Jordi Sierra i Fabra

Candidature to the Hans Christian Andersen Award 2022

Category: Author

Spain (Spanish Section)
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>P. 5</td>
<td>Institutional Endorsement</td>
</tr>
</tbody>
</table>
| P. 6 | Application Letter (by María Jesús Gil)  
       Application Letter (by Reina Duarte) |
| P. 8 | Interview by José R. Cortés Criado |
| P. 12 | Study by Anabel Saiz Ripoll |
| P. 28 | Biography |
| P. 36 | The Foundations |
| P. 38 | Literary Awards, Special Mentions and Other Prizes |
| P. 42 | Published Works and Current Editions |
| P. 47 | Works in Other Languages |
| P. 54 | Selected Literary Works |
| P. 66 | Comments in the Press |
| P. 74 | 10 Selected Books Published in Spain |
| P. 76 | 5 Selected Books for the Jury to read  
       & Published Reviews of the Books Submitted to the Jury |
| P. 83 | Collage (Interviews, Conferences,  
       Feature Press Comments, etc.) |
OEPLI

Organización Española del Libro Infantil y Juvenil
(Spanish Organisation for Children’s and Young Adults’ Books)
C. Santiago Rusiñol 8, 24040 Madrid
APPLICATION LETTER TO THE HANS CHRISTIAN ANDERSEN AWARD 2022

Dear President and Jury members:

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

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

This statement summarizes well what the author has devoted to his extensive work (in which, throughout genres, science fiction, poetry, crime fiction, humor, fantasy etc... has touched on very diverse topics: war, the labor exploitation of children (The Music of the Wind), drugs, slavery, refugee children (The wings of the sun), organ transplantation, youth violence, drugs, intolerance, racism, emigration, the power of new technologies, animals in danger, among others, some of the great issues that have plagued Latin America in recent decades: the Chilean and Argentine dictatorships (The Memory of Lost Beings), the struggle in Chiapas (A Man with a Fork in a Land of Soups) and the massacres of peasants in Guatemala. A recurring theme in 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 he have seen and in denouncing unfair situations to try to get a better world for children and young people. As a result of this commitment to literature and young people, Jordi has obtained the highest awards in Spanish language such as The National UU Award for “Kafka and the Traveling Doll” in 2007, the Cervantes Chico in 2012, the Gold Medal for Merit in the Fine Arts in 2017, the Creu de Sant Jordi of the Generalitat de Catalunya in 2018, and the considered the most important prize in Spanish language: The Ibero-American Prize in 2013. This Prize is summoned annually by the SM Foundation together with the following institutions: Centro Regional for the Promotion of Books in Latin America and the Caribbean (CERLALC), International Board on Books for Young People (IBBY), Organization of Ibero-American States for Education, Science and Culture (OEI), and the Regional Office of Education for Latin America and the Caribbean of the United Nations Educational, Scientific and Cultural Organization (UNESCO / OREALC); with the collaboration of the International Book Fair of Guadalajara (FIL), where the prize is presented.

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

REASONS FOR THIS NOMINATION

by Reina Duarte

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

It is an honour for me to introduce Jordi Sierra i Fabra to IBBY’s 2022 Hans Christian Andersen Jury as Spanish Author candidate. My first contact with him was as a reader, when I was a young adult. Then, Spain had lived under a dictatorship for 40 years and my favourite books were always translations from other languages. When I read “La Revolución del 32 de 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 later, I became an Editor, a Children’s and young adult Editor, and I had the opportunity to meet him in person, to contract his novels, to publish some of his books.

I could speak to all of you about his literature, his subjects, his different points of view, his impressive list of awards and so on. However, when I want to be honest with myself, I have to say that the most important challenge that this big writer has won is other. He changed a country of readers who had not found books for them. He changed not only my generation as reader, so as person, plus a lot of the following generations (eighties, nineties, millennials), and not only from Spain, from other countries of Latin America too, because he never stops writing, never. And yes, he writes about all the subjects (human rights, ecology, science fiction, love, war, feelings, history...), because he lives with us in the last Century and nowadays, and he is worried about the same things like us.

Jordi Sierra i Fabra is a writer who makes children and young adults fall in love of reading.
Jordi Sierra i Fabra is a tireless writer who keeps writing with the passion of a beginner. For him, life is about writing and without it he would never be anything. He celebrated his forty years writing in 2012 with a book called ‘My (first) 400 books – Jordi Sierra i Fabra literary memories’ and he is still writing with frenetic rhythm. In this interview he shows himself as he is: vitalist, sincere, enthusiastically, risky and tells 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 consider what are forty years for you.

Not only I have been writing for forty years but I have sixty five years of life. Incredible, it has passed like a gust of wind. I am still a child with hunger of travelling, creating stories, writing, doing things... And suddenly, I’m old. How do you think it to write well at the age of 35 and the massive success begun around my forties. It was a natural progress, logical, the importance of a life lived step by step, without brags, neither Hollywood making movies or Coca Cola giving away my characters in pins. And I’m happy and proud of it because simply the roads I have walked. And I am a rocker who wrote, then I was a young autor who comes from rock, then… Everybody puts tags on to me but the only thing I am is a writer. I jump from a life as a writer, which is what has a real meaning to me. I don’t come to terms with anybody, it is not worth it. I hope aswell to shut up the mouth of more than one assholes who think I have 50 Chinese writing for me since 40 years —what a country Spain is!— I do everything alone, I have always worked alone, I love writing and I respect my profession. When I was a child I dated everything I did and I continue in doing so. I have all my works documented. When an idea comes to me whenever and wherever it apperas, I date the pages. Everybody could create a diary by taking these references that appears in every singleof my books. They can see how has my experience, my observations, my travels while reviewing my life in this way, in the prologue, Victoria Fernández says that it is possible to read it as a novel, and that, to me, is the best. By making a book about a personal experience, I show what I have always be: a novelist.

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

I published my first book at the age of 25, my first novel at the age of 26, then I started to write well at the age of 35 and the massive success begun around my forties. It was a natural progress, logical, the importance of a life lived step by step, without brags, neither Hollywood making movies or Coca Cola giving away my characters in pins. And I’m happy and proud of it because simply the roads I have walked. And I am a rocker who wrote, then I was a young autor who comes from rock, then... Everybody puts tags on to 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 XI century because it has being the happiest stage of my life: I get a full realization, I write the best novels, I get national and international recognition, more awards, and especially, my Foundations in Barcelona and in Medellín. I thought that I couldn’t be happier than write because I found colombia. And I would assist over one hundred thousand children each year. I have seen the power of a book has in changing a person, the smile of a boy receiving one, this feeling that sets you in the right place and in the right moment doing things that transcend the fact of invented stories. It’s something exciting, unpayable.

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

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

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

When I opened my Foundations in 2004 I designed the magazine as a resource to form new writers and as a support for teachers and librarians. Also I wrote my method, with the same title, and it was published in 2006. But in 2004 we were only three persons in Medellín and in Barcelona I was alone. Now I have an incredible staff and the people who volunteer, professionals, amateurs...In this magazine anybody charges, it is something made by hand. Everybody believes on that project and they understand its sense. There is nothing strange, it is the truth.

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

Do you think Jordi Sierra i Fabra Foundation has reached its goals? I pushed it as if it was a vital need and we are on the way. If life brings you a gift, give the gift back a 10% to life. This is something normal in a musical context, rock stars support a lot of solidarity causes, but in literature… Along the years, while going to schools, I met boys and girls who reminded me of who I was at their age, with the same interest 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 nobody supporting this kids. It is in the teenage years when your dreams are born and you make them strong. I have persevered but how many young boys have it now? All seems to go so fast. I need to create an award for young writers, to develope new ideas, formative programmes… Well, my instinct always leads me. The only trouble was money because I have no support, everything goes from my author’s 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 the best mentor knowledge could be give to young writers. It would be selfless. After 8 years I think the two Foundations have given more than we expected. And we are still being modest. The goal is to form future writers and to comunicate the pleasure of reading. It was wonderful when in 2010 we received the libby-Asahi award to promote reading, the most important world award for recognized that. We compiled with countres 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 life. Alfredo Gómez Córdova wrote “Mud of Medellín” in his first visit and with that novel won the National Prize. This is motivation. I have open two Foundations because of a simple reason: I have my roots in Barcelona but in Colombia I give back only a few that all of the things that America Latina has always given to me in so 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 Torreveja Award and I won. It was no easy. I competed with 524 books of 11 countries. With this 360.000 euros I bought a local in Sants district. It will be inaugurated during the first three months of 2013. Works have being very expensive too. There will be a library, a study center, a multimedia space, there will be a speaker’s zone and of course there will have an exhibition with my originals, scripts, young novels, draws, my old machines, tables where I wrote, awards, memories… I save everything.

Why this strive to promote younger writers? Is there any future? I believe in that cause. And yes, there is a lot of future. Impatience kills them because they want too at the world before time. So the essential is to prepare them for this long waiting. Recently, I girl with 15 years old wrote me to tell that she had published a book in Spain, 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 books more, one each year, probably without sharing anybody—this mania of publishing everything in Internet to get opinions… —to be able to publish, with luck, at her twenties. It is so 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 is not the point, this is not to be a writer. "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 is not the point, this is not to be a writer. "If you don’t give them opportunities, then don’t complain. The boy who won the first award, Arturo Padilla, has four novels published. The girl who won the year after is a journalist in Madrid. … She collaborates in the magazine “The Written Page”. I don’t think the 111 aspirants this year or the 92 who competed last year will be writers but the fact of dare with a novel is a gift, the pleasure of writing is unique. All of the shapes of Art, to know how to play an instrument, drawing or painting… It is a gift that 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 talent of our kids, ¿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 you think of this distinction? When you die, a library or a school received your name. Great. But it is no sense for you. If you are alive to see it is magic. It was a gift for me. Anyway, there is a lot of places in Spain where, for some reasons, I have a special relation and Malaga is one of them. There, I introduced one of my first novels and ‘Strawberry fields’ is one of the most requested books in libraries, more than Lorca and Unamuno… The same as in Extremadura, Asturias, Catalunya, and more places. But when everything happens at the same time in the same place is wonderful. In Málaga, you written the first doctoral thesis of my work and it was recognized what an extraordinary prize in University. This is not curiosity. You are the 8th autor most readed in Spain schools.

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

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

What will be the future for Jordi Sierra i Fabra followers? Work, illusion, more novels, more stories, more love, sincerity, the same creative avalanche, until my body wants… This is what I can offer. As I always said, I will rest when I die.

(* José R. Cortés Criado
Author of “The social commitment in the work of Jordi Sierra i Fabra (1983-2003)”, Extraordinary Doctorate Award and Cumbre laude for the doctoral thesis
JORDI SIERRA I FABRA
INSTINCT, INTUITION AND PASSION

STUDY BY ANABEL SÁIZ RIPOLL.
PHD IN PHILOLOGY AND PROFESSOR OF LANGUAGE AND LITERATURE

INTRODUCTION

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

With a total of 146 published works and almost 50 years in the profession, Jordi Sierra i Fabra remains unstoppable and an all-rounder of literature in the Spanish language. No topic is alien to him, although he prefers to focus on contemporary issues. He is a man who is in a hurry, moving with agility, his mind spinning until he has an idea and then the process is fast. He has written about an infinite number of subjects, science fiction novels, ecology, wars, slavery, rock music, adolescence, drugs, violence, indigenous tribes, endangered peoples, new technologies, opera, dictatorships, philosophy, history. For Sierra i Fabra it is vitally important not to remain silent and to denounce the blights on society with a wide range of dark tones. In the same way he defines many of his characters, we could also say that he is “the last of the Romantics”. Intuitive, visceral, pacifist, Sierra i Fabra believes in freedom and detests any kind of violence. Furthermore, he does not believe that his readers, whether children, youngsters or adults, should be given a sugar-coated version nor does he believe in old-fashioned didacticism. He believes that one can act in some way to try to change the patterns of injustice and pain and that he, as a writer, has a need and a duty to do so. He believes in life and its strength, he believes in solidarity and he believes in mankind, in spite of everything, yes, he believes in the human being. He writes with urgency, with haste, with a sense of purpose because he has no time to lose and there are still many causes to fight for.

Jordi Sierra i Fabra (Barcelona, 26-7-1947) has been a writer since he was a child, despite opposition from his parents and school. He always knew what his path was, although, as is already known, he owes his first contact with the public to rock music. He started in “El Gran Musical” on Cadena SER and for a good part of his life, until he was in his thirties, he founded and directed some of the most important musical publications in the country: “Disco Expreso”, “Popular 1”, “Top Magazine”, “Super Pop” ... He has been a radio professional with his program “Informativo de la música pop” (1974-78). His Historia de la Música Pop (1972) was the first book in the Spanish language dedicated to this type of music. He has also written two macro encyclopaedias which have consolidated him as one of the greatest music specialists of our time: History of rock music (1981-83) and Great Encyclopaedia of rock from A to Z (1993-4). Jordi Sierra i Fabra does not forget that, in his heart, he is a rocker. There are many stories that, as we will see, are woven to the sound of a unique soundtrack. Sierra i Fabra is one of the most award-winning and recognized authors in contemporary literature. Since 1975, when he received the Villa de Bilbao prize for La revolución del 32 de tricentenario, almost 50 awards endorse the solidity of his literary career until 2020. To be brief, we will limit ourselves to mentioning some of the awards received since 2007, some of which are for the totality of his work: Nacional (2007), Ibbys-Asahi for the Promotion of Reading (2010, for the Foundation), Barco de Vapor (2010), Ciudad de Torrevieja (2011), Cervantes Chico (2012), Iberoamericanos (2013), Anaya (2013) or Edelén (2016). He received the Barcelona Medal of Honour (2015, for his Foundation), a Gold Medal for Merit in Fine Arts (2017) and, more recently; he has received the Creu de Sant Jordi (2018).

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

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

FREEDOM DOES NOT ADMIT METHODS OR MANUALS

Jordi Sierra i Fabra is a vitalist, tireless traveller, inveterate movie buff and connoisseur of the music of our time - “It is part of my life, …”, without it life would be dull and boring" - and knows, like nobody else, how to imbue his work with vitality and energy. He does not consider himself a genius, but “a worker”. His work commands respect, in large amounts, if one can act in some way to try to change the patterns of injustice and pain and that he, as a writer, has a need and a duty to do so. He believes in life and its strength, he believes in solidarity and he believes in mankind, in spite of everything, yes, he believes in the human being. He writes with urgency, with haste, with a sense of purpose because he has no time to lose and there are still many causes to fight for.

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The genre he prefers, perhaps because of the structure of the text, we will see that it responds, quite correctly, to his personal journey and his production. So we could talk about it.

The rock years. 1971-1982. They are books and trying, in a relaxed and composed way, to understand his stories and capture the essence. Faced with such an extensive and varied production, a minimum selection has been chosen so that we do not get distracted and end up entangled in a long list of lifeless titles. “I have made mistakes,” he tells us, “but they are my mistakes. Quality has nothing to do with it (…). Life is short, and there is too much that I need to let out. I let it loose and that’s it. I don’t force anyone to buy my books, I force myself to write them, which is what I have to do as a writer with a formal commitment to life”. That’s quite a declaration of principles from a person who knows what he wants to do and why. He confesses to being a free entity who flees, without further ado, from these bonds: “… I am an unclassifiable writer and that disturbs some people a lot”. However, he himself, in his memoir Mis (primeros) 400 libros (2012) helps us understand his evolution. If we follow the structure of the text, we will see that it responds, quite correctly, to his personal journey and his production. So we could talk about it.

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The growth years. 1985-1992. They are books and trying, in a relaxed and composed way, to understand his stories and capture the essence. Faced with such an extensive and varied production, a minimum selection has been chosen so that we do not get distracted and end up entangled in a long list of lifeless titles. “I have made mistakes,” he tells us, “but they are my mistakes. Quality has nothing to do with it (…). Life is short, and there is too much that I need to let out. I let it loose and that’s it. I don’t force anyone to buy my books, I force myself to write them, which is what I have to do as a writer with a formal commitment to life”. That’s quite a declaration of principles from a person who knows what he wants to do and why. He confesses to being a free entity who flees, without further ado, from these bonds: “… I am an unclassifiable writer and that disturbs some people a lot”. However, he himself, in his memoir Mis (primeros) 400 libros (2012) helps us understand his evolution. If we follow the structure of the text, we will see that it responds, quite correctly, to his personal journey and his production. So we could talk about it.

The growth years. 1985-1992. He abandons the musical themes and begins to travel the world observing and exposing the situations of injustice that he sees or senses. The realistic years. 1992-2001. His work could be classified as critical realism, since it is serious and does not step away from any subject, however hard it may prove to face up to. The years of reflection. 1982-1985. Here is a turning point in his work because the author begins to wonder about his role in the world and to reflect on his work.

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he can observe his consolidated work and confirm that it is still necessary to delve deeper into the human being, explore his demons and his intellect, his miseries and the possibilities that we still have as humanity. At this time, as we will see, his production is in the “years of light” since it is, to date, at its most complete, solid and committed level and of the highest literary quality. Therefore, and to avoid any kind of problem of some of the works that he has written in recent years is appropriate.

THE ART OF WRITING IS STILL ALIVE

The stories of Sierra i Fabra are full of vehemenence, they exude strength, energy and honesty. The writer, at every step, infects us with his hope and his personal strength — “There are five words that define my Book of Life a lot: peace, love, honesty, respect and hope” —. The fact is that Jordi Sierra i Fabra is a born fighter, a defender of “what’s right” who does not stop in the face of obstacles and when something interests him, he relates it without hesitation or censorship because “Behind each book, I have a story to tell, mine and personal, that later perhaps won’t be as of my other books are juvenile”. If read by children, adolescents or young people, that’s fine; but he has not chosen the subjects according to the public nor has he sugar-coated or altered them; his stories are true, real, and they don’t just interest young people; Why? Because they equally interest adults because in their content, we can often perceive those distant experiences that many adults have forgotten and that Jordi Sierra i Fabra rescues from memory.

THE SIERRA I FABRA STYLE

Jordi Sierra i Fabra, with that kind of satellite dish that he has on his head, is capable of being ahead of his time and denouncing certain issues that have not yet occurred; hence someone may call him an opportunist, but for us he is almost a visionary. A month after publishing Un hombre con un tenedor en una tierra de sopas (1998), the Chiapas massacre happened, or Cásting (2002) in which he anticipated the ins and outs of a program with such great media influence as “Operación triunfo”. Also shortly after the publication of La guerra de mi hermano (2006), the invasion of Iraq took place. It seems as if the act of writing were an annoyance, as if it should be painful and cause grief and problems and that the less that is written and the more it costs, the better the work will be, when it does not have to be that way. Writing should not be a job that makes you suffer; on the contrary, it can be the reason for a life, the motivation that prompts you to get up in the morning: “You don’t choose to be a writer, it descends on you. In my case it is a pleasure that doesn’t require any more justification than being, let’s say, ill, because I live only for what I write, and it has become a compulsive obsession”. Sierra i Fabra is fighting against time, against his personal and earthly time, that is why he writes because he wants to tell as many stories and experiences as possible, because “Before I die I want to write as much as I can, empty myself.” However, we are not going to fall into the naivety that he writes without thinking, just as “he wants”; that would be very trivializing to his work. His peculiar characteristic is that he thinks about the story a lot, he embraces it in his mind, turns it around in his head, makes notes, underlines, writes... and finally leaves it where it belongs, unspoiled and unhindered. That is when he begins to write, but in the background there is extensive research, a process of compilation, and work: “My work method is based on travelling; since I travel a lot; well, throughout the trip (at the hotel, on the plane...), I prepare the plot, the outline and one day I sit down and write the book all in one go. (I can write a book in a week). I would say that I am fast at writing and slow at thinking”. Therefore we can understand his distinctiveness when it comes to writing. Continuous writing for him is a school, a learning method: the more he writes, the better he will become. And that is what interests him: writing better every day. We have already said that his work is unclassifiable, but in an attempt to divide or, at least, to see the evolutionary line of his work, we could point out two great fundamental concepts of narration that do not exclude each other, but rather are linked and help him to face the different characters. The novels he wrote and published in the 1980s are, so to speak, more imaginative stories, following a fictional plot, such as those titled El cazador, the trilogy of El Ciclo de las Tierras, El ultimo verano miyaw, El joven Lennon or La balada de Siglo XXI.

From the 90s, due to his personal activism, he tackles other types of subjects which are of a more intense and committed nature. However, we speak of evolution not of rupture because in his early works we can already find elements of this ‘critical’ realism becomes more accentuated in later years. In the decade that closed the century, Sierra i Fabra alerted us to problems remote from ours, although never alien to us, such as the disappearance of groups or ethnic groups in the face of misunderstood progress. This is the case of Kaopi (1993) or the most recent A bag of chips in Polynesia (2018). Or he has told us about the problems of Moroccan immigrants in Noche de luna en el Estrecho or in the more recent Nubes en el cielo (2008); or of child exploitation in India in La música del viento or of the conflict lived in Chiapas en Un hombre con un tenedor en una tierra de sopas or of the problems of people who are in debt, of the trafficking of babies given for adoption at the time of dictatorships in Latin America, in La memoria de los seres perdidos. But he has also brought us face to face with our own reality, making us confront it and, in some cases, deal with it close up. We are referring to the imbalance of our society surrounding youth, since on one hand, everything is offered to them, but on the and provokes them; paradoxes of modernity, personality imbalances, anxieties and problems of all kinds, in a world where everything seems to be trivialized. And this is where Sierra i Fabra’s literature says that’s enough. Feelings can never be treated frivolously. That’s enough, then, to the business that exploits the unemployed and disenchanted youth. Without going any further, we are talking about Noche de viernes, Nunca seremos estrellas del rock, Seamos historias en torno a Mario o Strawberry fields, to name just the publication of some of the works that are part of our society, such as terrorism and the ETA environment that appears in El tiempo del olvido forgotten. Finally, to overcome these...
issues or change the register. Sierra i Fabra does not rule out humorous, funny stories that are read out of the pure desire to have a good time: Los libros de Víctor y Compañía or the series of the galactic hero Zack Galaxy, although we will also find included between jokes and truths, criticism of our society. And now in the XXI century, Sierra i Fabra has continued with what he has called “The season of light” with more engaging titles and themes, if possible, with stories which are more rounded and of greater human depth, the fruit of his travels, of his personal commitment to the world, of his evolution as a human being. Titles such as Las chicas de alambre (1999) where he focuses on anorexia, Víctor Jara (Reventando silencios) (1999) where he collects the brutality of the last days of the Chilean singer-songwriter, Rabilia (2000) which becomes a Decalogue of the feelings of adolescents, of those boiling emotions that nobody understands, not even themselves, but are essential, El asesinato del profesor de matemáticas (2000), which has removed the stigma of them being a difficult subject, En un lugar llamado guerra (2002), which brings us closer to the drama of a young journalist facing a war that is not his, El soldado y la niña (2003), a beautiful pacifist statement, Sensitive material. Cruel and packed with unique and truly essential stories, Kafka and the traveling doll (2006), a tender and luminous story about Kafka’s last days, A sweet story of butterflies and dragonflies (2008), an emotional story that delves into the heart of the human state, Lágrimas de sangre (2008) focuses on the lack of resources and opportunities are the predominant note. They call themselves romantic or are so-called by others, but the romanticism to which the author refers is, perhaps, his own romanticism, in the sense of rebellion, of the search for personal freedom, of the desire to reach or forge one’s own destiny, to find a place in the world. It is necessary to highlight the passion that all of them put into their lives, in their projects, in their romantic relationships and, even, in their personal lives (Lo que yo pienso (de todo)) (2018) that tells us, in the first person, of a young adolescent who questions, in a shrewd and lucid way, his entire environment. And these are only to name a few titles. It should be noted that in La página escrita (2006-2016), Sierra i Fabra offers a very direct manual about how to write, about how to face the creative process. It is an essay to be read with as much attention as any novel.

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

**YOUNG PEOPLE IN TRANSIT**

The adolescent characters that Jordi Sierra i Fabra portrays, basically males in his early days, and many more females from the 90’s onwards, appear very clearly defined and with unique characteristics. They are usually young boys (16, 17, 18, 19 years old) who begin life with an initial deficiency — perhaps a conflict within the family, some social or emotional problem — and who want to satisfy or overcome it, sometimes with an instant solution — drugs or introvert behaviour—, others through work, personal self-will and effort, in a false society that makes everything look easy and within reach, when, in reality, it is a pure mirage and unemployment and the lack of resources and opportunities are the predominant note. They call themselves romantic or are so-called by others, but the romanticism to which the author refers is, perhaps, his own romanticism, in the sense of rebellion, of the search for personal freedom, of the desire to reach or forge one's own destiny, to find a place in the world. It is necessary to highlight the passion that all of them put into their lives, in their projects, in their romantic relationships and, even, in their personal lives. In El último verano miwok (1987), David, the adolescent protagonist, is a boy committed to his world, alert, who yearns to meet his father and for whom the present and the future are everything. The adolescent John Lennon stars in one of Jordi Sierra i Fabra’s most widely read novels, El joven Lennon (1988). This is a story that could be described as “the learning years”, since it tells us about the embryo of what The Beatles were. Jordi could not meet John Lennon (the other members of the group, he did) but he has always felt very close to him, he has even come to consider him “his older brother”. In the novel he tells us about the boy’s adolescence, his passion for music, his principles, his rebellion and the family relationship that made such a mark on him. Vicente Prats, 17, is another of Jordi’s characteristic teenagers. He is the protagonist of Banda sonora (1993) and we meet him when he sets out to radically change his life. In a delicate moment for him. First of all, he wants to dedicate himself to music professionally and asks his father, whom he has not seen for a long time since he separated from his mother, for help. There are many young people, in the world of Jordi’s characteristic teenagers, who either do not have a father or their fathers abandoned them or separated from their mothers so that they did not meet again for many years. In most cases, the reunion is positive for the son and marks a line in his life, places him, so to speak, on the road to maturity. The father figure is, generally, basic for the youngsters portrayed by Jordi Sierra i Fabra. In some cases, as we shall see, it is even a father who has already died, but whose memory torments or motivates his son. In Las guerras de Diego, the father is on a peace mission in a place where there is a war, which contrasts with the issue of the protagonist’s way of understanding life, being a convinced pacifist, very close to the character of Sierra i Fabra himself. In La guerra de mi hermano, an especially violent family rift occurs. On the one hand, Marcos goes to war, much to the pride of his father; on the other hand, Gabriel decides to join all the anti-war and pacifist demonstrations that he believes are divided like society is, and with a devastating end. El tiempo del olvido (1993) is the novel we were referring to a moment ago. In it, the memory of his father, killed by a terrorist, prompts Carlos to follow the trail to try to find the murderer and kill him. It is a particularly sensitive novel because of its subject matter; but here we are interested, for the moment, in the figure of the young man. Carlos arrives in the Basque Country and meets Tebú, the son of the man who killed his father 10 years ago. A friendship is born between them which is much stronger than any sentiment of hatred that Carlos may feel. Mothers are another key element in Jordi’s work. They are often mothers who have had to raise their children on their own; other times they are mothers who are somewhat bitter due to the separation they have experienced and they transmit that feeling of frustration to their children who try to overcome it and learn the truth. However, when talking about a stable family unit, mothers are also selfless, long-suffering and full of tenderness towards their children. But be that as it may, just as John Lennon did with his mother Julia, all Sierra i Fabra’s young people feel a special affection towards their mothers. In the novel, as we shall see, it is even a mother who has already died, but whose memory torments or motivates his son. In Las guerras de Diego, the father is on a peace mission in a place where there is a war, which contrasts with the issue of the protagonist’s way of understanding life, being a convinced pacifist, very close to the character of Sierra i Fabra himself. In La guerra de mi hermano, an especially violent family rift occurs. On the one hand, Marcos goes to war, much to the pride of his father; on the other hand, Gabriel decides to join all the anti-war and pacifist demonstrations that he believes are divided like society is, and with a devastating end. El tiempo del olvido (1993) is the novel we were referring to a moment ago. In it, the
Mario is another example of family and social mismatch in Seis historias en torno a Mario (1995), Mario, 19 years old, is the youngest of three brothers and he is the one who has lived a privileged childhood and adolescence, much pampered by his mother. Mario grows up in a family that is moving up in the world financially, and he takes advantage of this. He ends up hooked on drugs and dies of an overdose and the sad thing is that no one is to blame, but everyone added their grain of salt so that Mario would, gradually, become disenchanted with life. Isaac in Un hombre con un tenedor en una tierra de sopas (1998) lives an adventure in Chiapas that will mark the rest of his life just because he wants to know the truth — we see that the truth is a basic value in all these young people — about the suicide of his brother, one of the most famous journalists of the moment. Isidro, in Fuera de juego (2005) is another young man, still an adolescent, who finds himself at an important crossroads. At just 17 years old, his career as an athlete, his money, the ambition of his family, on the other his studies, love and the sport that he really likes, basketball. Another young man, of the same age, Antonio in Efektos especiales (2014) is at a crucial moment in his life. Like Isidro, he is also a sportsman, although dedicated to athletics. Before an important race, he has to make a series of decisions that bring us face to face with the highs and lows of being an elite athlete. Parco is the nickname given to a young man, the main character of Parco (2013), who has just entered a Juvenile Detention Centre. He is accused of murder and lives on the edge, so much so that this novel is one of Sierra i Fabra’s most striking for its style, for its register and for the harshness of the situations. Parco is no longer the confused young teenager, he is much more, he is a person against the ropes, the person who, for the first time, is a guilt and a punishment that are not down to him.

So far we have talked about boys, but we can also refer to young women. There are many novels in which the adolescent woman is also the undisputed protagonist. We are talking about El último set (1991), La voz interior (1997) or La memoria de los seres perdidos. In the first, Virginia Paz has just won at the Roland Garros, but is at a difficult stage of her life, she is confused, and decides to hide in the house of her grandmother, a retired tennis player. There she reflects on her life and with the help of the new people she meets, decides to move on; but she imposes her own conditions on her father, having her mother and grandmother as allies: she wants to play and have fun, without dying in the intent. In The Inner Voice the cast is female in its entirety since it takes place in a high-class school for girls run by nuns. The girls who are involved in the plot each show their weaknesses and their interests. There is a good psychological analysis of these five friends, with their fears, doubts and uncertainties. The role of the adolescent woman is of paramount importance because she is the one who, through her actions and her understanding she protects the male character, helps him, projects him forward.

Almost in the XXI century, Sierra i Fabra gives, as we are seeing, one more twist to his style of narrating and his commitment and begins to address, in a direct and highly concerned way, particularly sensitive issues. Thus, in Las chicas de alambre the commitment of Sierra i Fabra is already obvious when addressing the subject of anorexia with harshness. Marta, in Sin tiempo para soñar (2006) is a young woman who has been murdered and despite having a criminal record, two students of journalism, Julia and Gil, after reading the news in a newspaper, begin to investigate and what they discover leads to a hard life, full of pain. Because, as often happens in the work of Sierra i Fabra, two and two do not always add up to four or five, and what we see is a great and deceptive. Niaga, in Sueños rotos (2011) can go to Gambia in the summer. This is good news for her, although one of her more intuitive friends, Elsa, suspects that there is a dark reason behind this trip. Sierra i Fabra with harshness and integrity, denounces abandons and does it in a lucid and sensitive way. In Frontera (2003) he denounces the case of a young Moroccan woman, Amina, whom her parents want to send to Morocco to marry a man much older than her. Amina fights for her freedom and has the help of a good friend, Estefanis. The commitment and social denunciation continue in Desnuda (2014) where he talks about Marga, a young woman living in fear of her partner Ramiro, who above all, seeks to be able to be herself and not be afraid.

Obviously, love, as an all-embracing emotion, appears in many of these stories. Jordi Sierra i Fabra does not hide the sentimental aspects and often reveals them with lyricism, as could not be otherwise in a vitalist like him: “I am a sentimental, emotional, romantic person who believes in love and, therefore, I believe in everything related to love (...).” In my book, there are no large doses of sex, it is not necessary, but the characters are real, they are alive, they feel things… exactly the same as us”. Love, then, is a basic theme in his stories, but it is not usually the trigger to the chain of events, except in La estrella de la mañana (1996). This is an authentic love story between Beatriz, from a high social class and, Joma, a boy from a lower social class, but with a great talent for drawing, coming from an unstructured family, with his father in prison and a mother who suffers mistreatment from the man with whom she lives. The love between the two is superior to any other impediment. We see, then, that the characters in these novels are not perfect or flawless, but that they evolve like real beings, throughout their life events. Historia de un segundo (2010) is also a love story, a kind of tale of two teenagers separated by different social classes. The temporal aspect is basic in this story because how it goes is not important, there is not much that is going to happen in our lives is concentrated in a second, in a moment. Another beautiful love story, with a harsh background, since the protagonist is HIV-positive, is Un poco de abril, algo de mayo, todo septiembre (2011).

**ALL IS NOT FAIR IN WAR**

Jordi Sierra i Fabra does not hesitate to dedicate part of his good work and his instinct to condemning wars and their atrocities. In Las guerras de Diego, Diego’s grandfather talks to him about useless wars, about the war in which his father is wounded on a mission of peace and about the wars that have ravaged Spain since the beginning of time. He does not hold back from denouncing these facts and he warns, calm and passionate, against the dangers of believing that one is always right. And therefore wars are not what they seem, as is the case with Damián, in No fotografies soldados llorando (2017). The writer focuses, so to speak, on the hidden face of war, on what lies behind the battles and the deaths, on the people who are involved in the conflicts and the most helpless, the children. In Don el vientre da la vuelta (2001), the narration does not describe an actual war, but a situation of extreme harshness, the life of the guerrillas in Guatemala, specifically the reason that a 12-year-old boy named Nino is forced to leave his world to follow the guerrillas. In La guerra de mi hermano (2004) there are, as we have already said, two antagonistic elements, on the one hand Marcos, who has to go on a peace mission to a conflictive zone and, on the other, his brother Gabriel, an extreme pacifist, who will take part in all the anti-war demonstrations in which, in one way or another, his brother is involved. In El soldado y la niña (2003) is a young journalist who ends up as a war correspondent in a Republic of the former USSR and who meets a child, Milo, who acts as a “babysitter” or interpreter and who changes Nestor’s life. As we can see, Sierra i Fabra focuses especially on the weakest or most helpless, those who bear the brunt of wars.
nearby, a girl — in fact death — who speaks to him and makes him reflect on the absurdity of war. La bomba (2004) tells us about the backlash, about what wars leave behind, about their poisoned gifts. In this case, three children, who could be from anywhere in the world, come across an abandoned bomb and believe it to be nothing short of a treasure, until the cruel truth prevails. For Bishr and Musa’s (2008) Si verso (2008), life is a daily effort and a continuous challenge, because at only 14 years old, they live in a Syrian trench and already know what it is to belong to an armed movement. The novel is another of Sierra i Fabra’s stories that are hard and moving at the same time.

**PERSONALITY FORGED NOVEL BY NOVEL**

Jordi’s novels are usually meticulous exercises in composition. He works a lot on their structure and focuses on important全日制 such as flashbacks and foreshadowing. He knows how to skillfully use slow-tempo, flash-back, perspectivism, monologue, soliloquy and a series of other procedures that do not prevent him from often making use of the omniscient narrator. The “Sierra i Fabra style” could be described as cinematographic in its short phrases, few moments of inflection or “filling”, a lot of action and a dialogue that allows us to get to know the characters up close. Let us comment, however, on some of his novels from the angle of their construction. In El cazador (1981) he organizes the story around four sections, with a clear allegorical basis: First sign: The previous night; Second sign: The way; Third sign: The hunt; Fourth sign: The enemies. All told in 110 increasingly shorter chapters that place us before one of the essential characteristics of Jordi Sierra i Fabra’s work: the cinematographic style. Its chapters are like sequences that rush from the present towards the fast ending. It moves in crescendo to a climax — it is the story of a hunter who wants to collect his last prey alive — and, in the end, rushes towards a conclusion that frees the reader from the frigidity bottled up throughout the hunter’s personal adventure. In El último verano miwok, David remembers his last summer with a Miwok Indian and his father, after 10 years without seeing each other. It is written in two time frames: the time of the narrator in 3rd person, who may be Pablo, the father, and the novel he is writing, and the time of David, in 1st person who, from the past —11 years ago—, remembers that special summer. The present and the future are shown as realities in the face of the past that is no longer necessary or, at least, not enough to self-justify oneself or ask for forgiveness. Jordi Sierra i Fabra structures the work as if it were a symphony in 9 movements. Strawberry fields (1997) is organized around different sequences. It is as if it were a game of chess, since Lucy, the girl who is in a coma from having taken designer drugs, is a great player and she, in that coma, is establishing some of the plays that will bring her back to life. The different characters, her parents and siblings, the drug dealers, the friends, the drug dealer, the bulimic friend, all move around Lucy. She thinks in 1st person, while the others do so in 3rd person. It is a very agile story, with a lot of dialogue and action. Sierra i Fabra likes multiple character stories. In En seis historias en torno a Mario (1995) something similar occurs in terms of structure. Six characters tell six stories about Mario. It is a good example of perspectivism. Alternating the 1st person (each character begins his reflection like this) with the 3rd person, in the epilogue Mario thinks and, in his mind, says goodbye. As for the order of the chapters, there is a countdown, since it is the chronicle of an announced death: it goes from 84 to the end. Sin vuelta atrás (2005) is another example of perspectivism. Jacinto has died and not everyone has the same opinion about the event. Galindo, the sergeant in charge, believes the case must be investigated, while the psychiatrist and the difficulties of finding a story that begins with a prologue that is already part of the story. Jordi specifies the changes of place in three parts (The Concert, The Night, The Dawn) and a Prologue. Each part is divided into moments, like flashes, which are numbered; except for those concerning Maria, which indicate the countdown of the hours, and those of Leonardo, the unmotivated adult who caused the accident, which use a letter of the alphabet from A to Z. Jordi specifies the changes of place and time to further engage the reader. El último set (1991) is structured as if it were a tennis match and mixes the world of sports with the author’s own passions: rock and writing, although without forgetting a space for reflection. Thus, excerpts from Virginia’s diary and the story she is writing about a failed rock figure are reproduced. Banda sonora (1993) is presented to us as a linear story with autobiographical elements. Perhaps under this title many of Jordi Sierra i Fabra’s novels are numbered; except for those concerning Maria, which indicate the countdown of the hours, and those of Leonardo, the unmotivated adult who caused the accident, which use a letter of the alphabet from A to Z. Jordi specifies the changes of place and time to further engage the reader. The second book is a story of intrigue, with elements of a detective novel that is written in 1st person, because Jordi himself stars in the fictional story. It is a very interesting book within the production that concerns us because it combines, on the one hand, Jordi Sierra i Fabra’s love of the Beatles with the crime novel and topics related to his life: the world of rock, radio and the friends of this environment (with names and surnames). La piel de choromia (2008) shows a recurring structure in the novels of Sierra i Fabra. It begins with a prologue that is already part of the story, and then heads 70 chapters with a sober nominal phrase. It ends with an
epilogue that takes place a few years later. El grito de la mariposa (2016) is organized around the times of day, dawn, morning, afternoon, dusk and night. In total there are 40 chapters, simply numbered that clothe a story which, as we have said, is sharp and tough. El gran sueño (2018) continues to go forwards and backwards, others only divided into numbers, others are grouped or descriptions. For him dialogue is crucial and allows the character to introduce himself to us. Many of his novels are divided into numbers, others are grouped chronologically, some start in the middle and go forwards and backwards, others only show parts of the story. Juan, who has a fear of dice, sees that he too is a builder of puzzles being assembled. What should be made clear is that nothing is gratuitous in his writing, that he organizes his stories in a very thoughtful and rigorously calculated way.

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

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

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

Another figure that has caught our attention because it is also recurrent is that of the old, elderly man, who contributes his experience or the note of sanity in the story. The author uses confused young characters, most of them, but he knows how to put them to face with an old man who will know how to give the appropriate advice or who will know how to see beyond it. Let us remember that, in traditional societies, the elderly were the ones who dispensed justice; now the figure of the old man is being dangerously relegated by our “throwaway” society; but Jordi defends it and places it again before us. Often these wise old men are considered fools because there is nothing worse than telling the truth if it makes us feel under attack and it is better to take no notice and say that others are mad, than to believe it. Tortuga Veloz in El ultimo verano miwok embodies tradition, truth, origins, the earth. Vicente Santolaria, in La estrella de la mañana, is the one who knows how to focus on life and is the father figure that Jomar desperately seeks; in Adivin (1994) Godar’s grandfather, with his observations, is the example of a balanced and just, wise man; Hari, the elder in Los tigres del valle (1994) is the voice of truth, older. The voters of Dawn of the evening are the ones who react in time to the danger they will experience if they exterminate tigers and he comes up against ambition and ignorance; Kaopi’s grandfather knows how to keep his hopes up and what to say to his grandson so that he won’t give up. Ammed, the old man from Noche de luna en el Estrecho, uses his wisdom to help Habib and tries to moderate Habib’s urge to leave the village. Old Tobias, who has the name of a prophet, in Concierto en Sol Mayor (1997), plays an essential role in the development of the novel. Often, symbolically, wise old men are depicted as being blind; because this is a way of saying that truth is on the inside. Tui, in Las alas del sol (1994), one of Jordi Sierra i Fabra’s most poetic books, is an example of this. Oscar’s grandfather, Valenti, in Tiempo de escarcha, teaches his grandson the value of the simplest and most elemental things in existence. In La música del viento he is a “sadhu”, a Holy man, who gives the journalist the necessary encouragement to continue with his objective. Diego, in Dormido sobre los espejos (2000), is going to make one of the most important discoveries of his life: on his trip to Cuba he discovers that his grandfather, whom he believed to be dead, is not only alive, but that he retains all his lucidity and this will help as a bridge for Diego between himself and his past. The grandfather, furthermore, fought in the Cuban revolution and knew Che Guevara personally.

### PROBLEMS OF HERE AND NOW

It is becoming clear that Jordi Sierra i Fabra is deeply involved in the issues or problems or aspects of today’s society which relate to young people. And he does it in a firm and clear way, without suggestion, without minimizing or filtering the problem. His case is one of social conscience brought to literature. Strawberry fields was an important novel because it marked a new direction in the author’s literary career. In it, he dares to enter the world of designer drugs and, incidentally, focuses on the young people who only live for the moment, without telling them, without minimizing or filtering the problem. The writer still runs the risk of dying in a non-stop movement and dancing; however he does not blame only them but all of that sordid and miserable world that...
gets rich at the expense of their naivety, their anger or their lack of experience, and the pain of others. In Malas tierras he works on the issue of organ donation and does so by weaving, as in a spider’s web, all the lives and actions that will lead to the death of one character so that the other may live. Noche de viernes tells us about the rituals of the weekends, which, deep down, simply confirm the loneliness of those young people who go out in gangs, who make themselves look brave when in groups hiding their own personal frustrations. Young people who try to overcome all the barriers, drugs, alcohol, for no other purpose than to perpetuate their anger and their lack of opportunities to feel, really, at ease in the world. It is an escapism that Jordi draws for us, but not positive evasion, but the saddest one, the one that leads to the alienation of the individual. They are adolescents who live between well-being and destruction, without knowing how to find a way out and are not even aware of it.

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

In an ironic but very effective way, Sierra i Fabra in Querido hijo: estás despedido (2000) refers to a whole generation of North American Indians and to a war that seemingly has no end, but also to the great wealth of the Middle Ages and to a war that seemingly has no end, but also to the great wealth of that imagines the childhood or youth of a handful of the most famous writers, thinkers, singers and, in short, personalities of all time. Thus, many of the titles with which he structures his work are purely metaphorical and awaken in the reader something magical and real at the same time. Anticipate, another one of his novels, in general, show metaphorical or symbolic echoes: El tiempo de olvido represents the overcoming of hatred and
emnity, the conclusion. As one can see, in some way it anticipates the current situation in Spain. Nunca seremos estrellas del rock talks about Ventura, who lives in a dream, and his disappointment when he discovers that one cannot mix life with myths. Un hombre con un tenedor en una tierra de sopas, relates how it can be difficult to understand one another if each person sticks to his own ideas: some to the fork, others to the spoon. El niño que vivía en las estrellas is the case of a child who seems to have fallen out of the sky, an extra-terrestrial, when the problem was that his father, to keep him quiet, let him play continuously with one of those virtual reality games, in the form of a helmet, and the boy grew up in an unreal bubble.

Animals also appear in the stories of Sierra i Fabra, but I insist, with a symbolic nuance. In Malas tierras, Cati takes pity on a dog that has been run over and says that it affects her more than the death of a human being, because the dog’s death serves no purpose, since it did not understand pain. On the other hand, the case of Cati herself will be useful because she knows that she is going to die and why and that she will save a life. Again, it is a case of hope. In Tiempo de escarcha, Oscar and his grandfather find an injured squirel and take care of it. Oscar wants to keep it but, for his grandfather’s sake, he decides to let it free; and that gesture also makes him feel free, even though it hurts. There is a parallel between Óscar and Cati, Cati took pity on the run-over dog and the story of Óscar and his grandfather find an injured squirel and take care of it.

Another book loaded with symbols is A sweet story of butterflies and dragonflies (2008) which is one of those special books, the kind that Sierra i Fabra usually gives us as gifts. A book of tenderness, magic and poetry. The story that our chameleonic writer relates to us takes place in the heart of China, in the Loess Mountains. There Qin, the father of the family, a poor peasant whose only wealth is his donkey, has just lost his young son, Zhai. Qin is married to Gong, whom he was able to buy from his owner with the proceeds of the sale of his donkey. Qin falls in love with Gong and wants to marry her to his son. Qin embarks on a journey filled with fatigue, hardship and fear, until he finds what he is searching for, the lost Zhai. Qin sets out on the return journey with the girl wrapped in a shroud, an extraordinary image; although he believes he is talking to the girl and also his son and establishes a conversation full of love with them.

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

Another parallel that is worth mentioning is with the story of Super pet (2006), in which the boy grows up in a dream, and La biblioteca de los libros vacíos (2001), the book of tenderness, magic and poetry. The story that our chameleonic writer relates to us takes place in the heart of China, in the Loess Mountains. There Qin, the father of the family, a poor peasant whose only wealth is his donkey, has just lost his young son, Zhai. Qin is married to Gong, whom he was able to buy from his owner with the proceeds of the sale of his donkey.

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

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

VALUES

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

Anabel Sáiz Ripoll
is PhD in Philology
and Professor
of Language
and Literature
1947
- Born in Barcelona, July 26th.

1955
- Serious accident. First literary incursions.

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

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

1968
- 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. (Photo below)

1976
- Resigns as Executive Manager of Popular 1 to devote himself to literature and travelling.
- Beginning of the musical anthology collection (biographies and history) Música de Nuestro Tiempo (Music of Our Time). Writes and publishes 24 books in the following years.

1977
- Co-founder of Super-Pop magazine, on young people’s music. Number one in Spain in its category after only a few months in print.

1978
- Finalist to the Planeta Novel Prize.
- Resigns as manager of Disco Express after 9 years.

1979
- Ateneo de Sevilla Novel Prize.

1981
- Gran Angular Young People’s Literature Prize.
- Begins publishing Historia de la Música Rock (A History of Rock Music) in 100 instalments (6 volumes) over 2 years.

1982
- First lecture circuits for primary and secondary schools around Spain, prompted by the boom in children and young people’s literature. Continues activities in schools to this day, giving more than 100 lectures a year.

1983
- Wins Gran Angular Youth Literature Prize for the second time.

1985
- Birth of the detective character Daniel Ross.

1987
- Author of the radio serial Ya es de oro (Gold Already) for Cadena SER.

1988
- Births of the literary characters Zuk-1 and Sam Nunit.
- El joven Lennon (Young Lennon) remains on the young adult fiction best-seller list for 11 months.
- First books translated into Italian, German, French, Greek, Bulgarian, Portuguese, Slovenian, Dutch, English, Japanese, etc. (still translated to this day).

1989
- Birth of Victor, another literary character.
- First Daniel Ross film on TV, La sombra del delator (The Shadow of the Informer), aired on March 1994 with Mario Gas and Manuel Aleixandre in the leading roles.

1990
- Vaixell de Vapor Children’s Literature Prize.
- Timun Mas begins publishing Sam Nunit. 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.
BIography

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

1997

- El joven Lennon (The Young Lennon) obtains the Golden Book for its sales under Ediciones SM.
- Writes script for the TV series Bajo el signo (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 Young People’s Literature for the second time.

1999

- Wins the CCEI 1998 Best Book Prize for the second time.
- Wins the A la Orilla del Viento Prize, awarded by the Fondo de Cultura Económica, Mexico.
- Wins the Premio Abril, published in the list whose career is totally focused on children and young people’s literature.
- Libraries, Sierra i Fabra is the author most widely read among young people in Spanish Libraries.

2000

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

2001

- Births of the Patrulla Galáctica 752 (Galactic Patrol 752) literary characters, pub by Bruño.
- First books to be published directly by Latin American houses (Colombia, Chile, Mexico and Ecuador), Trips to Bogotá, Colombia, to deliver speeches and lessons. First non Latin American author invited to the Juego Literario de Medellín, Colombia (Medellín Literary Game).
- The interactive novel El misterio del Goya Robado (The Mystery of the Stolen Goya) reaches in six months a million and a half readers (1,509,932) from all over the world on the Internet. Second work on the net, El misterio del sello millonario (The Mystery of the Millionaire Stamp).
- La fabrique de nuages (The Factory of Clouds) gets the Silver Plate of Ediciones S. M.
- Wins the CCEI 2000 Best Book Prize or the third time.
- Monographic documentary by the Televisión Educativa Iberoamericana within the programme Baratania.
- Camps de maduixes, the Catalan version of Campos de fresas (Strawberry Fields) gets the Silver Plate of Editorial Cruilla.

2002

- Wins the Premio Abril, published in the four Spanish official languages (Spanish, Catalan, Basque and Galician) and two dialects (Aragones and Bable).
- Camps de fresas (Strawberry Fields) obtains a Golden Book for its sales under Ed. S. M.
- Theatre version of Nunca seremos estrellas del rock (We Will Never Be Rock Stars) premiered in Bayonne, France.
- Trilogy El tiempo del exilio (The Time of Exile) published all over the world.
- According to the Spanish Ministry of Education, Culture and Sports, Sierra i Fabra holds the 8th place among the authors most often read in Spanish schools: 1) Gustavo Adolfo Bécquer 2) Miguel Delibes 3) Benito Pérez Galdós 4) Federico García Lorca 5) Pío Baroja 6) Eduardo Mendoza 7) Gabriel García Márquez 8) Jordi Sierra i Fabra 9) Camilo José Cela 10) Leopoldo Alas Clarín
- Wins the Liburu Gaztea Prize for 2002 Best Book in Catalan 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)

2003

- Los años oscuros (The Dark Years), first part of the trilogy El tiempo del exilio (The Time of Exile), chosen among the best books of 2002 by the readers of the Catalan newspaper La Vanguardia.
- Keynote speech at the first Encuentro Nacional de Animación a la Lectura (National Meeting for Reading Encouragement), held by the Spanish Ministry of Culture. Bruño ed. starts “La Biblioteca de Jordi Sierra i Fabra”, a collection of unpublished novels with a visual and cinematographic focus.
- Campos de fresas (Strawberry Fields) is turned into a television movie produced by Fausto Producciones (La Fura dels Baus).
- Wins the Liburutegi Prize for 2002 Best Book in Euskadi for Dormido sobre los espejos (Sleeping on the Mirrors).
- Wins the Ramón Muntaner prize with a story about adolescent lesbianism, A l’altra banda del mirall (On the Other Side of the Mirror)

2004

- Theatre version of Querido hijo: estás despedido (Dear Son: You Have Been Fired) premiered in Santander.
- La biblioteca dels llibres buits, the Catalan version of La biblioteca de los libros vacíos (The Library of Empty Books) gets the Silver Plate of Editorial 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, Mexico. 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 Medellin, Colombia.
- More than 7 millions books sold in Spain.

2005

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

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

2006

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

2007

- La pàgina escrita (The Written Page) is presented in Spain. Workshops held in several towns throughout the country.
- The 2nd edition of the Jordi Sierra i Fabra Award for Young Writers is given to Jara Santamaría, a student of 15.
- Lectures in several towns around Catalonia about commitment in young people’s literature, sponsored by the Obra Social La Caixa.
- The Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, with the collaboration of the Spanish Ministry of Culture and of Medellín’s Town Council, organises the Medellín Literary Games, which are attended by several Spanish authors.
- Invited to the Language Conference in Medellín, Colombia.
- A project completed by the Jordi Sierra i Fabra Foundation in Barcelona, Spain, and the Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, is selected among the best projects of 2006-2007 by IBBY and listed for the 2008 Asahi Cooperation Award.
- National Award for Children and Youngster’s Literature for Kafka y la muñeca viajera (Kafka and the Travelling Doll).
- Presentation of the two Foundations at the Guadalajara Fair, México. La pàgina escrita (The Written Page) Workshop on Literary Creation delivered in the same fair.
- Bancaixa Ciudad d’Azara Award for Young People’s Narrative for Els focs de la memoria (The Fires of Memory).
- Over 8 millions copies sold in Spain.

2008

- The 3rd edition of the Jordi Sierra i Fabra Award for Young Writers is given to África Vázquez, a student of 17.
- The CD Retrato de Soledad, ópera monólogo en un acto (A Portrait of Loneliness, Monologue Opera in One Act), written by Jordi Sierra i Fabra and with music by Pedro Pardo and the voice of Marta Folí, is launched and premiered in Lleida.
- Premier of the theatre version of Nunca seremos estrellas del rock (We Will Never Be Rock Stars), a compilation of five novels by the author.
- Launching of the website www.sierafabra.com, featuring videos and interviews.
- Invited by the Instituto Cervantes to a Symposium about Children and Young People’s Literature in New York. Opening of the Praga Fair. Opening speech at the León Fair, Spain. Special guest at the FILU, México. Invited by Instituto Cervantes to Lyon, France.
- 2007 annual report of the Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, including 3,090 activities (seminaries, workshops, etc.) attended by 108,960 youngsters.
- The Jordi Sierra i Fabra Foundation is finalist for the 2008 Asahi Cooperation Award.
- Honororary Librarian Award, granted by the Asociación de Bibliotecarios (Librarians Association) in Valencia, Spain.
- Directs and writes the “Nachari Joven” Collection for the NGO Intermón Oxfam.

2009

- Over 9 million copies sold in Spain.
- Presentation of the book Juego, set y partido (Game, set and match), with Rafa Nadal.
- Member of the Committee of Honour for the Latin American and Galician Young People’s Literature Conference in Buenos Aires, Argentina.
- Premio Jove Award (second time) to the best 2008 Catalan book for Kafka i la nina que se’n va anar de viaje (Kafka and the Travelling Doll).
- Invited to the Hay Festival in Cartagena de Indias, Colombia. Jury member in the Colombia’s National Award for Children’s Literature.
- The Jordi Sierra i Fabra Foundation starts up the EPI Project (Writers For the Childhood) for the distribution of books to hospitalised children on Book’s Day (23rd April).
- The 4th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Dunia Esteban, a student of 15.
- Invited by the Caballero Donlaid Foundation and the University of Cádiz in Jerez to the opening of the 5th Permanent Seminar in Young People’s Literature, to discuss commitment in literature aimed at young readers.
- Candidate for Spain (for the second time) to the Hans Christian Andersen Award 2010.
- For the second time, a project by the Jordi Sierra i Fabra Foundation is listed for the 2010 Asahi Cooperation Award.
- Opening of the first library named after the institution.
- Invited by the Instituto Cervantes to a Symposium about Children and Young People’s Literature in New York. Opening of the Praga Fair. Opening speech at the León Fair, Spain. Special guest at the FILU, México. Invited by Instituto Cervantes to Lyon, France.
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- The Jordi Sierra i Fabra Foundation is finalist for the 2008 Asahi Cooperation Award.
- Honororary Librarian Award, granted by the Asociación de Bibliotecarios (Librarians Association) in Valencia, Spain.
- Directs and writes the “Nachari Joven” Collection for the NGO Intermón Oxfam.
- The Jordi Sierra i Fabra Foundation obtains the IBBY-Asahi Prize for the Promotion of Reading, granted by the IBBY, for its Readers Plan as developed in Medellín, Colombia, by the Fundación Taller de Letras Jordí Sierra i Fabra and Medellin’s town council.
- El Barco de Vapor Prize for Historia de un Segundo (History of a Second).
- Speech in the CILELUL 2010, Iberoamerican Conference on Children and Young People's Literature, hold in Santiago de Chile.
- Kafka y la muñeca viajera (Kafka and the Travelling Doll) presented in the Lara Theatre, in Madrid, Spain.
- The 5th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Lorena Moreno, a student of 16.

2011

- Young People's Literature Barcanova Prize for L'estany (The Stranger).
- Teatralic companies Tantakua Teatroa (Basaque), Emocóus (Galician) and Alberto 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 Torelio, Spain, the theatre version of La fabulosa leyenda del Rey Arturo (King Arthur's Fabulous Legend).
- Ciudad de Torejuela Novel Prize for Sombras en el tiempo (Shadows in Time).
- Appointed Board member of the Instituto Cervantes. First author of the genre to ingress the institution.
- Historia de un segundo (History of a Second) is included in the IBBY 2012 List of Honour.
- The Taller de Letras Jordi Sierra i Fabra Foundation in Medellín, Colombia, opens its School of Writing and Illustration, Jordi delivers the first week of classes to a group of candidates.
- The 6th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Arlet Hinojosa, a student of 15.

2012

- More than 10 million books sold in Spain.
- Publication of Més (primeros) 400 llibres (More than 400 books) in various universities, public and private libraries in Spain.
- Birth of the literary character Berta Mir, detective for Young Writers is given to Lorena Moreno, a student of 16.
- Over 10 millions copies sold in Spain.
- More than 10 million books sold in Spain.
- More than 10 million books sold in Spain.
Memorias literarias de Jordi Sierra i Fabra (My (first) 400 books - Jordi Sierra i Fabra’s Literary Memoirs).
- The exhibition Images of rock, opens in the Chamber of Commerce Museum of Medellín, Colombia. It is an overview of Jordi’s career as a musical expert through photos, books, magazines, concert tickets, backstage passes and varied memorabilia from the seventies. It is the city’s tribute to the world’s pioneer of music-specialised media written in Spanish.
- Theatre premier of the novel El dolor invisible (The Invisible Pain).
- Vicent Silvestre Children’s Literature Award for El día que en Guatamala amar a la Tierra (The Day Guatamala 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, Spain, and Medellín, Colombia.
- Opening in Medellín, Colombia, of a first exhibition of rock photographs.

2014
- The 7th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Alba Quintas, a student of 17.
- The 9th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Cristina López-Perea, a student of 17.
- Move premiere “Por un puñado de besos”, directed by David Menkes, based on a book “Un poco de abril, algo de mayo, todo septiembre”.
- Homage in the Bogotá Fair of Book for your career.
- Theatre premier of the novel Campos de fresas (Strawberry fields) in a musical version.
- Invited to the Hay Festival in Xalapa, México.
- Memorias literarias de Jordi Sierra i Fabra (My (first) 400 books - Jordi Sierra i Fabra’s Literary Memoirs).
- More than 12 million books sold.
- The 12th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Patricia Lorenzo Navarro, 16 years old.
- Invited to the Ramón Llull Institute for the Bolonfa Fair (Catalonian is special presentation). Speeches and interviews.
- One of the first six authors enthroned in the Hall of Fame of Spanish literature.
- Prize Aparralipes for the best book in catalanician year 2016 for “L’aprenent de bruixot i Els Invisibles”.
- The University of Santander dedicates a seminar to the study of Jordi’s works.
- “Eight days of mars” (Mascarel sara nº8) enters the top-10 sales of El Periódico and La Vanguardia.
- Invited fair books of Turin and Mantova, Italy; Congress of Llú in Buenos Aires, Argentina; Festival Poetry & Literature in Istambul, Turkey, and FIL Congres in Guadalajara, Mexico
- Gold Medal for Muni in Fine Arts.

2015
- More than 11 million books sold.
- The 10th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Maria Romero Pérez, 16 years old.
- Apelles Mestres Award for “L’ornal de Fayán.”
- The Jordi Sierra i Fabra Foundation obtains the Honour Medal of Barcelona City for your social and cultural work. (Photo)

2016
- Wins the Edehè Prize for Children’s Literature with “El aprendiz de brujo y Los Invisibles”.
- The 11th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Sara María Cruces Salguero, 16 years old.
- Invited to the FILEY in Mérica, Yucatán, Mexico.

2017
- More than 12 million books sold.
- The 12th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Patricia Lorenzo Navarro, 16 years old.
- Invited to the Ramón Llull Institute for the Bolonfa Fair (Catalonian is special presentation). Speeches and interviews.
- One of the first six authors enthroned in the Hall of Fame of Spanish literature.

2018
- The 13th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Inés Cortell, 15 years old.
- Celebration of the 10 years of the police series Miquel Mascarel, turned into the most famous of the Spanish black narrative of the 21st century.
- Seven books of Jordi’s LLú in the selected list of most quality books in Spain in 2017.
- Keynote address at the headquarters of Amazon in London, on the occasion of the annual convention of the platform, on the Sierra i Fabra writing method.
- The Jordi Sierra i Fabra Foundations candidate for Spain to Astrid Lindgren Award.
- Premiered in Guadalajara, México, the theatre version of El soldado y la niña (The soldier and the girl).
- The Generalitat of Catalunya gives Jordi Sierra i Fabra the Creu de Sant Jordi (Cross of St. George), the highest Catalan recognition.

2019
- The 14th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Julia Ramírez Hurtado, 16 years old.
- The queen of Spain delivers the Fine Arts Medal at a official ceremony in Córdoba, Spain.
- Candidate for Spain (for the third time) to the Hans Christian Andersen Award 2020, and (also) for the third time to Astrid Lindgren Award 2020.
- Invited to the 12th SEI of Mexico City and representing Barcelona in the Bock Fair of Buenos Aires.
- Celebration in Las Palmas (Spain) for the 40 years of the edition best seller “En Camarás se ha puesto el sol”.
- The video with the recording of the program Leem Togeth (Aprendemos Juntos), in which he tells aspects of his life and his work, reaches more of 20 million views in a two weeks going viral worldwide.
- Premiered in Italy theatre version of “Kafka e la bambola viaggiatrice”, based upon the novel Kafka and the Traveling Doll.
- González Ledelessma award 2020 for a professional career.

2020
- More than 13 million books sold.
- Enderrock Estrella Award for the contribution to the History of Rock Music.
- The 15th edition of the Jordi Sierra i Fabra Award for Young Writers is given to Sofía Nelay Bazán, 17 years old.
- The “Today’s story” initiative, a story a day in the midst of a pandemic for Covid-19, is followed by more than 250,000 people.
- Lazarillo Award (the most old prize in Spain) for “Como lograrnos en la luz”.
- Invited to the Incanti Festival in Turin for the new representation of “Kafka e la bambola viaggiatrice” (Kafka and the traveling doll).
- Telematic interventions at the Frankurt Book Fair and the Hay Festival in Anqapta, Peru.
- Colombian national tv broadcasts on Prime Time the video recorded in Aprendemos Juntos and published by El País in October 2019.
- Candidate for the fourth time individually (the fifth was for his Foundations) for the Astrid Lindgren Prize of 2021.
- Candidate for Spain (for the four time) to the Hans Christian Andersen Award 2022.

More information in www.sierrafabra.com
For years, my home has been open to any boy or girl who has wanted to see me, tell me about his or her things or interview me for some school project. And the same applies to young journalists, students, or university graduates with any interest in my work. When I was a child, I learnt what loneliness was, and even worse, what having no one that believes in you means.

When I started publishing novels I promised I would never turn my back on anybody. I have always kept my word.

This position of mine being known, for years I have been receiving novels and texts by young people from all over Spain. And even if it took me six months because of my work or my trips, I would always read those works and reply to the writers. To be at a point, I was receiving such an amount of writings that I wrote a novel called Rabia (Rage) and when I had to publish it, the loneliness of an adolescent writer is even greater. They are constantly telling me “my father does not let me write”, or “my father tells me to study something I can make money with!”, or “my father says I can write as a hobby, but money comes from careers with more working opportunities”. I wonder, isn’t there any father who tells his son or daughter to simply try and be happy? I have always been of the opinion that you have to fight for your dreams. That it is better to earn one euro with pleasure than two in distress. That freedom is essential for life, in the same way as it is to be pleased with yourself and that, in the long run, those who do what they like doing are much richer.

When I was a child I had a stutter, and a bad one. When I was eight I went through a glass door and I nearly left an arm there, with my nose and many body scars. In hospital, covered in bandages, I could not read, and discovered that while I was writing I did not stutter. This was a revelation, and then I decided I wanted to become a writer. That was when pain and suffering started. My father did not want me to do it, he forbade me to write and would shout at me whenever he caught me at it. He used to say “you cannot make a living out of that” and “you will starve”. On top of everything, at school, apart from being bullied for my stutter, I got the worst possible marks in language and literature because of my excess of fantasy. I decided not to give in and wrote a 500-page novel when I was 12. And when I finished, I was adamant I would become a writer, whether rich or poor, whether famous or not. Writing is more than that. My adolescence was rather traumatic in this sense. And, strange as it may seem, after all those years, even nowadays, things have not changed much. On the contrary, in such a materialistic age as ours, the loneliness of an adolescent writer is even greater. They are constantly telling me “my father does not let me write”, or “my father tells me to study something I can make money with!”, or “my father says I can write as a hobby, but money comes from careers with more working opportunities”. I wonder, isn’t there any father who tells his son or daughter to simply try and be happy? I have always been of the opinion that you have to fight for your dreams. That it is better to earn one euro with pleasure than two in distress. That freedom is essential for life, in the same way as it is to be pleased with yourself and that, in the long run, those who do what they like doing are much richer.

The spirit of the Jordi Sierra i Fabra Foundation was born out of all this, some years ago. To start with, as a writer I felt the normal wish to ensure my files would not be lost after my death, and also that those who can now come to my home to do research on my work or on the way I write my novels would still be able to do so in the future. But, at the same time, my idea was to create a study centre, a library for children and youngsters, a conference centre, a school and residence for scholarship holders. Possibly an enormous project beyond my possibilities, but the ultimate aim of the Foundation all the same. Naturally, it is private and exclusively financed by me. But we must be trusting. Life is a fight. My motto remains “Everything is possible (if you want it)”.

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

However, it would have been unfair on my side to think only in Spain when turning my dreams into reality. I have received so much energy, strength and friendship from Latin America in my constant journeys to the other side of the Atlantic, that soon the Foundation had a double side. I have given wonderful lectures in many countries, I have been invited to fairs and conferences, I have published in Ecuador, Chile, Colombia, Mexico, etc. Publishing original works in those countries had already been a personal gift and a way to show my love to them, but creating a double of the Spanish Foundation was of course something greater in itself. With the same inspiration, I have created the Taller de Letras Jordi Sierra i Fabra Foundation (Jordi Sierra i Fabra Writing Workshop Foundation) for Latin America in Medellin, Colombia. Both foundations act independently from each other. What is more, the Foundation in Medellin, which started its activities last January, has established much wider deeply-rooted objectives thanks to a managing team made up of well-known professionals from the Colombian cultural arena. The Foundation will deliver workshops, conferences, training for teachers and librarians… in fact anything to do with literature, particularly children and young readers’ literature, with a focus on helping future generations of young writers.

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

J. S. i F. 2004

LITERARY AWARDS

1975. Villa de Bilbao to La revolución del 32 de Tirso de Molina (The 32nd Trienrial Revolution)
1979. Ateneo de Sevilla to En Canarias se ha puesto el sol (The Sun has Set in the Canary Islands)
1981. Gran Angular 1980 to El cazador (The Hunter)
1983. Gran Angular 1982 to...En un lugar llamado Tierra (In a place Called Earth)
1990. Vaixell de Vapor to Un libro monstruoso (A Monster Book)
1991. Gran Angular 1990 to El último set (The Last Set)
1992. CCEI to El último set (The Last Set)
1994. Edébè for Children’s Literature to Aydin
1996. Joaquim Ruyra to Concert en Sol Major (Concert in G Major)
1998. Columna Jove to L’or dels déus (The Extraordinary Speaking Device)
1999. Columna Jove to El temps de l’oblit (The Time of Oblivion)
2000. Barco de Vapor to Historia de un segundo (History of a Second)
2001. Ciudad de Torrevieja to Sombras en el tiempo (Shadows in Time)
2002. Gran Angular 1982 to...En un lugar llamado Tierra (In a Place Called Earth)
2003. La Galera Young Readers to El extraordinario ingenio parlante del profesor Palermo (Professor Palermo’s Extraordinary Speaking Device)
2005. Asociación de las bibliotecas de las Islas Canarias to La Tierra es un libro (The Earth is a Book)
2006. Edebé for Young People’s Literature to Los últimos testimonios (The Latest Testimonies)
2007. Barcaixa 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 viauge (Kafka and the travelling doll)
2010. Barco de Vapor to Historia de un segundo do (History of a Second)
2011. Ciudad de Torrevieja to Sombras en el tiempo (Shadows in Time)
2012. Barcanova to L’estrany (The Stranger)
2013. Lorenzo Luzuriaga National Literary Prize for the joint efforts and commitment of the Jordi Sierra i Fabra cultural foundations in Spain and Colombia
2013. Literacíon Americana Foundation to El Joven Lennon (The Young Lennon)
2014. ANAYA to Para...En un lugar llamado Tierra (In a Place Called Earth)
2015. Barcanova to El fantasma de la verdad (The Ghost of the Truth)
2016. Edébè for Children’s Literature to El aprendiz de brujo y Los invisibles.
2018. Gran Angular Award for El Joven Lennon (The Young Lennon)
2019. 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.
2020. The Jordi Sierra i Fabra Foundation wins the IBBY-Ashai 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.

SPECIAL MENTIONS

1990. Included in the “White ravens” selection by the Internationale Jugendbibliothek in Munich for Un hombre con un tenedor
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).
2009. For the second time, Spanish candidate for the Hans Christian Andersen Award 2010.
2012. The Jordi Sierra i Fabra Foundation is candidate for the Hans Christian Andersen Award 2012.
2013. For the third time, Spanish candidate for the Hans Christian Andersen Award 2013.
2014. Nominated to the National Prize of Literature for Young People for La balada de los nubes (A Man with a Fork in Soupland).
2015. For the fourth time, Spanish candidate for the Astrid Lindgren Award.

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).
1990. The Jordi Sierra i Fabra Foundation wins the Honorary CCEI List for En una tierra de sopas (A Man with a Fork in Soupland).
1991. The Jordi Sierra i Fabra Foundation wins the Gran Angular Award for El Joven Lennon (The Young Lennon).
LITERARY AWARDS

Fundación Germán Sánchez Ruipérez for Malas tierras (Bad Lands). Honorary List of the CLJ 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 (Lostre on the Pickup is Back).

Nominated to the National Prize for Young People’s Literature for Las alas del sol (The Wings of the Sun).


2000. Golden Book by Ediciones SM for the sales of...En un lugar llamado Tierra (…In a Place Called Earth). Honorary CCEI List for Las chicas de alambre (The Wire Girls). Best selling book of the year: Camps de maduixes (Strawberry Fields). Platinum Book by Alfaguara for the sales of Noche de viernes (Friday Night).


Best selling book of the year, in Cruilla’s Alerta Roja collection: Los tigres del valle (The Valley Tigers) and Cuando los genios andan sueltos (When Geniuses Wander Free). Honorary CCEI List for Mendigo en la playa de oro (Beggar in the Beach of Gold) and El rastro del anillo Mágico (The Tracks of the Great Ring).

Honorary CCEI List for the Travelling Doll. Honorary CCEI List for Los oixúdades (The Forgotten).


2007. Honorary List in the CLJ Magazine for Katrina y la muñeca viajera (Katka and the travelling doll) and Llaminando 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 Mágico (The Tracks of the Great Ring).

Honorary CCEI List in the Faristol Magazine of Valencia’s Librarian Association. Honorary CCEI List 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 gritó de la mariposa” (The cry of the butterfly).

2008. Librarian of Honour Award, by Valencia’s Librarian Association, Honorary List of the CLJ magazine by Óperas contadas a los niños (Operas told to kids), Second best book of the year in the Best Young Adult Fiction category for El regreso de Johnny Pickup (Lostre on the Pickup is Back).

Best Young Adult Fiction category for El extraordinario ingenio parlante del Extraordinary Speaking Device) is chosen one of the 10 best books of the first decade of this millenium (2000-2010) in the Honorary CCEI List for “Las palabras heridas” (The wounded words), “Historia del Rock” (The Rock History), “La venganza del profesor de matemáticas” (The revenge of the math teacher), “Querido hijo: tienes cuatro padres” (Dear son: you have four parents), “Un poco de abril, algo de mayo, todo septiembre” (A Bit of April, Some of May, All of September). 2012 Engaged Author Prize awarded by the literary magazine La Triamila.


2014. Best Young Adult Fiction category for El extraordinario ingenio parlante del Extraordinary Speaking Device) is chosen one of the 10 best books of the first decade of this millenium (2000-2010) in the Honorary CCEI List for “Las palabras heridas” (The wounded words), “Historia del Rock” (The Rock History), “La venganza del profesor de matemáticas” (The revenge of the math teacher), “Querido hijo: tienes cuatro padres” (Dear son: you have four parents), “Un poco de abril, algo de mayo, todo septiembre” (A Bit of April, Some of May, All of September). 2012 Engaged Author Prize awarded by the literary magazine La Triamila.

2016. Honorary List of the CLJ magazine for “Zigzag”.

2017. Honorary List of the CLJ magazine for “Desnudís” (Naked).

2018. Honorary List of the CLJ magazine for “Las palabras heridas” (The wounded words) and “Historia del rock” (The Rock History), “El gran sueño” (The big sleep) and “Paradise rock” (Paraiso rock)

Four books of Jordi in the selected list of most quality books in Spain in 2017: “Las palabras heridas” (The wounded words), “Historia del Rock” (The Rock History), “La venganza del profesor de matemáticas” (The revenge of the math teacher), “Querido hijo: tienes cuatro padres” (Dear son: you have four parents), “Un poco de abril, algo de mayo, todo septiembre” (A Bit of April, Some of May, All of September). 2012 Engaged Author Prize awarded by the literary magazine La Triamila.

Four books of Jordi in the selected list of most quality books in OEPLI Spain in 2018: “Una bola de patatas fritas en la Polinesia” (A bag of chips in Polynesia), “El gran sueño” (The big dream), “36 preguntas para concerte y 4 minutos para amarte” (36 questions to meet you and 4 minutes to love you) and “La gran aventura” (The Great Adventure).

2020. Honorary List of the CLJ magazine for “Querido hijo: tienes con los abuelos” (Dear son: you go with the grandparents) and “Lo que yo creo (de todo)” (What I believe in everything).
PUBLISHED WORKS AND CURRENT EDITIONS

• La princesa y el rey pez (The princess and the king fish) – SM 2014
• El detective (The detective) – Cruïlla 2012 / SM 2013
• La tumba misteriosa (The mysterious tomb) – Bambú 2012
• Manual de instrucciones (Operating instructions) – Edebé 2013
• El día que Gluck llegó a la Tierra (The day that Gluck arrived on earth) – Algar/Bromera 2013
• Jorge y… el resto del mundo (George… and the rest of the world) – Grupo 62 2013
• El otoño del árbol cercarrabias (The autumn of the cucumber tree) – Bruño 2013
• ¡174! – La Galera 2013
• El país de los dragones (The country of the dragons) – Algar/Bromera 2013
• Un día de más (One more day) – Zonacuatro (Ecuador) 2013
• Festival de las palabras (Festival of words) – Panamerica (Colombia) 2014
• El viaje sin fin (The endless journey) – Panamerica (Colombia) 2014

LITERATURE FOR YOUNG READERS

• Los principios cautivos (The captive princes) – L&L Colombia 2014
• El aprendiz de Brujo y Los Invisibles (The sorcerer’s apprentice and The invisibles) – Edebé 2019
• El invierno del copo de nieve feliz (Happy snowflake winter) – Bruño 2019
• Querido hijo: te vas con los abuelos (Dear son: you are going with your grandparents) – Loqueleo 2019
• Los Derechos del Niño (The rights of the child) – Edelvives/Baula 2019
• La vecina más mala de todas las vecinas (The worst handmaid of all the neighbors) – La Galera 2019
• Pau Casals y el niño que tocaba el violín (Pau Casals and the boy who played the fiddle) – La Galera 2020
• El club de los raros se va de vacaciones (The rare club goes on vacation) – SM (Mexico) 2020
• Una palabra llamada guerra (A word called war) – Libresa (Ecuador) 2020

• El cazador (The hunter) – SM 1981 / MN (Chile) 2010
• ...en un lugar llamado Tierra (In a place called Earth) – SM 2015
• 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) – SM 1987
• El último verano Mwok (The last Mwok summer) – SM 1987
• El joven Llenón (The young Llenón) – SM 1988/ Cruïlla 1992
• Cuando la lógica falla, el Sistema llamamos… Zuk-1 (When logic fails, the system calls Zuk-1) – Prene 1989/ Celestín 1993
• La balada de Sigó (The ballad of the XX century) – SM 1989
• La guitarra de John Llenón (John Llenón’s guitar) – SM 1983/ Cruïlla 1987
• En busca de Jim Morrison (Searching for Jim Morrison) – SM 1994
• Kaapi – Alfaguara 1990/Grup Promotor 1996
• El gran festival de rock (The great rock festival) – Timun Mas 1997
• En busca de Jim Morrison (Searching for Jim Morrison) – SM 1997
• La gota de lluvia que tenía miedo (The raindrop that was afraid) – SM 2018
• En un lugar llamado Tierra (In a place called Earth) – SM 1990
• El último set (Tie break) – SM 1991
• En otra tormenta en el paraíso (Another song in paradise) – Timun Mas 1991
• Los sonidos del silencio (The sounds of silence) – Timun Mas 1991
• I was afraid of) – SM 2017
• El otoño del árbol cercarrabias (The autumn of the cucumber tree) – Bruño 2013
• Los fuegos de la memoria (The fires of the memory) – SM 2006
• Donde el viento da la vuelta (Where the Wind Turns Round) – Edebé 2001
• Martí Xollí (Martí Xollí) / Les veus de Mart (The voices of Martí Xollí) – Editores Asociados/La Galera / Elkar / Galaxia 2004
• Sin vuelta atrás (Without return) – SM 2005/Cruïlla 2015
• Dormido sobre los espejos (Sleeping on mirrors) – Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• La voz interior (The voice inside) – SM 1997
• Sin tiempo para soñar (No time to dream) – Bruño 2005
• El reto y los Invisibles (The sorcerer’s apprentice and The invisibles) – Edebé 2006
• En busca de Jim Morrison (Searching for Jim Morrison) – SM 1997
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• La música del viento (The music of the wind) – Bronce 1998/Columna 2004
• Un hombre con un tenedor en una tierra de sopas (A Man with a Fork in Soupland) – Bruño 1998
• La memoria de los seres perdidos (The memory of the lost beings) – SM/Cruïlla 1998
• Las hijas de las tormentas. Vol.3: El quinto cristal (Storm daughters Vol.3) – Edebé 2008
• Sin tiempo para soñar (No time to dream) – Bruño 2005
• Al’altra banda del mirall (On the other side of the mirror) – Edebé 2006
• Los olvidados (The Forgotten Ones) – Bruño 2004
• El secreto de las perlas (The secret of the pearls) – Panamerica (Colombia) 2005
• Donde el viento da la vuelta (Where the Wind Turns Round) – Edebé 2001
• Sin tiempo para soñar (No time to dream) – Bruño 2005
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• La música del viento (The music of the wind) – Bronce 1998/Columna 2004
• Sin tiempo para soñar (No time to dream) – Bruño 2005
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• La memoria de los seres perdidos (The memory of the lost beings) – SM/Cruïlla 1998
• Sin tiempo para soñar (No time to dream) – Bruño 2005
• En busca de Jim Morrison (Searching for Jim Morrison) – SM 1997
• La memoria de los seres perdidos (The memory of the lost beings) – SM/Cruïlla 1998
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• Sin tiempo para soñar (No time to dream) – Bruño 2005
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• La memoria de los seres perdidos (The memory of the lost beings) – SM/Cruïlla 1998
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• Sin tiempo para soñar (No time to dream) – Bruño 2005
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
• La memoria de los seres perdidos (The memory of the lost beings) – SM/Cruïlla 1998
• Donde esté mi corazón (Wherever my heart is) – Edebé 1998
Published works and current editions

• Sala de conflictos (Conflict room) – Edelvives 2009
• Lo demás es silencio (The rest is silence) – Alba
• La nueva tierra (The new earth) – AraLibros / Galaxia 2017
• Paradis rock – SM 2017
• No fotografíes soldados llorando (No shooting photographers soldiers) – Amazon 2017
• Cuando el cielo se queme (When the sky burns) – Harper Collins 2017
• Escritos en el vientre (Writings of the wind) – Verbum 2017
• El gran sueño (The great dream) – Loqueleo 2018
• Que no vayan a por ti! (Do not go for you) – SM 2018
• 36 preguntas para conocer y 4 minutos para amar (36 questions to know and 4 minutes to love) – Edebé 2017
• Lo que yo creo (de todo) (What I believe of everything)) – Kalandraka 2018
• Días malos (peor malos, malos, malos) (Bad days, but bad, bad, bad) – Algar / Bromera 2018
• Palmyra (Palmyra)- Bruño 2018
• Im-Perfecto (Im-Perfect) – Bruño 2019
• La mentí más prodigiosa (The most wonderful min) – Di que si 2019
• Horas salvajes (Wild hours) – Algar/Bromera 2019
• El largo regreso (The long return) - Anaya 2020
• DJ (Disc Jockey) - SM 2020
• La desaparición de Julia (The disappearance of Julia) - Edebé 2020
• Como lágrimas en la lluvia (Like tears in the rain) – Siruela / Cuirra / Galaxia / Ekati 2021

In other languages

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

Korea
• El caso del sello millonario (The Mystery of the Million Dollar Stamp) – Zehjiang Juvenile & Children 2010
• El misterio del lomo rapero (The Mystery of the Hip-hop Parrot) – Zehjiang Juvenile & Children 2010
• El misterio del futbolista secuestrado (The Mystery of the Kidnapped Football-player)- Zehjiang Juvenile & Children 2010
• El misterio del diamante galactico (The Mystery of the Galactic Diamond) – Zehjiang Juvenile & Children 2010
• El misterio del elefante desaparecido (The Mystery of the Vanishing Elephant) – Zehjiang Juvenile & Children 2010
• El misterio del disco raro (The Mystery of the Strange Record) – Zehjiang Juvenile & Children 2010
• El misterio del videojuego asesino (The Mystery of the Killer Videogame) – Zehjiang Juvenile & Children 2010
• El misterio del robot loco (The Mystery of the Mad Robot) – Zehjiang Juvenile & Children 2010
• La fábrica de nubes (The Cloud Factory) – New Buds 2013
• La biblioteca de los libros vacíos (The Library of the Empty Books) – New Buds 2011
• La escuela (The School) – Beijing clipper Publishing 2014
• Aydin (Aydin) – Liaoning Children’s Publishing House 2014
• Manual de instrucciones (User manual) – Hubei Children’s Press 2015
• El espejo del futuro (Mirror of the future) – New Buds 2016
• Los dedos de la mano (The fingers of the hand) – People’s Oriental Pub. & Media Co. Ltd. 2017
• Libro de los cielos (The sky book) – Tianjin Chinese World Books Inc. 2019
• El espejo del futuro (Mirror of the future) – Tianjin Chinese World Books Inc. 2019
• No fotogfrafíes soldados llorando (No shooting photos) – Tianjin Chinese World Books Inc. 2019
• El misterio del profesor de matemáticas (The murder of the math teacher) – Tianjin Chinese World Books Inc. 2019
• El misterio del profesor de ciencias (The murder of the science teacher) – Tianjin Chinese World Books Inc. 2019
• La venganza del profesor de matemáticas (The revenge of the maths teacher) – Tianjin Chinese World Books Inc. 2019
• 16 músicos muy, muy importantes (16 musicians very, very important) – Beijing DongfangWoye Culture Communication Co.,ltd. 2019
• La biblioteca de los libros vacíos (The Library of the

Essay

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

Poetry

• Canciones, poemas y (algunos) sentimientos (Songs, poems and (some) feelings) – Theorem 1981
• Confesio que he soñado (I confess that I have dream) – Theorem 1981
• El misterio del videojuego asesino (The Mystery of the Killer Videogame) – Book 21 Publishers 2010
• El misterio del robot loco (The Mystery of the Mad Robot)- Book 21 Publishers 2010
• El misterio del lomo rapero (The Mystery of the Hip-hop Parrot)- Book 21 Publishers 2010
• El misterio del futbolista secuestrado (The Mystery of the Kidnapped Football-player)- Book 21 Publishers 2010
• El misterio del diamante galactico (The Mystery of the Galactic Diamond) – Book 21 Publishers 2010
• El misterio del elefante desaparecido (The Mystery of the Vanishing Elephant) – Book 21 Publishers 2010
• El misterio del disco raro (The Mystery of the Strange Record) – Book 21 Publishers 2010
• El misterio del lomo rapero (The Mystery of the Hip-hop Parrot) – Zehjiang Juvenile & Children 2010
• El misterio del robot loco (The Mystery of the Mad Robot)- Zehjiang Juvenile & Children 2010
• El misterio del elefante desaparecido (The Mystery of the Vanishing Elephant) – Zehjiang Juvenile & Children 2010
• El caso del lomo rapero (The Mystery of the Hip-hop Parrot) – Zehjiang Juvenile & Children 2010
• El misterio del futbolista secuestrado (The Mystery of the Kidnapped Football-player)- Zehjiang Juvenile & Children 2010
• El misterio del disco raro (The Mystery of the Strange Record) – Zehjiang Juvenile & Children 2010
• El misterio del videojuego asesino (The Mystery of the Killer Videogame) – Zehjiang Juvenile & Children 2010
• El caso del lomo rapero (The Mystery of the Hip-hop Parrot) – Zehjiang Juvenile & Children 2010
• El misterio del robot loco (The Mystery of the Mad Robot)- Zehjiang Juvenile & Children 2010
• La fábrica de nubes (The Cloud Factory) – New Buds 2013
• La biblioteca de los libros vacíos (The Library of the Empty Books) – New Buds 2011
• La escuela (The School) – Beijing clipper Publishing 2014
• Aydin (Aydin) – Liaoning Children’s Publishing House 2014
• Manual de instrucciones (User manual) – Hubei Children’s Press 2015
• El espejo del futuro (Mirror of the future) – New Buds 2016
• Los dedos de la mano (The fingers of the hand) – People’s Oriental Pub. & Media Co. Ltd. 2017
• La gata de lluvia que tenía miedo (The roundup that had vertigo) – CNPIEC Digital Printing Co. 2018
• El asesinato del profesor de matemáticas (The murder of the math teacher) – Tianjin Chinese World Books Inc. 2019
• El asesinato del profesor de lenguas (The murder of the language teacher) – Tianjin Chinese World Books Inc. 2019
• El asesinato del profesor de ciencias (The murder of the science teacher) – Tianjin Chinese World Books Inc. 2019
• La venganza del profesor de matemáticas (The revenge of the maths teacher) – Tianjin Chinese World Books Inc. 2019
• 16 músicos muy, muy importantes (16 musicians very, very important) – Beijing DongfangWoye Culture Communication Co.,ltd. 2019
• La biblioteca de los libros vacíos (The Library of the
### ENGLISH LANGUAGE

- La memoria del viajero (The Memory of the Traveler) - Wydawnictwo Lektorakt 2001
- La memoria de los seres perdidos (The Memories of the Lost Beings) - Wydawnictwo Lektorakt 2006
- Czytelnia imiwny (Four Days in January) - Altobras 2009
- Truszkawkowe pola (Strawberry Fields) - Akapit Press 2010
- Rabia (Rage) - Akapit Press 2011
- Casting - Akapit Press 2011
- Sedem dni w Ipuco (Seven Days in July) - Altobras 2012
- Piec dni w paździeniku (Five Days in October) - Altobras 2012
- Samboras en el tiempo (Shadows in Time) - Altobras 2012
- Donde este mi corazón (Wherever my Heart Is) - Wydawnictwo Lektorakt 2013
- Piera c wazie (Teo Days in May) - Altobras 2013
- Zabójczka zagadka matematyka (The murder of mathematics Professor) - Akapit Press 2016
- Six days in December - (Altobras 2016)
- Zabójczka zagadka muzyka (The murder of music Professor) - Akapit Press 2017
- Zabójczka zagadka nauka (The murder of the science teacher) - Akapit Press 2018
- Szasz dni w grundniu (Six Days of december) - Altobras 2019

### GREAT BRITAIN / UNITED STATES

- 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 Publishing Ltd. 2006
- The Cloud Factory – Houghton Mifflin Company 2009
- Of the Storms One – The Mayan Enigma – Riva Publishers 2009
- Of the Storms Two – The Cross of the Nile – Riva Publishers 2009
- Kafka si papusa calatore (Kafka and the travelling doll) - Editura Vremea Bucuresti 2019

### 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 di un paradiso (Diary of a Freshman) - Bayard 2010

### GERMAN

- Die letzte mwok-indianer (The Last Mwok Summer) - Sigal 1999
- Ungebeten Gäste (Brain change, short story from Liensengebirch) - Ravensburger 1998
- Tod in Havanna (Cuba, the Night of the Jinetera) - Distel 2009
- La música del viajero (The Music of The Wind) - Ernst Klett Verlag, Stuttgart 2001
- La memoria de los seres perdidos (The Memories of the Lost Beings) - Ernst Klett Verlag, Stuttgart 2006
- Ouattara de Nouakchott (Moroccan Shores, story from Sensitive Material) - Joseff Raabe Verlag 2010
- Y en algún lugar de España, Europa (And Somewhere in Spain, Europe, story from Sensitive Material) - Joseff Raabe Verlag 2010
- Liebe auf den ersten Blick (History of a Second) - Baumhaus Verlag / Lübbe 2010
- Die memoria de los seres perdidos (The Memories of the Lost Beings) - Ernst Klett Sprachem GmbH 2011
- Frontera (Frontier) - Ernst Klett Sprachem GmbH 2011
- Casting - Ernst Klett Sprachem GmbH 2012
- Liebe auf den ersten Blick (History of a Second) - Bastei Lübbe 2012
- Das zweite Leben des Señor Castro (El beso azul - The blue kiss) — Bastei Lübbe 2017

### ITALIAN

- Hanno ucciso un robot (When Logic Fails, the System Calls Zuk-1) - Mondadori 1991
- I miti dei room in live (5 volumes) - Orbis Fabri 1995
- I miti dei room in live Vol. 1 - Orbis Fabri 1996
- I miti dei room in live Vol. 2 - Orbis Fabri 1996
- I miti dei room in live Vol. 3 - Orbis Fabri 1997
- I miti dei room in live Vol. 5 - Orbis Fabri 1997
- L’assassinio del Sargente Pepper (Sgt. Pepper’s Murderer) - Mondadori 1998
- Corvi, fantasmi, occhi che si accendono (Brain change, short story) - Edizione EL 2001
- Cyborg (Only for Zük-) - Mondadori 2001
- Il mistero del quadro scomparso (The Mystery of the Kidnapped Football-Player) – FTD Editora 2010
- Orrors of the Storms One - The Mayan Enigma – Riva Publishers 2009
- Of the Storms Two – The Cross of the Nile – Riva Publishers 2009
- Kafka si papusa calatore (Kafka and the travelling doll) - Editura Vremea Bucuresti 2019

### PORTUGUESE

- Um homem com um garfo numa terra de sopas [A Man with a Fork in Soupland] - Armar 2000
- Casting - Dom Quixote 2004
- Nao danes com a morte (Strawberry Fields) - Dom Quixote 2004
- Guertor Rompinho (Dear Ronaldoinho) - Editora Ulisseia 2005
- Diário de um toto (Diary of a Freshman) - Planeta Manuscripto 2010
- Batendo na porta do céu (Knocking on heaven’s door) - Biruta 2017

### BRAZIL

- O jovem Lennon (The Young Lennon) – Nova Alexandria 1995
- Aydin – Pia sociedade Filhas de Sao Paulo, Paulinas, 1999
- A estrela da manhã (The Morning Star) – Pia sociedade Filhas de Sao Paulo, Paulinas, 2001
- As asas do sol (Shadows of the Sun) – Pia sociedade Filhas de Sao Paulo, Paulinas, 2001
- Ligado na energia (Lost in a planet called Earth) – Editorial Atlca 2003
- A fábrica de nuvens (The Cloud Factory) – Edioes 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. 2003
- Das 1001 noches (The One Thousand and One Doll) – Martins Editora Livraria Ltda. 2008
- The blue kiss) — Bastei Lübbe 2017
- Das zweite Leben des Señor Castro (El beso azul - The blue kiss) — Bastei Lübbe 2017
### IN OTHER LANGUAGES

#### 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 - Syiat Published 1992

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

#### GREECE
- The Hunter - Gnomos 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
- Ongenaakte gasten ("Brain change"), short story from the book Don’t read this! - Groundwoods 1999

#### ESTONIA
- Wherever my Heart Is - Afecto Lyd. 2013

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

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

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

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

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

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

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

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

#### MEXICO
- Historias de Medio Mundo (Stories of Half a World) - Fondo de Cultura Económica 2001
- El extraordinario Félix Feliz (The Extraordinary Félix Happy) - Alfaguara 2002
- Las cuchillas vivas (Living Nightmares) - Castillo Macmillan 2009
- El espejo diabólico (The Devilish Mirror) - Castillo Macmillan 2009
- El monstruo de la realidad virtual (The Monster of Virtual Reality) - Castillo Macmillan 2009
- El secreto del escritor fabuloso (The Secret of the Fabulous Writer) - Castillo Macmillan 2000
- El asombroso viajero de las Estrellas (The Amazing Story of the Star Traveler) - Grupo Editorial Norma 2003
- El secreto de las perlas (The Secret of the Pearls) - Panamericana 2005 (4 ed. to 2009)
- Los tres deseos (The Three Wishes) - Panamericana 2006
- John Lennon. Imagina que esto fue real (John Lennon - Imagine this was Real) - Panamericana 2006
- El viaje sin fin (The Voyage Without End) — Panamericana 2016
- Lo demás es silencio (The rest is silence) — Panamericana 2006
- Los cien cuadros del rey Jorge (The hundred paintings of King George) - Libresa 2017
- Una palabra llamada Guerra (A word called war) - Libresa 2020
- Historia de un segundo (History of a second) (Varios autores) - Norma 2006
- El séptimo pasajero y otros relatos fantásticos (The Seventh Passenger & Other Fantastic Tales) - Libres 2005
- Los cien cuadros del rey Jorge (The hundred paintings of King George) - Libresa 2017
- Una palabra llamada Guerra (A word called war) - Libresa 2020

#### SLOVAKIA
- Ann, the book Don’t read this!) - Groundwoods 1999
- The Memories of the Lost Beings - DZS Inc. 2006

#### CANADA
- Wherever my Heart Is - Klett Klaio Kft 2005
- Wherever my Heart Is — Liber 2013

#### 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 Traveling Doll) - Albatros 2011
- Kafka and The Traveling Doll - Iranban 2008
- El viaje sin fin (The Voyage Without End) — Panamericana 2016
- Lo demás es silencio (The rest is silence) — Panamericana 2006
- Los cien cuadros del rey Jorge (The hundred paintings of King George) - Libresa 2017
- Una palabra llamada Guerra (A word called war) - Libresa 2020
- Historia de un segundo (History of a second) (Varios autores) - Norma 2006

#### COLOMBIA (Special editions)
- Historias de Medio Mundo (Stories of Half a World) - Fondo de Cultura Económica 2001
- El extraordinario Félix Feliz (The Extraordinary Félix Happy) - Alfaguara 2002
- Las cuchillas vivas (Living Nightmares) - Castillo Macmillan 2009
- El espejo diabólico (The Devilish Mirror) - Castillo Macmillan 2009
- El monstruo de la realidad virtual (The Monster of Virtual Reality) - Castillo Macmillan 2009
- El secreto del escritor fabuloso (The Secret of the Fabulous Writer) - Castillo Macmillan 2000
- El asombroso viajero de las Estrellas (The Amazing Story of the Star Traveler) - Grupo Editorial Norma 2003
- El secreto de las perlas (The Secret of the Pearls) - Panamericana 2005 (4 ed. to 2009)
- Los tres deseos (The Three Wishes) - Panamericana 2006
- John Lennon. Imagina que esto fue real (John Lennon - Imagine this was Real) - Panamericana 2006
- El viaje sin fin (The Voyage Without End) — Panamericana 2016
- Lo demás es silencio (The rest is silence) — Panamericana 2006
- Los cien cuadros del rey Jorge (The hundred paintings of King George) - Libresa 2017
- Una palabra llamada Guerra (A word called war) - Libresa 2020

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

### Books published in Latin America originally (works that have not been published in Spain in Spanish or Catalan)

#### Special Editions published in Latin America with adapted language

#### COLOMBIA
- Marte XXII (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 Traveler) - Grupo Editorial Norma 2003
- El secreto de las perlas (The Secret of the Pearls) - Panamericana 2005 (4 ed. to 2009)
- Los tres deseos (The Three Wishes) - Panamericana 2006

#### CHILE
- Siete colores (Seven Colours) - Arrayán 2005/Marenostrum 2009

#### MEXICO
- Historias de Medio Mundo (Stories of Half a World) - Fondo de Cultura Económica 2001
- El extraordinario Félix Feliz (The Extraordinary Félix Happy) - Alfaguara 2002
- Las cuchillas vivas (Living Nightmares) - Castillo Macmillan 2009
- El espejo diabólico (The Devilish Mirror) - Castillo Macmillan 2009
- El monstruo de la realidad virtual (The Monster of Virtual Reality) - Castillo Macmillan 2009
- El secreto del escritor fabuloso (The Secret of the Fabulous Writer) - Castillo Macmillan 2000
- El asombroso viajero de las Estrellas (The Amazing Story of the Star Traveler) - Grupo Editorial Norma 2003
- El secreto de las perlas (The Secret of the Pearls) - Panamericana 2005 (4 ed. to 2009)
- Los tres deseos (The Three Wishes) - Panamericana 2006
SELECTED LITERARY WORKS

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

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

Aydin
In 1992, a little beluga whale escapes accidentally from a laboratory in Ukraine. Swimming on a straight line it arrives in Gerze, a Turkish village where it is adopted by the fishermen. The news becomes an international issue. Conservation groups want to buy it and release it, Turkey claims it belongs to them and Ukraine enforces its right of property. Aydin (which means “clarity” in Turkish) is taken back to Odessa, and then a year later escapes and returns to Gerze with the fishermen. This is a story for children.

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 by which the voice of each one of the five main characters tells the story in the first person from his own point of view.

La piel de la memoria
(The Skin of Memory)
Kalli Mtube is sold by his father for scarcely 15 dollars with the belief that he will be adopted by a family that will allow him to study and will give him a much better life. However, Kalli 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.

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

Trilogía de las Tierras
(Trilogy of the Lands)
A not too distant future: humans and machines are equal before the Constitution. What is more, machines, that saved mankind from the Holocaust, are the engine of progress and social life. But when a man is charged with the murder of a machine, life is altered and the latent revolution is triggered. Hal Yakzuby, a scientist, defends the human accused of murder, and, with Bahissay, a 2-15 machine that knows the ins and outs of the story and the truth, they face an exciting trial that will determine the future of the planet. This is the start of...In a place called Earth, the first part of the Trilogy of the Lands, completed with Back to a Place Called Earth and The Testament of a Place called Earth. Published in 1983 and 1988, these books quickly became a reference in Spanish sci-fi, and were gathered in a single volume 25 years later.
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, 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 group of tourists return from India with a carpet that they bought there. In one of the carpet’s hems, they find a note asking for help. The man’s cousin, a journalist collaborating with several non governmental organizations, goes to Madurai to face the shame of children making carpets with their tiny hands, led into slavery by the bazaar owners. This novel is a tribute to Iqbal Masih, a 12 year-old boy led into slavery by the bazaar owners. 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.

En un lugar llamado guerra (In a Place Called War)  
A young journalist is sent to a war zone to report the war. 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.

El niño que vivía en las estrellas (The Boy who Lived in the Stars)  
A strange child that claims to come from space is found in town and taken to a psychiatrist. The child cannot stand the light, mines 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.

Los inmigrantes (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.

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.

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 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.

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.

El fabuloso Mundo de las Letras (The Wonderful World of Letters)  
Virgilio hates reading. Then, a writer visiting his school asks him to go to the library and fetch a book. The child gets trapped in the book and gets into The World of Letters, where he finds out everything that can be done with letters and the words that they form, from games to a thousand other curiosities. A reading and visual fantasy, built by its author with alphabets from the 16th to the 19th centuries, spilling with imagination and optimism. Virgilio meets great writers, who have retired to the Palace of Dreams, each one of them with a special type of unique letter, like the T-shirts of a basketball team.

La música del viento (The Music of the Wind)  
A group of tourists return from India with a carpet that they bought there. In one of the carpet’s hems, they find a note asking for help. The man’s cousin, a journalist collaborating with several non governmental organizations, goes to Madurai to face the shame of children making carpets with their tiny hands, led into slavery by the bazaar owners. This novel is a tribute to Iqbal Masih, a 12 year-old boy led into slavery by the bazaar owners. 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.

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 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.
A 19-year-old boy who almost died during adolescence, travels from Spain to the Colombian Caribbean, to meet the poet whose books saved his own life. The poet lives in retirement on a small island, and hasn’t wanted to see or talk to anyone for 20 years. During one night, the two characters discover a new world of their own.

Knocking on Heaven’s Door is the portrait of a generation and the hope that we all have to help one another. A father walks through the mountains for days looking for a dead girl. When he finds her, it takes him even longer to return, interrupting him and saying that the story is outdated and that those stories are no longer read. The father 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 ironic and sharp counterpoint.

In the early nineteen, 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.

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.

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Las alas del sol (The Wings of the Sun)

A house living alone on a meadow sees how the city engulfs her. High skyscrapers despise her. Until one day, a group of men who seem to come to destroy it, in fact arrange it and turn it into an antique jewel, witness of a past that should be preserved.

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

Silvia, a medical student, goes to India to work as a volunteer during the summer in a hospital located in a secluded place away from the world. She opposes her parents and her boyfriend, firmly, following her instincts and her heart, and makes a decision that will change her life and outlook. In India she knows the pain and suffering of those who have nothing, but also the joy of cooperation and peace of conscience, and she will be live not two, but three worlds: on the one hand Arturo, waiting for her in Spain, on the other Lao, a young doctor, volunteering like herself, able to sacrifice 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 a little better.

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

Minghun has been practiced in China since the dawn of times: when a child dies another one is buried with him so that neither is alone in the afterlife. A father walks through the mountains for days looking for a dead girl. When he finds her, it takes him even longer to return, as he explains to the dead girl how happy she is going to be with his son.
En busca de las voces perdidas
(Looking For the Lost Voices)
A forgotten kingdom which has forgotten how to talk after being in mourning for 100 years finds itself without words or letters. The king's sons come back with new voices, but are unable to write. The king sends a blacksmith to learn how to do the figures and on a long journey the blacksmith will discover how to write A, B, C... and finally Z.

Mi primer libro de Ópera - 10 Óperas contadas para niños
(My First Opera Book - 10 Operas for Children)
The author had to read 500 opera librettos to select 10 and rewrite them as children tales. A sample of his love for all forms of music.

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

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

El gran sueño
(The big dream)
Spring of 1881, five young people embark in New York 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 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.

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.

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.

Bishr and Mussy are 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.

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

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

**No fotografíes soldados llorando (Do not photograph soldiers crying)**

Damian is a 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 with what appears in this novel is real, book by book, track by track, the Voynich Document, the Emerald Tablet, the Stays of Dzyan, the Hermetic Principles, the Corpus Hermeticum ... And it all depends on two young brothers, Elisabet and Eduardo, the son of the Grand Custodian, Gerard de Villiers, and the mysterious and supernatural Enzo di Angelis, especially the latter.

**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 to hide it in the depths of its secret library; on the other, the Custodians, those in charge of protecting them and studying them. What happens in the 21st century when the first book in history, the Book of Thot, unexpectedly appears? Did the aliens actually deliver them to humans thousands of years ago? Does it contain revelations that would change religious concepts? And why the key of everything is the two brothers to whom his grandfather bequeaths the mystery of his location, through several enigmatic hermitages disseminated by the Spanish geography? “Hidden” takes us by the hand of the most famous and fast-paced search, in a vertigo in which not only the Men in Black and the Custodians, the Vatican or a mysterious young man, so extraordinarily beautiful that it seems ... an angel, but also the most secret and dark forces of the universe of forbidden books, with their spells and mysteries, because everything that appears in this novel is real, book by book, track by track, the Voynich Document, the Emerald Tablet, the Stays of Dzyan, the Hermetic Principles, the Corpus Hermeticum ... And it all depends on two young brothers, Elisabet and Eduardo, the son of the Grand Custodian, Gerard de Villiers, and the mysterious and supernatural Enzo di Angelis, especially the latter.

**Arkađa**

Jiai 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 Arkađa, who live in cities protected by transparent domes and intercommunicated through corridors. Outside of that privileged enclave extends the Exclusion Zone, an asphyxiating place, inhospitable, where the airs of revolution blow. When faced with everything, Jiai 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 and an escape from the world 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 irrevocably into the waters. Its few inhabitants will soon have to leave the home of their ancestors. Meanwhile, a girl finds a bag of chips, empty, and wonders where it comes from, who will have thrown it into the sea, and how it will have reached its beach.

**La página escrita (The written page)**

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

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

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

What does the contemplation of the great pictures of history tell us? The look of a writer can interpret them as a story. Here we see the imagined stories watching works by Picasso, Van Gogh, Magritte, Goya, Dalí, Miró, Da Vinci, Rembrandt, Klimt, Pollock and others.
Declaración de los Derechos del Niño (Children’s Rights)

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

DJ (DJ)
The suicide of the famous Disc Jockey Avicii in 2018 is the basis of this novel in which a famous DJ, on the cusp of his success, is preparing to play at the Ultra Festival in Miami after a decade of music, fame and madness. What you will do this day will change your life forever.

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

Lo que yo pienso (de todo) (What I believe (of everything))
Unusual, sharp, funny and sharp novel with the thoughts of a 17-year-old boy. It has the peculiarity that it has been written without any paragraph of the text occupying more than one line. Strong phrases like daggers to tell a different story, full of reflections, that will place many young people in front of their own mirror.

Pau Casals i el noi que tocava el violí (Pau Casals and the boy who played the violin)
Pau Casals, the best cellist of all time, gave a benefit concert in memory of Enrique Granados in New York in 1916. This novel speaks with extreme tenderness of that day, and of Paul’s friendship with a boy who wanted to be a musician.

Querido hijo: estás despedido (Dear son: you are dismissed)
A mother, fed up with her son misbehaving, writes him a dismissal letter. The boy does not believe her, but after a month, he sees himself on the street. A surreal story to reflect on family relationships and that continued with “Dear son: we are on strike”, “Dear son: you have four parents” and “Dear son: you are going with your grandparents”.

El invierno del copo de nieve feliz (The happy snowflake winter)
Extraordinary narration that tells us about how life is formed. A snowflake winters on top of a snowman. When it melts, it thinks it will disappear, but, turned into a drop of water, it feeds a seed from which a plant will soon grow.

Im-Perfecto (Im-Perfect)
A young innovator of new technologies creates a machine capable of writing. He introduces in it the thousand best novels in history, gives him an argument, and the machine writes him a best seller that makes him famous. But at the time of writing the second novel, human and machine begin to disagree.

Nadie al otro lado (Nobody on the other side)
A young man introduces a girl into an underground bunker. He tells her that the world is going to end in a few minutes and that they will live there for ten years, alone, until they can leave. The earth shakes from the explosions and she understands that it is true. Thus they begin an existence that will inevitably lead them to fall in love. But… is there something else? What actually happens on the other side.

Mis (primeros) 400 libros. Cuándo, dónde, cómo y por qué los escribí (My (first) 400 books. When, where, how and why did I write them)
When he was about to die, Jordi Sierra i Fabra wrote this book to tell how, when and why he had written all his works. A meticulous and detailed journey through his literary life, day by day, thanks to his meticulousness in preserving everything he has done, and which commemorated his first 40 years of career.
Sierra i Fabra is an exceptionally talented man and with an admirable capacity for work.
(El Correo Español, Bilbao, 25-7-79)

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

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

He is possibly the only great Spanish author of thrillers, in the same line as Irving Wallace or Frederick Forsyth.
(Luis Fernández, Garbo, 19-12-83)

He is the Spanish Isaac Asimov, as has been proved by the success of his trilogy headed by …In a Place Called Earth.
(Manuel Delgado, TVE, 1987)

Not only does he write well. His prose is dense, reflexive, and with a deep philosophy which verges on the religious.
(María Solé, ABC, Madrid, 19-12-87)

His prestige is based on his vast work and one constant point: quality. A tireless worker, always with an outstanding strength which is transferred to the way he writes and his main characters.
(Sonido 1, Feb. 88)

I admire his variety of subjects, his direct style, his vivid prose, his meticulous language and his vibrant pace.
(Antonio García Tejeiro, 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 Tetlaff, Rheinishche Post, Germany, 9-12-89)

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

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

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

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

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

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

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

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

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

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

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

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

He leaves an undeletable mark on your soul.
(Paco Abril, La Nueva España, Gijón, 29-12-96)

He is undoubtedly the most brilliant star in Spanish literature for youngsters. Is there any boy or girl who has never read Jordi’s work? If we had to name a classical author for children and young readers, no doubt, it is Jordi Sierra i Fabra.
(José María González Ochoa, Alacena No.28, spring 1997)

His records are astounding: 5 million books sold in 25 years as a professional writer.
(Pablo Meléndez, ABC Catalunya, 1-11-97)

He is the great “crack” for young people’s literature, a tireless machine, one of those rare specimens that appear every other century and could write even in the bathroom.
(Oscar López, Qué Leer No.19, February 1998)

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

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

Sierra i Fabra is on his way to producing more than the great amount of books written by Lope de Vega with a total of 500 plays.
(Sebastián Moreno and Ana María Pascual, Tiempo No. 918, 6-12-99)

I wish all writers of youngsters literature worked with the same demanding standard as this prolific writer.
(Eva Piquer, Libros-El Periódico, 3-3-2000)

A Spaniard has written a chant to Chile and to freedom through the novel Víctor Jara – Busting the silences.
(Andrés Gómez, La Tercera, Chile)

His humble looks and his character do not seem to be affected by vanity, but by confidence. He has undeniable determination.
(Trinidad de León-Sotelo – ABC, 19-8-2000)

His personal web page is a wonder of design and information, visited every day by three thousand people.
(Jordi Punti, Babelia-El País, 14-10-00)
COMMENTS IN THE PRESS

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

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

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

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

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

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

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

(José Luis González, Irabia, May 2001)

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

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

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

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

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

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

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

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

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

(Gemma Lluch, Ali-o-oli 150, October 2002)

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

(J. Mª Aloy, Faristol No.44, November 2002)

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

(Alicia Muñoz, Lazarillo No.9, 2003)

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

(Pep Molist, Quardern/El Pais, 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 Maria 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.

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

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

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

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

(Clara de Cominges, Qué Leer, October 2005)

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

(Alicia Dieguez, Revista Eetrizea nº4, Buenos Aires, República Argentina, March 2007)

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

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

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

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

A perfect control of narrative structure.

(Elisabet Marco, Primeras Noticias 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.

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

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

(César Antonio Molina, Minister of Culture, Act of 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, 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 registers and more and more singular and influential children and young contemporary writer in the Spanish language.

(Santiago Birado, Librújula, January 21, 2016)

An author with many experiences shows his skills in arts and writing. Sierra i Fabra uses and mixes with a mastery typical of him and his great literature production, places and characters in its own style.

(Pep Molist, El País (catalan), May 2016)

Certainly the most versatile and popular children’s and youth literature writer. After more than 40 years of work, the Catalan writer keeps his compromise with literature and youngsters through his Foundations in Barcelona (Spain) and Medellín (Colombia) and the JSIF award for writers under 18 years.

(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 Miquel Mascarell, created by Sierra i Fabra, is living history.

(L. Neuman, Cultures, April 2013)

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 three things at the same time, as he wishes. He knows how to amuse, frighten or move, or the heart of readers works.

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

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

(REDES Magazine, September 2012)

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

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

Jordi Sierra i Fabra is an exceptional being. As an author, as a person, as a communicator, as a creator of social initiatives, as a lover of literature. (Verses and alouminos Blog, January 2013)

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

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

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

(Inés García-Albi, Qué Leer nº186, April 2013)

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

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

One of the stars of the Mexican public is the Catalan Jordi Sierra i Fabra, and it is treated like a celebrity.

(Xavi Ayén, La Vanguardia 2-12-2013)

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

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

Each work of Sierra i Fabra explores a new look, a face, a piece of this puzzle we call adolescence. The story of the youth of this country would not be complete without a look at the work of Jordi Sierra i Fabra.

(Blog apalabrazos.wordpress.com, 11/11/2014)
It is a versatility that sometimes seems impossible, it can change register, like a chameleon changes color, or style, or gender. His work is a fan deployed on the world, on the planet Earth, on the galaxy. His books are an endless journey that as soon crosses dark territories as luminous; It is a journey and a permanent search, which he wants to be collective.

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

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

(Interrobang blog, March 11, 2018)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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)

...IN A PLACE CALLED EARTH
(...EN UN LUGAR LLAMADO TIERRA)
SM 1983 (Spanish)
Cruilla 1990 (Catalan)

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

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

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

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

THE MURDER OF THE LANGUAGE TEACHER
(EL ASESINATO DE LA PROFESORA DE LENGUA)
Anaya 2007

A BAG OF CHIPS IN POLYNESIA
(UNA BOLSÁ DE PATATAS FRITAS EN LA POLINESIA)
SM 2018

...IN A PLACE CALLED EARTH
(...EN UN LUGAR LLAMADO TIERRA)
SM 1983 (Spanish)
Cruilla 1990 (Catalan)
5 SELECTED BOOKS FOR THE JURY TO READ

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

PUBLISHED REVIEWS OF THE BOOKS SUBMITTED TO THE JURY

WOUNDED WORDS
BLOG EL BAILE DE LAS PALABRAS 2017
There is a before and after on the last page. The Wounded Words of Jordi Sierra i Fabra is among the best that this active and indefatigable writer has written in recent decades, which is no small thing. The story of the young censor Li Huan and the prisoner 139. Wang Zhu, manages to move us and tear us away after freeing us from an arduous path full of oppressions, life and death, learning ... His revealing characters, with their deep nuances constantly development, they are related from the letters that a teacher imprisoned by a regime of any remote dictatorship writes to his beloved. From the darkest and most inhospitable part of his cell, Wang Zhu writes poetry as the purest expression of his soul and, from his inexperienced youth, Li Huan is forced to eliminate all those parts that arouse suspicion. He does not know the meaning of the majority, he does not understand what Wang Zhu means by his rhetoric and that itself makes him a dangerous prisoner. His story hurts while falling in love.

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

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

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

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

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

Solid gears that create a long-standing masterpiece, born from the mind of a genius who, with almost 500 published books and more than 40 literary awards, continues to support the development of the plot until the exciting finale. Essential.

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

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

WOUNDED WORDS
ABC NEWSPAPER 27-4-2017
A simple television image triggered this novel in Jordi Sierra i Fabra. Tireless observer and always on the alert, the writer watching a prisoner in a penitentiary surrounded by a barbed-wire fence in winter at it’s peak: he thought: “Poor man! Will he write letters? But he is a politic prisoner someone has to censorship them. Who? Will it be like happened some time ago in Spain someone who has no culture that used to cross out things without having a clue of the meaning? What will he keep in what will be silenced?” From all these thoughts the story of an eighteen years old soldier that arrives to a camp and becomes a censor was born.

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

Another of the big passions of the writer is freedom. These feelings are embodied in the character of the political 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 change. Jordi Sierra i Fabra contraposes in this book the physical reclusion of Wang Zu to the imprisonment of ideas where lives immerse 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 erases between the lines are not keys for the enemy or subversive thoughts, the ones that are erased are loose verses that were threatened by fragmentation and therefore as “weird” and teased as he is. They immediately become friends and, together, they decide to found a Club - the Weirdos Club - so as not to feel so alone and to support each other. The surprising thing is, everyone and he also decides to enter the club. Hilarious twist to a serious and painful topic, school bullying that, perhaps, could only be raised by a sincere, direct and non-judgmental author, like Sierra i Fabra, who knows what he is talking about. For the avoidance of doubt, he leads the book with this self-dedication: “To myself, stuttering and weird, with much pride and honor.” And it continues with a crazy story, written with grace and self-confidence, in which it invites you to laugh at yourself. A fresh, stimulating and healing book.

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

THE WEIRDOS CLUB
CLUJ MAGAZINE 2017

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

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A wonderful story of overcoming where the good guys win over the school bullies. Hopefully it is that easy to eradicate from each class the mockery of the most violent and we all accept each other with our particularities, considering them as personal characteristics and not as a reason for jokes. And it is that until we learn to laugh at ourselves and consider that the normal thing is that we are all “strange” there will be those who try to camouflage their defects by making fun of those people who are different.
Sierra i Fabra is the reference writer of the LLU in Spanish language. Everything that he writes gets stuck in your head and in your heart. Only him is capable of turning any story, from the most simple thing or situation in a story full of magic and surprise. Jordi put it in front of a mirror, but it's also too a portrait of everything that involves it: parents, friends, the selfishness and benefits of our world-One that is developed in a short space of time, with a frenetic action and with a direct style. Written with a direct style STRAWBERRY FIELDS is familiar to them, aspect that without any doubt increases their interest for the story. By other hand, the intentions of the author are clear from the beginning: inform in a pleasant way about the dangers in designed drug's consumption to their possible readers. The informative side of the book seems well done. 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 is the product of several genres: dramatic, instructive/informative and thriller. Drama works fine, without stridency and get enough distance. The instructive side is remarkable. The sensitivity -not sentimentality- he uses to explain 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 special 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. Jordi Sierra i Fabra has been the recipient of numerous literary awards. Some of these awards include the Premio Protagonista Jove (Young Protagonist Prize) for the best book of the year (2005) in Catalonia for A l`altra banda del mirall (On the Other Side of the Mirror), and for the best book of the year in Catalan (2008) for Kafka y la muñeca viajera (Kafka and the Travelling Doll).
Entrevista

«Lo único que soy es escritor»
Entrevista a Jordi Sierra i Fabra
HOY
José R. Cortés Criado*
“Me gusta pensar el libro fuera. Cuando viajo hago el guión, que es el caldo mágico del libro, y después lo escribo en el estudio”, cuenta Jordi Sierra i Fabra.

Marcel·lí Sàenz

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

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

Catalina Serra/L50539

El fan de la escritura

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

El fan de la escritura
“Si la vida fuese un circo, yo sería la mujer del tigre.”

“Escribo desde los 8 años. Mi madre decía: ‘No escribes porque te falta hambre’, y me lo prohibió. En la escuela todo era cero por tener una vida decidida desde los 8 años.”

“En España, el respeto dista mucho de existir. El desprecio, el no conocer y decir ‘imposible’, ¿dejaría 400 heces 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.”
Entrevista a:

Jordi Sierra i Fabra

Silvia Castelús

Me siento vivo con mis libros y con mis gentes

Entrevistado por Silvia Castelús y Redactora de la División Cultural de Fundación.

Durante la VII Fira del Llibre Interfayr, Jaume I, Ciudad de Vic.
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 L.H. 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 hacer por aquello en lo que cree. Ha pasado de ser un rockero que hacia 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)

José Luis Ripollés*

Jordi Sierra i Fabra es uno de los autores más prestigiosos y considerados en la literatura juvenil española. Escribió sobre temas muy variados y un gran número de novelas porque creía que era el deber de escritor desempeñarlo en todas las áreas. El espíritu e intención de este ensayo es reflexivar sobre la obra y el espíritu de este escritor e innovador.

José Luis Ripollés, en estas páginas, nos invita a reflexionar sobre la vida y obra de este genial autor.

INTRODUCCIÓN

Es difícil hablar sobre Jordi Sierra i Fabra sin mencionar su obra. Pero, a la vez, es necesario hablar sobre su personalidad y su fortaleza como escritor. En sus novelas, sus retratos de la realidad son tan vivos como la sangre fluye por sus venas. Sin embargo, el esfuerzo que ha tenido que hacer para llevar a la luz su obra, ha sido reconocido y valorado. Con el Premio Nacional de Novela, su reciente Premio Edebé, su obra ha llegado a las manos de los lectores de todo el mundo, y su legado continúa inspirando a otros escritores. El legado de la obra de Jordi Sierra i Fabra es una muestra de que la iglesia es más allá de las palabras y es un camino de vida, un camino que nos guía hacia un futuro lleno de esperanza.

El libro "Campos de maduixes" de Jordi Sierra i Fabra, es una muestra de ello. La obra es una reflexión sobre la vida en un determinado contexto, que nos invita a reflexionar sobre nuestra propia vida y nuestras decisiones. La obra es una muestra de que la iglesia es más allá de las palabras, es un camino de vida, un camino que nos guía hacia un futuro lleno de esperanza.

José Luis Ripollés

*José Luis Ripollés es un escritor y periodista español.
ESCRIBIR:
Un acto de resistencia

Escribir catalán con récords de venta en España y en Latinoamérica, puede decirse de lo que hace esta, tiene una vida apasionante. Ese año visitó la Feria del Libro en el mes de abril. Uno de los autores españoles más leídos nos cuenta algunos secretos sobre su escritura.

¿Cómo leer en el siglo XXI?

Jordi Sierra i Paba*

En las siguientes páginas reproducimos la conferencia inaugural del Primer Encuentro Nacional de Animación a la Lectura, realizado en Barcelona en marzo de 2013, organizado por el Ministerio de Educación, Cultura y Deportes. Esta conferencia fue pronunciada por Jordi Sierra i Paba, el más fiel entre los autores españoles actuales y uno de los más leídos en nuestro país. Su conferencia ha sido premiada en numerosas ocasiones con los galardones más importantes.

*Jordi Sierra i Paba es un escritor catalán reconocido por su obra en diferentes géneros, incluyendo la literatura infantil y juvenil.
El manantial que alimenta el río es la fuente de la vida en esta región. Las aguas cristalinas fluyen a través de los terrenos ondulados, creando un paisaje acuático que inspira la contemplación. A lo largo del camino, los visitantes pueden observar la auténtica belleza de la naturaleza, donde el río se mezcla con la sierra, creando un contraste impresionante.

La importancia del río no está limitada a su papel ecológico, sino que también tiene un significado cultural para los habitantes de la región. Es un elemento central en las tradiciones locales, siendo el escenario ideal para múltiples festividades y ceremonias.

En este primer capítulo, se describen las características físicas y ambientales del río, proporcionando una base para entender su importancia y papel en la región. Se exploran los diversos aspectos relacionados con el agua, destacando su importancia para el ecosistema local y su papel en la vida cotidiana de las personas que lo habitan.

En el segundo capítulo, se profundiza en el estudio ecológico del río, analizando la diversidad de flora y fauna que lo habita. Se explora la interacción entre las especies y el ecosistema, destacando el intercambio de recursos que caracteriza al río.

El tercer capítulo se centra en la historia y la importancia cultural del río, describiendo las tradiciones y festividades que se han desarrollado a lo largo de los años en torno a este elemento natural vital. Se exploran las creencias y alegrías de la gente que habita en la región, conectada a este rio que ha sido testigo de su historia.

Estos capítulos son solo el comienzo de un viaje que nos llevará a través del río, explorando su belleza y el papel que desempeña en la vida de quienes lo habitan. La narrativa se enriquece con testimonios de personas que han vivido con el río como aliado y testigo de su historia.
REPORTAJE

Un sueño hecho realidad
5 años del Premio
Fundación Jordi Sierra i Fabra España

Gara Moreno Vallecas*

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.

*Gara Moreno Vallecas —periodista y escritora—, Taller de Letras.
“Hernán Cortés fue un exterminador”

Jordi Sierra i Fabré

"Una Palabra llamada compromiso"

Jordi Sierra i Fabré

en las Luces de la palabra exterior".

Cortés fue el exterminador, el exterminador de la cultura indígena y para eso fue el que decidió montar el genocidio "la tierra". Es curioso que un español que no comprenda el genocidio como una barbarie que arrasó con la cultura indígena... "La nueva Tierra" (Alfaguara) habla de la lucha por la independencia...
Jordi Sierra i Fabra
pionero y rompedor

En el año 1999, tras muchas dudas y reiterados bares de los museos, el autor, con sus amigos y seguidores del mundo musical, decide emprender una nueva aventura de más en el mundo de los libros. En la excursión de este año, en un lugar lejos de nuestra percepción, se toma la decisión de una nueva aventura que pondrá a prueba sus conocimientos y habilidades.

El primer paso es inaugurar un nuevo libro, titulado "La balada de los sueños". El libro, que cuenta con ilustraciones de Tino Rotta, es presentado en la Feria del Libro de Barcelona, donde se reciben comentarios favorables de la crítica y del público.

La obra es reconocida como una de las más destacadas de su autor y recibe el Premio Nacional de Literatura, lo que supone un gran avance en su carrera. El libro es traducido a varios idiomas, lo que le permite llegar a un público más amplio.

En el año 2001, se publica su siguiente obra, "El misterio de la isla del tiempo", que continúa con la saga de aventuras de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

La obra es adaptada al cine y es un gran éxito en la taquilla, lo que supone un nuevo hito en la carrera de su autor. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

En el año 2003, se publica la tercera obra de esta saga, "La ciudad perdida del Oeste", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

En el año 2005, se publica la cuarta obra de esta saga, "El enigma del tiempo eterno", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

En el año 2007, se publica la quinta obra de esta saga, "La leyenda del corazón de acero", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

En el año 2009, se publica la sexta obra de esta saga, "El secreto del tiempo perdido", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

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En el año 2011, se publica la séptima obra de esta saga, "El arte de la magia oculta", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

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En el año 2013, se publica la octava obra de esta saga, "El mundo de las sombras oscuro", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

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En el año 2015, se publica la novena obra de esta saga, "El reino de los sueños eternos", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

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En el año 2017, se publica la décima obra de esta saga, "El regreso de los protagonistas", que continúa con la historia de sus personajes. La obra es recibida con gran entusiasmo por el público y es una de las más vendidas de la temporada.

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La Fundación Jordi Sierra i Fabra

La Fundación Jordi Sierra i Fabra es una fundación cultural creada en 1997 por el escritor Jordi Sierra i Fabra con el objetivo de promover la literatura, el arte y la cultura en general. La fundación cuenta con varias actividades, entre las que se incluyen la organización de eventos literarios, la difusión de libros y la creación de proyectos artísticos. La fundación es considerada una de las más importantes en el ámbito cultural catalán y cuenta con una amplia base de lectores y seguidores en todo el mundo.

La Fundación Jordi Sierra i Fabra se encuentra ubicada en la ciudad de Girona, en la comarca del Alto Ampurdán, en la provincia de Girona, Cataluña, España. La fundación cuenta con una sala de lectura y una biblioteca donde los visitantes pueden leer y disfrutar de una amplia gama de libros. Además, la fundación organiza eventos literarios y culturalmente relevantes, incluyendo conferencias, talleres y lecturas públicas.

La Fundación Jordi Sierra i Fabra está comprometida con la difusión y promoción del arte y la cultura, y está abierta a nuevas ideas y propuestas para continuar desarrollando su misión. La fundación cuenta con una base de voluntarios y colaboradores que trabajan en conjunto para lograr sus objetivos. La Fundación Jordi Sierra i Fabra es una organización sin fines de lucro que se dedica a promover la cultura y el arte en la sociedad.

La Fundación Jordi Sierra i Fabra cuenta con una página web donde se pueden encontrar más información sobre sus actividades y eventos. La fundación también tiene presencia en las redes sociales, donde se pueden seguir sus actualizaciones y noticias. La Fundación Jordi Sierra i Fabra es un centro de referencia para el arte y la cultura en la región de Girona y cuenta con una amplia base de adeptos y seguidores en toda la comunidad.

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Jordi Sierra i Fabra

En Junio de 1990 (mesero 12 de ‘Poesia’) entrevistamos a Jordi Sierra i Fabra. Transcurrido casi un siglo, desde la primera aparición de ‘Poesia’ en 1918, donde Jordi ha colocado sus 25 años como escritor, 90 como tatejante de este mundo, qué ha solicitado por saber vivir.

El hombre de mucho sabe tiene una sabiduría, aunque ahora ha dejado paso a una imagen más suave y reflejo, Jordi graba de reflexionar sobre sí mismo y no ha abandonado sus raíces, suien, suien, y como gente.

Acabar de cumplir cincuenta años, veo tanto de las otras escribiendo. Empezar en el año 1993 a escribir para revistas, ¿Cómo ves tu escritura años de escribir jurada? ¿Qué evolución has tenido?

es importante recordar que no solo es una colaboración entre la escritura y el lector, sino que también es un juego de palabras y frases, que llegan a un equilibrio entre el habla y la escritura. La escritura no solo es una forma de expresión, sino que también es un arte que se desarrolla a través de múltiples canales.
JORDI SIERRA I FABRA

“søy el tío más feliz del mundo”

No sé cuánto tiene de la([(1)]) uno no ve más libros siendo guapo. Há decir algo más. A continuación, el mismo no cuenta qué es esto o mientras sus libros siguen publicándose en cuatro recados. Con “Historia de un segundo” (SM) ha obtenido el Premio Barco de Vapor 2010.
El fan de la escritura

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

El español Jordi Sierra i Fabra, con casi cuatrocientos libros a sus espaldas, prepara ya sus memorias literarias. El escritor catalán de 71 años ha vendido más de veinte millones de ejemplares en veinte países, y ha recibido el premio Lectorum de Honor de la Asociación de Lectores de España.

Sierra i Fabra es un escritor prolífico, con una extensa obra que abarca géneros como el fantastico, el cómic, el romance y el folclor. Su último libro, "Las guerras de Diego", es una novela que ha causado un gran impacto en la crítica literaria.

La obra de Sierra i Fabra ha sido traducida a más de veinte idiomas y ha recibido numerosos premios internacionales. El escritor ha sido nombrado多次 candidato al premio Nobel de Literatura.

En un entorno repleto de gadgets y dispositivos digitales, el escritor catalán ha defendido la importancia de la lectura en un mundo cada vez más conectado. "No hay nada como leer un libro para desconectar del mundo virtual", ha afirmado.

Sierra i Fabra ha sido una de las voces más destacadas de la literatura contemporánea en España. Su prolífica creación literaria ha sido ampliamente reconocida y ha recibido numerosos premios internacionales.

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No hay datos sobre la página 126.
La magia de Jordi Sierra

El escritor español Jordi Sierra (I en la foto) y el actor español José María de Oriol (II en la foto) en el escenario de la Sala Inglés de Quito. El actor teólogo y maestro de obras estuvo en la ciudad para presentar su última obra teatral, "El hombre que no podía besarse al sol", en el marco de la programación del Festival Internacional de Teatro de Quito.

La magia de Jordi Sierra

Cultura

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

El escritor y periodista Jordi Serra i Fabra, una de las figuras más destacadas del mundo literario, está de visita en Quito para participar en el festival de teatro "El hombre que no podía besarse al sol". El escritor ha sido recibido con gran entusiasmo por los espectadores y la crítica, que le han calificado de "un espectáculo que no puede perdérsele".

Princesa doña Letizia premió 58 escolares por sus valores

La princesa doña Letizia, esposa del rey de España, se ha encargado de premiar a 58 estudiantes que han demostrado un gran compromiso con sus estudios y valores. La ceremonia ha sido una oportunidad para reafirmar el compromiso de la monarquía con la educación y la formación de los jóvenes.
Entrevista con Jordi Sierra i Fabra

“Leyendo salí de la miseria y fui capaz de cumplir mi sueño”

Es uno de los autores de literatura juvenil más 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 pasarlo bien haciendo lo.

Habla sobre la importancia de la literatura en la formación de los jóvenes y sobre la influencia que tiene en su vida personal. Dice que la lectura es una forma de escape y de conocimiento, que permite abrir las mente a nuevas posibilidades.

Además, habla sobre el cambio que ha venido haciendo en su escritura, pasando de la fantasía a la realidad, y sobre la importancia de tener una obra que sea accesible a todos los públicos.

Al final, si habla sobre su próxima obra y su esperanza de que siga siendo bien recibida por el público.
«Lo importante es la PASION»

El autor
Jordi Sierra i Fabra

Los años que viví peligrosamente
Jordi Sierra i Fabra

Taller de Letras gana premio internacional

MIS

40% LIBROS

Jordi Sierra i Fabra
(Primera Parte)

Jordi Sierra i Fabra
(Primera Parte)
EL AUTOR
y su Obra
Jordi Sierra i Fabra
por Isabel Cano

Vallirano, cerca de Barcelona, un diálogo de amor. Jordi Sierra i Fabra estuvo en su infancia, el lugar donde escribió la mayor parte de sus obras en los últimos años. Aunque se propuso ser de innovación, donde se recordó su cultura, cara, ideas, ideas y otros lugares, así que la primera página se obligó.

¿Qué es para el viajero?
Una libertad y una necesidad. Escoge siempre los lugares en función de algo, que siempre voy a escribir, para poder el guante final con tu mano, y esa misma idea, haciendo los consejos de todo. Pero también voy a un libro, y por eso mismo, hasta donde sepas, esa espalda, pero, ese es el laja de quienes hacen extrañas y esa misma mano, fuente para que durante parte de su vida la convirtieron a las estrellas de jod.

¿Cómo se escribió en el marco de la realidad?
A los 17 años, uno pensaba que éramos "Para publicar libros, o diarios, pequeños, pequeños y otras..." No tenían utilidad, no contribuyó a nada, que me inspiraron, que me inspiraron, fue lo que usted sabe, de antemano, los libros cambiaron mi vida y yo sabía de momentos, momentos, grupos... así que llevó consigo de 20 folios a
Jordi Sierra i Fabra asegura que un escritor primero nace y luego se hace.

Carlos Rubio

MADRID.- Fue uno de los críticos más reconocidos en España, al hecho de por qué hemos visto músicas, y parece hoy en un mundo italiano y una existencia más. Hace 20 años era un novelista que escribió novelas, luego grabó con 30 años el primero álbum de Sevilla con El Guitarrista lo puso al ad y que no montó un nuevo romance. Mientras tanto apareció en la Barcelona, por supuesto, la gente joven, los jóvenes están ávidos de cultura, de incentivos, pero hay que saber cómo comunicar, qué hacer, qué decir, qué palabras, no es una obra de ciencia ficción.

El enigma maya

El escritor rememora que antes de viajar a México dirigía cinco revistas, al norte de Jalisco y en Nayarit.

Las guerras de Diego

El escritor español Jordi Sierra i Fabra sabe que morirá siendo lo, ya que la pasión que lo mueve es condenado con la realidad, pues mis líneas son las guerras, que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los 

La fuente de inspiración de Sierra es una reflexión y una crítica a la Iglesia y con sus misteriosamente hace casi 40 años, la historia de 52 niñas que aparecen antes tiene que hacer un especie de poesía. Soy capaz de acabar un libro de ciencia ficción hoy y mañana para ser escritor.

Respecto a su éxito entre el público juvenil, Sierra comenta que la pasión que lo movió es condenada con la realidad, pues mis líneas son las guerras, que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las guerras, los que triunfan con 20 años porque no es su mundo y tampoco son las 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«Soy más crío que mis lectores»

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

Para Sierra i Fabra, el asunto no dista mucho de las películas o los discos: «Es un entretenimiento y nada más. Soy novieta, 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 transmitirlo que esto es diversión».

Maneras de motivar

«Soy libre y feliz. Escribe lo que sientas y como lo sientas. Esa es la clave».

Para más información, consulta el libro de Sierra y Fabra: "En el corazón de los lectores". Archivo
INFANTIL I JUVENIL

Mozart, homes del temps i altres novetats

FRED McGEER

D'es de fa uns quatre anys, el monument situat al centre de l’escola de liures per a infants i junvils de Na-
dal, en el qual aquests sis els protagonistes de obra. Per San-
ti, els llibres per adults són agafats el tanc i els atorgats a assistè-
ents en un assag plà. De tota manera, semiquanques les novet-
tats, entre les quals hi ha les aspectes més interessants en el fons generen"fins a que assentirem a co-
coordinació.

En els llibres de concretisme, Mozart i la seva commemoració està protagonitzat amb empa-
com Mozart, el peuquet mago d’Anita Otsuni i Subi (Rubem). La història més divertida de Mo-
zart, de Vicent Berrojo i Miguel Calders (La Garça). Aquest 2006, és ben concret la con-
ció en la literatura infantil de dos dels homes del temps més popular, Tómas Molina amb Carles de la Llana (La Ge-
ra), un recull que, en el llarg dels anys, ha estat recollint expenses geològic. Alfred Ro-
dirigir Pico, que debuix amb Carles de la Llana (La Ge-
ra), un recull que, en el llarg dels anys, ha estat recollint expenses geològic. Alfred Ro-
dirigir Pico, que debuix amb

ancorades d’enfant em-

bolsacada per la poesia que ja

sentira per la meteorologia. Tam-

bé interessant, Carrossa, va 20

recaps per enmarcar en família.

Eldadla Tarrasa (La Magraner),

la cel·les Superpredat, d’Oscar Bernat amb titol com “Que es fa a la vida” o Que

els sentiments?” (Edibet) o bé, Més és el punt de l’àngel, d’An-
gels Nusarro (Barna), amb un personatge que fa fi del conditu-
pot pel seu d’enginy que propos-
tà la llibreza.

Entre els llibres de ficció, tro-

barem La bonta de la Forment Prí-

e (Enric Vidal-Crespo). I hi ha, a més, força llibres de la

els de bola. En el cas de

Mara, de l’empleat de Teresa Du-

ram la Guàrdia, com que es mai-
dia en format mini generat i no

la mà d’transformació de Quiclet. De

L’home dels car., de Josep M. Jose, amb dibuixos de E. Qui, que ga-

nys el Premi Hospital Sant Joan

d’Esplugues, una de les personatges

com a que el(ho) generat en dibuixat per un alt dibuixador de

gran poder de gènere, tot el que es reprodueix en un llibre de qualitat. En aquest la-

lur, la figura de l’home amb les

generalitat de pregrantes i mai-
sos que un o la seva aixa exten-
sos a l’escriptor. Sersmanera,

Cedric Nort, amb les germàs d’hi-
novetats del temps.

El gruix que els junvils de la

nom de l’home de la nova de

uar tant l’home de l’home que

Cedric Nort, amb les germàs d’hi-
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“Los libros juveniles son el 30% de las ventas en España”

Jordi Sierra i Fabra, escritor

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

Marta Sánchez, Madrid

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

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

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

Fecha: 29/03/2011
Sección: CULTURA
Páginas: 37, 39
Tarifa (€): 11253
Jordi Sierra i Fabra

«Hoy, en los colegios, el que lee es un bicho raro: los niños ya no entienden los libros.»
COM LLEGIR EN ELS TEMPS DEL CÒLERA

Jordi Sierra i Fabra

Jordi Sierra i Fabra, la seva obra “Els mares d’Eva” ha estat una de les llavors més importants de la literatura catalana del segle XX. Aquesta nova obra, “Com llegir en els temps del còlera”, esmarca la seva reflexió sobre la societat actual. Aquest treball és un desig a la història i a l’antic passat, perquè ens permet veure el món amb altres ulls i ens ajuda a comprendre la nostra realitat actual.

La societat actual és molt diferent de la que Jordi Sierra i Fabra va veure en els seus temps. La tecnologia ha evolucionat molt i ha canviat la manera com ara vivim i treballam. Així doncs, la seva obra pot ser una guia per entendre com ara es deuen llegir els temps actuels.

La seva obra “Els mares d’Eva” també va tenir un gran impacte social. Va ser un llibre que va fer reflexions sobre la pau i la convivència entre diferents cultures, així com sobre la importància de la comunitat i dels valors comuns.

En resum, “Com llegir en els temps del còlera” és una obra que esmarca la reflexió de Jordi Sierra i Fabra sobre la societat actual, això permet que arribem a una millor comprensió del món que ens envolta i de les cambres que havem de faceix per a vivir en harmonia amb ell.
"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, ‘Víctor Jara. Reventant els silencers’.

La vida de tots persones és beta de sorpreses, i ha d’és Jordi Sierra i Fabra no ésser una excepció. De família humil, és Jordi Sierra va trobar, genialment fort el hit d’un hospital, el veritable senzill de la seva vida: escriure. A vuit anys ja començava a escriure les primeres obres, i, als dotze, una novel·la de costum de planges. Així, amb cinc anys, Jordi Sierra i Fabra ha escrito més de dos-cents llibres. Zona cada dia. Sengor portà un paper i un bolígraf a la butxaques i és capaç de fer un llibre de qualitat com ‘Infern de les cartolíiques’, una novela de la literatura, i així mateix es va guanyar a la vida, amb la majoria de motoristes perquè els llibres que fent un carreus entre els joves, i mateix, en la televisió o els punts d’ordina
cors.

—Ha guanyat el XV Concurs del Llibre Infantil el Vaixell de Vapor. Com és que es va presentar a un certamen d’aquestes característiques?
—Totsona cap que escribís molt, sembla pare que fes un llibre de trets a nombrosos. De tots, en es troben alguns que són diferents, que és el que venen, que és especial. Aquest últim any aci és que passava molt. L’any passat no es va escriure cap llibre. El vaixell portà al premi, Començà el vaixell guanyat, i les histeries perdudes, que era molt bon, al Vaixell de Vapor. Abans, ja els havien guanyat aquesta dues premi.
—Podria fer un petit resum de les histeries perdudes?
—Un home que vaixella durant tots cantons per tot el món, cap veïne amb el glaucoma, i fa el seu mort. I va de decidir si va salvar el veïne, que re
té saber si de un baró o de un home, i si això que havia d’estar fa a destacar. No sent responsable, i ha salvat la vida. Un home que vaixella a la situació, perquè el no havia feta l’home, i el no havia fet a la vida, i el no havia fet al home. Quan torna de destacar, es que això que no està de destacar, s’es troba anotar maravent... Es un llibre que guanya l’obra i el desig de la novel·la com a teixit i mal.

—Com es li va prendre una història com aquesta?
—Jo sempre escriu sobre temes pròxims, molt durts, molt actuals. Però, en aquest cas, el jutge no havia el motiu. Un dels membres es va guanyar que les histeries perdudes eren un mirador personal. Ningú no es preguntava que jo podia escriure una novel·la aquesta, perquè tinc fama d’escriure noves de literatura. I aquest llibre es va escriure quan vaixell de Les Mil i una nit.
—No s’ha vetat particularment per alt, una mica del homogènie als clàssics dels clowns?
—Sí. Tinc un altre llibre, s’hi ha fet en el procés, que també és un homogènie a les Peres de Steinbeck. El meu cas es pot comparar amb el jutge, el què es pot escriure aquest llibre espic. Sempre que es morien els anys, ja es va escrivir aquest llibre. Sempre que es morien els anys, ja es va escriure. Els clowns també havien d’estar diners amb els seus llenguatges, Però, ho feia molt dels dos-cents llibres i de tant en tant en faig un d’humor per trobar una mica la tònica.

—Donades les histeries moletes, què comença el seu fetxet amb la literatura?
—Als vuit anys. H. 1955 vaig tenir un accident. Vaig
Jordi Sierra i Fabra ha sabido contar la vida de Bob Dylan a grandes trazos, orientándola hacia un público juvenil que no vivió los tiempos en los que el cantautor de Duhuín era una auténtica revolución. Por eso era necesario encontrar un nuevo lenguaje que versara sobre su vida y su obra sin caer en los tópicos de siempre. Dylan cambió la vida de Sierra i Fabra cuando escuchó por primera vez Like a Rolling Stone en la radio. Este libro podría cambiar la vida de cualquier adolescente que, atraído por la figura que se describe en estas páginas, indague sobre sus canciones y entienda por qué fueron escritas y qué significaron. Y es que parece que hemos olvidado que hubo un tiempo en que la música y los músicos podían cambiar el mundo y hacer temblar los cimientos de todo lo establecido. Dylan lo hizo, y Jordi Sierra i Fabra lo ha resumido en 99 anécdotas que descripte con tan sencillez como efectividad.

> A partir de 14 años.
ABC

«Escribir y llorar después de 400 libros es mágico»

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

Jordi Sierra i Fabra

Escribir es el arte de la cultura

30 de junio de 2000 en el centro de su villa, justo a la plaza donde creció, renueva la primavera y se llena de risas y pasión las calles de su tierra. La gente se reúne para celebrar el día de la cultura, una fecha que ellos llaman el Día de la Lectura. Muchos de los habitantes de la villa se acercan a la plaza para escuchar el discurso del escritor, quien habla sobre la importancia de la lectura y el papel que juega en la vida cotidiana.

AVUI

Camps de maduixes: Josep, Jordi Sierra i Fabra, es convertixen en un telefilm

TVC i TVG emeten el treball de Fausto Produccions

Jordi Sierra i Fabra

El escritor y director catalán, Jordi Sierra i Fabra, es conocido por su firma en la literatura y su habilidad para capturar la belleza de las historias. En esta ocasión, se ha unido con los productores de TVC i TVG para llevar a la pantalla el libro «Camps de maduixes», una obra que retrata la vida en una pequeña aldea en Cataluña.

Escritor

Jordi Sierra i Fabra

Sólo aspire a hacer lo mejor que pueda en mi trabajo, que es escribir.

Jordi Sierra i Fabra

La novela ha sido adaptada para el telefilm, dirigida por el reconocido director Fausto Produccions, conocido por su trabajo en varias series y películas catalanas. La adaptación ha mantenido la esencia de la obra original, transmitiendo la belleza de la vida rural y la importancia de la cultura y la lectura.

La obra ha sido bien recibida por los espectadores, quienes han valorado la interpretación del actor principal y la belleza de la trama. La adaptación ha sido un éxito y ha recibido varios premios y reconocimientos, destacándose como una de las obras más importantes en la literatura catalana de los últimos años.
Jordi Sierra i Fabra es hijo de las personas que no solamente dan sentido a nuestra vida diaria; es el motor de nuestra sociedad.

La lectura me salvó la vida y la escritura me dio sentido.

El profesor es el pilar de la sociedad, el verdadero motor del futuro.
Ya ha escrito más de 400 libros y ha vendido diez millones de ejemplares. Escribir es su pasión y le dedica todo el tiempo posible. Cuando mayor se hace, más le gusta...
Homenaje a Víctor Jara

Víctor Jara fue un destacado escritor, músico y activista político chileno, cuya obra poética y musical es emblemática del movimiento de liberación en Chile. Su muerte violenta en el año 1973 durante el período militar chileno es un símbolo del sufrimiento y resistencia del pueblo chileno.

El libro

El libro es una biografía de Víctor Jara, escrita por el autor Leandro Yañez. La obra recoge la vida y obra de Jara, destacando su contribución cultural y política.

Guía de lectura

La guía de lectura ofrece un análisis crítico de la obra de Víctor Jara, destacando su influencia en la literatura y la música chilena.

Catalan literature

Few important prose works were produced in Catalan before the end of the 19th century. A notable exception being the 18th-century novel Joan de la Font, a humorous, ironic, and compassionate account of the adventures of an imaginary knight, with vivid descriptions of life at the time.

The 19th century was the Catalan Age of Catalan poetry. During this period the literary language lost its independence of Aragon. In Castile and the triumphant rise and spread of Castilian, Catalan writers produced very little notable literature until the 19th Century Renaissance. Where writers such as Joanot Martorell, Joanot de Xivert, and Joanot Martorell, appeared on the scene.

Among important Catalan writers of the 20th century was the novelist Ramon del Rosal. The novelists also wrote important works in the novelists and the poet Salvador Espriu, Josep Lluis, and Joan Maragall. Under the Realismo and the Modernista Movement, the poets Salvador Espriu, Josep Lluis, and Joan Maragall, were also important writers in the Spanish dialect.

Among contemporary Catalan writers are the poets Salvador Espriu, Josep Lluis, and Joan Maragall. Under the Realismo and the Modernista Movement, the poets Salvador Espriu, Josep Lluis, and Joan Maragall, were also important writers in the Spanish dialect.
Saber más

JOSEI SIERRA I FABRA. ESPECIALISTA

“La censura pervive en los libros infantiles y juveniles”

“Soy un loco y no me darán el Cervantes”, dice el escritor español más leído, que publica “Las palabras heridas”. Coño, se va a quedar sin teatro. No tiene Facebook ni Twitter, y tanto que seamos más liberales e inútiles que nunca”.

MIGUEL GÓMEZ CANFARRE

En los libros infantiles y juveniles los personajes caúnicos son los más populares, pero algunos escritores se ven obligados a censurar sus obras. “Estos libros son inútiles”, dice el escritor, “pero no tengo Facebook ni Twitter, y tanto que seamos más liberales e inútiles que nunca”.

Un editor de la editorial mencionada contesta: “No hemos cambiado nada desde que se publicaron las primeras palabras heridas”. Los libros van a seguir siendo inútiles, pero los autores van a seguir siendo inútiles. "No tenemos Facebook ni Twitter, y tanto que seamos más liberales e inútiles que nunca”.

Situación del mundo

Los libros infantiles y juveniles son inútiles, pero los autores van a seguir siendo inútiles. "No tenemos Facebook ni Twitter, y tanto que seamos más liberales e inútiles que nunca".

"Ala gente joven no le gusta los libros que les permiten reflejar su realidad”

"Sierra i Fabra hace una reflexión sobre la censura en “Las palabras heridas”

"Una casa para el joven escritor"

"Una casa para el joven escritor"

"Una casa para el joven escritor"