasión que lo mueve es con-".

"Los jóvenes está ávidos de cultura, de historia, de la aventura", sugiere el escritor. "Es una reflexión y una crítica a los escritores mayores que no entienden cómo escribir, cómo dárselos. Por ejemplo, en este libro, se cuenta la historia de una muchacha que se hace misteriosamente desaparecer hace casi 40 años. Cuando la encuentran, no es quién parecía ser y el joven que la encuentra no cree en lo que ve. Es una trama que me ha fascinado porque es lo que más me gusta escribir, narrar historias."

Sierra i Fabra confiesa que el enigma que busca el personaje principal del libro es una respuesta a las preguntas que él mismo tiene sobre su existencia. "Soy como una antena parabólica que no entiendo cómo funcionan, pero necesito encontrar un espejo que me refleje."

La trilogía comienza con "El quinto cristal", se publicó en 1997, y fue bien recibido por la crítica. "Es una reflexión y una crítica a los escritores mayores que no entienden cómo escribir, cómo dárselos. Por ejemplo, en este libro, se cuenta la historia de una muchacha que se hace misteriosamente desaparecer hace casi 40 años. Cuando la encuentra, no es quién parecía ser y el joven que la encuentra no cree en lo que ve. Es una trama que me ha fascinado porque es lo que más me gusta escribir, narrar historias."

La segunda parte de la trilogía, "El enigma maya", se publicó en 2004 y fue recibida con un gran interés por parte del público. "Es una reflexión y una crítica a los escritores mayores que no entienden cómo escribir, cómo dárselos. Por ejemplo, en este libro, se cuenta la historia de una muchacha que se hace misteriosamente desaparecer hace casi 40 años. Cuando la encuentra, no es quién parecía ser y el joven que la encuentra no cree en lo que ve. Es una trama que me ha fascinado porque es lo que más me gusta escribir, narrar historias."

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«Soy más crió 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

Paula Arenas

Para Sierra i Fabra el asunto no distrae 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 ellas. No hay nada peor que decirle a un chico: ‘Esto es cultura’. Hay que cambiar el concepto y transmitirles que esto es diversión.”

Maneras de motivar

“Hay 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? No solo soy escritor, pero tengo claro que con campañas que generan lo contrario no lo conseguiremos. Tampoco con amenazas típicas ‘ni los bien, te volverás tonto’. Una manera de empezar sería...”

«Mi padre no hablaba de la Guerra»

El actor Will Smith y su hijo, Jaden Smith, protagonizan la nueva película de M. Night Shyamalan, Unbreakable. "Un hombre, al que en el pasado lo creían un genio, acaba de descubrir que es un superhéroe..."
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Mozart, homes del temps i altres novetats

PFEIFER

D'es de fa uns quants anys, el moment més alt de l’èxit de llibres per a infantil i juvenil es deu al Na-
dal, en el qual aquests nous els protagonistes de dels. Per Sant Jordi, els llibres per adults agafen el tanc i els adultes a afege-
ren en un segon pla. De tota manera, les seves seccio-
ten, entre les quals hi ha les actuacions en els diversos gèneres i franges d’edat que anavaan a continuació.

En els llibres de connexions, Mozart i la seva commemoració esdevenia protagonista amb obres com Mozart, el poeta mago, d’Ania Olzu i Tais (Lumen), La història més divertida de Mo-
tez, de Vincenzo Bonfico i Miguel Guirado (La Guàrdia), Aquest 2008, és ben curiosa la coincidència en la literatura infantil de dos dels homes del temps més populars: Tomas Mollina amb Contes de tot el món (La Gala-
tsa), un recull que, en la línia dels anteriors, li servirà per explotar fenomenológiques, i Alfred Ro-
driguez Pérez, que debutà amb Còntes del món dels temps (Buixaca), un narra antedades d’infant em-
bossatures per a la pàgina que ja senyora per la meteorologia. Tam-
bé interessants, Cuentos juntos: 30 recetas por cocinar en familia, d’Eulàlia Farre (La Magranera), la novel·la Superreyesque, d’Oscar Bremmer amb títols tan clars com Que es lo voli’c, o Què
sei dels sentiments (Edelvives), o bé, Màs i menys de l’empordà, d’Anto-
ni Navarro (Brancha), amb un personatge que fa de fil conductor pels joves en què propos-
ni a l’infant.

Entre els llibres de ficció, tro-
bem La broma de la Forja Pé-
rie de Emil Treador (Cerdà), i hi ha, a més, força alguns llan-
ços de bella factura. Es el cas de Matsu, a l’espasa, de Teresa Du-
rét (La Guàrdia), conte que es me-
dita en format més genera i mo-
ta el test de Pecorí. De La
Hôme del cas de Josep M. Jove,
amb Albanès de The, que gar-
gueja el Preu Hospital Sant Joan
de Dios, una de les peculia-
dàries del que és que el nou guionista es dibuixar per un i el narrador de principis. Dit del que es media un album de qualitat. En aquest llib-
re, la figura d’un home amb ur-
gena tot de pregunes misterio-
sos que un nen ja la seva im-
xesten a acceptar. Sorèmese, de
Carl Nucifò, amb les germàs il-
tracions de Rebecca Daumremer (Buixaca), reina del món de Fran-
ckerren en la figura d’un dossista
que elabora una anotació tan per-
fecta que ja crema vida. Partit,
parodie, de Ilunza Figols i Núria
Fernandez (L’Alfàs), és una introdu-
ció de l’incé a la fi de la llibrera declare-
dl’origen de la Humanitat.

Pols infants a partir de set-
any, hi ha les noves pinces de la
època d’un nou segell edito-
rial. Bambú, amb una col·laboració que es divideix en tres franges le-
tores. Entre els títols, destaca la
novela La nova nova, de Marcy
Rudo, que només el poètic d’adap-
tació d’una noto a una nova se-
cció escolar i familiar. Cal dir el darrer Premi Flixs i Trens, La
noia i altres novetes, una història d’Amor de Fran-
cisco Gerbert (La Guàrdia), Isaac i les paixos de Miguel Rayés (Círc
Promotor), una obra de preciosi-
cion, situada al Japó, i una adaptació per a infants de Rosa
Navarro de Platner i, y l’obra de Juan Ramón Jaramillo (Edel-
vives). Pel que fa als joves, la princi-
pal novetat és que el nou
voltem de Harry Potter, el gènere
fantasia no esdevé el principal entorn d’infants tal com ha suc-
coti els darrers anys. Compartir protagonisme amb novel·les re-
litàs que fa un temps convexes les plànols preferits dels apatrides. Tot això, a més de Harry Potter i el mestrí del príncep de J.K.
Rowling (ESEPPA), ha apare-
git el segon volum de la trilogia
La guerra de les bruvres. El darrer
s’ha, de Mate Carreras (Edel-
vives). De gènere medió, Gemma
Lenza presenta El diari de la
Catalina (ESEPPA). En el cas del
Edelestra, tot combinant ficció i no fictici al voltant de la
violeta del gènere. Passat Als-
au escriu un viatge de fi de curs
sobre com és el F de sala i el Me-
dile (Bremmers). Rafael Valbo-
nu, després de 16 anys de l’obra
El Perdut, proposta amb els
mates ell que prové del cognatge (Cerdà), i
Llòria, amb el premi Estella del tra-
buc. Trascau a les portes del cel, la història d’una nova que se’n va
com a cooperant a la Indià, un
fit que li carregà la vida.
Los libros juveniles son el 30% de las ventas en España

Marta Sánchez.

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 vislumbrar la medida del sey escritor vivo que más libros ha vendido en nuestro país si se quiere de que sus títulos fueron leídos. A pesar de escribir desde los ocho años, él mismo reconoce que "soñar" centro en su vocación, ni siquiera su propio padre, que incluía el apoyo que nunca llegó a aceptarlo.

Sus años de escuela, marcados por la tartamudez y calificaciones llenas de ceros, tampoco le ayudaron. "Lo pasé muy mal", recuerda.

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

Es el autor vivo que más libros ha vendido en nuestro país.

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

Jordi Sierra i Fabra, Escritor.

"Pretendo que los títulos de Berta Mir se transformen en un ejemplo de cross-over", afirma.

Mar Vera – COPE

Nacho Vegas: "Al vivir de la música me volví estúpido"

El 'efecto Torrente' salva el año para el cine español

Noelia Hermida.

Han pasado 10 años desde que abandonó su grupo en Asturias y comenzó su carrera en solitario; en todo este tiempo, Nacho Vegas no se ha dejado llevar por la corriente: "Ser independiente es una cuestión de militancia", afirma con sinceridad el artista. Ocupando los primeños puestos de los más vendidos y agotando entradas para sus conciertos, Vegas reconoce: "Cuando pude vivir de la música me volví un poco estúpido; afortunadamente, mi gente me hizo bajarme de la nube y tomármelo como un trabajo".

"Me metí en la música para conocimiento, para hacerme un nombre, y funcionó. Pero no para escribir"

"Lo que interesa con Berta Mir es un cruzar en principio, es decir, un pueblo que se ve identificado. Para eso, primero que nada, debes conocer el pueblo, conocerlo, conocerlo. Y creo que la gente de Berta Mir no ve mucho de lo que yo veo. Pero, ya está, la gente ve lo que quiere ver. Y la gente ve lo que ve, y la gente ve lo que quiere ver...

"La aventura de Berta Mir se apoya en la ventaja que tiene el escritor de trabajar en el campo. El escritor tiene que conocer los países de dónde va a trabajar, y tener una idea, una idea clara, clara, clara, clara, para poder..."
Jordi Sierra i Fabra

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

Sierra y Fabra, que ha publicado un libro que se titula 'El dilema del lector', explica que ha escrito este ensayo para denunciar la situación actual de la lectura entre los jóvenes.

«La lectura está en crisis», afirma el escritor, que ha dedicado su obra a documentar cómo se ha visto afectada por la的到来 de la digitalización.

El libro narra la historia de un joven que decide regresar a la lectura tras un largo período de inactividad. A lo largo del relato, se exploran diferentes perspectivas sobre el papel de la literatura en la sociedad contemporánea.

«La lectura es un acto privado, un viaje a la mente propia», reflexiona el autor, que sostiene que la lectura es esencial para el desarrollo personal y para la formación de la conciencia.

Sierra y Fabra invita a los jóvenes a descubrir la magia de las palabras y a seguir leyendo, ya que es una actividad que les permitirá adquirir nuevas perspectivas y conocer el mundo de otra manera.

El libro ha sido bien recibido por críticos y lectores, quienes han destacado la capacidad del autor para explorar el mundo de la literatura de manera original y enriquecedora.

«La lectura es una actividad que nos permite conocer el mundo desde una perspectiva diferente», afirma Sierra y Fabra, quien ha escrito este ensayo para despertar el interés por la lectura entre los jóvenes.

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COM LLEGRIR EN ELS TEMPS DEL CÔLERA

TEXT JORDI SIERRA I FABRA
IL·LUCRACIÓ JAVIER SERRANO

E

16-9-10
el Dominico El Remol

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ESCRIBEB?

Jordi Sierra i Fabra

Qui en

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El neix a 1964 a Barcelona. Va néixer a Segorbe, Castelló, el 1964. A més d'autor, també és un periodista i crític de cinema. Ha estat director de la revista de cinema “Cinema 7” i ha publicat diversos llibres sobre cinema i literatura. Entre els seus llibres més coneguts es troben “La ciutat” i “El món”. 


Si tens alguna consulta o quessió més sobre aquest autor, no dudes en escriure-me. Estic aquí per ajudar-te.

Bé, com ja he dit, comença escriure sobre el teu llibre favorit o sobre una d'alguna altra obra que te Gusti. Que tingues una excel·lent jornada de lectura!
“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 silenciés’.

L’activitat de tota persona és plena de sorpreses, i la d’en Jordi Sierra i Fabra no és una excepció. De família humil, en Jordi Sierra va treballar, gairebé tot el llarg de la seva vida, com llibreri. A vint anys ja comença a escriure les primeres obres, i els doctes, una novel·la de ciències pagines. Ara, als cinquanta anys, Jordi Sierra i Fabra ha escrit més de dos-centes llibres. Escriu cada dia. Sempre porta un paper i un bolígraf a la butxaca i és capaç de fer un llibre de qualsevol cosa. Vis a examinat de la literatura, i no solament mira de guanyar-s’hi la vida, ans fa manca de màquines perquè els llibres siguin un món únic entre els joves, o més concretment els joves de la televisió o els joves d’orientació.

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

—Trobem sap que escribir no és una cosa que tingui necessària com a autor un altre. De tant en tant, en fin un que s’enamora que és diferent, que té alguna cosa, que és especial. Aquest últim any això m’ha passat amb dos. L’una, de la novel·la, el vaig escriure al prems Columna és el vaig guanyar, i les històries perdudes, que era molt bé conegut, el Vaixell de Vapor. Abans, ja els havia guanyat aquesta dos premis.

—Podria fer un petit resum de ‘Les històries perdudes’?

—Un home que viu al desert. Lluny de tot perquè no vol estar cap Víctor amb el món humà. S’hi troba no morts. Ho va decidir si li savia la vida o no, senzillament i en un bon home o mal home, i s’allà que farà després ser bo o dur. Ser sensibilitat i no sabia la vida. Un bon dia se’ls va a la cara a vencir qui se’n hagués fet d’aquell home. En resultant que és president de govern i que no fa resament. Quan torna al desert, s’hi troba un altre morts... Es un llibre que parla de l’através del del desert, de l’europe entre el bé i el mal.

—Combé que va escriure una història com aquesta?

—Ho sempre escriu sobre temes reals, molt d’uns, molt actuals. Però, en aquest cas, no el jurat no sabia el meu estil. Un dels membres es va pensar que ‘Les Històries perdudes’ era un home de les dècades del cinc. Ningú no posseïa que jo podia escrit a una obra cóm aquest, perquè tinc fama d’apartar-te llets antics i aquesta llibreria és escrit una obra amb l’estil de ‘Les pel·lícules més ànimes’ dels anys de les cinc.

—Sí. Tinc un altre llibre, ‘Benotz’ el prescriptor, que també és un homenatge a Le Perle de Steinbeck. El meu estil habitual no és el de servir aquesta llengua o fípic. Sempre em troba més els xicots d’auri, més amb el seu lenguatge. Però, bé, s’està d’aquestes llibres de tant en tant en faig un d’honor per trencar una mica la tònica, també em ve de gust fer un llibre infantil, tot i que, de ‘Les Històries perdudes’, m’hi dit que no és guany infantil.

—Doncs llibres una mica, quan comença el seu festiu amb la literatura?

—Adelant anys. En 1955 vaig tenir un accident. Vaig...