

Biographical sketches of the new members of the History-Archaeology Section



Roger Friedlein (Frankfurt, 1967) studied Romance Philology (Spanish and French) and Arabic Philology at the universities of Frankfurt and Barcelona (1990 and 1992) and at the Freie Universität Berlin (Bachelor's degree in 1994). He has studied for briefer periods in Brazil, Portugal, Spain, Romania and Syria. His first specialisation was in mediaeval

studies, specifically Catalan literature from the Middle Ages. He was a lecturer in Catalan at Martin-Luther-Universität Halle-Wittenberg (1995-98). He earned his doctorate in 2001 with a thesis on literary dialogue in the works of Ramon Llull (published in Catalan in 2011). From 1999 to 2009, he was an assistant professor at the Institute of Romance Philology within the Cultures of Performativity research network at the Freie Universität Berlin. He was promoted to chair with a study on the staging of cosmography in epic Renaissance literature in France, Spain and Portugal (2009). Since 2009, he has been a chair in Romance Philology and works particularly in Ibero-Roman literatures and cultures at the Ruhr-Universität Bochum.

He translates literary works from Catalan to German, usually short stories, poems and brief essays in journals and collectively-authored books. The following list is a somewhat comprehensive compilation: PÀMIÉS, Sergi. "Der Geldautomat". [Caixa oberta], *die horen* 179 (1995), pp. 238-241; COMADIRA, Narcís. "Das Erschaudern". *die horen* 179 (1995), p. 15. [from: *En quarentena*, Barcelona: Empúries 1990.]; GIMFERRER, Pere. "Sinnbild". *die horen* 179 (1995), p. 107. [from: *La llum*, Barcelona: Edicions 62 1990]; VINYOLI, Joan. "Vogelschar". *die horen* 179 (1995), p. 108. [from: *Cercles*, Barcelona: Edicions 62 1980]; BROSSA, Joan. "Steine gibt es". *die horen* 179 (1995). [from: *Suite Trampol o el compte enrera*]; PARCERISAS, Francesc. "Sommerfrische" and "Rasur". *die horen* 179 (1995), pp. 109 and 244. [from: *Triomf del present*, Barcelona: Columna 1991]; PÀMIÉS, Sergi. *Du solltest dich in Grund und Boden schämen*. Frankfurt: Frankfurter verlagsanstalt, 1996. [*T'hauria de caure la cara de vergonya*, Barcelona: Quaderns Crema 1986]; MONCADA, Jesús. "Fußball am Fluß". In: Friedlein, Roger; Richter, Barbara (eds.), *Die Spezialität des Hauses. Neue katalanische Literatur*. Munich: Babel, 1998, pp. 16-22. ["Futbol de ribera", *El Cafè de la Granota*, Barcelona:

La Magrana 1988, pp. 30-36.] [Repr. of the translation in: Subirana, Jaume (ed.). *Willkommen in Katalonien*, Munich: DTV, 2007]; GALMÉS, Gabriel. "Rückwärtsgang". In: Friedlein, Roger; Richter, Barbara (eds.), *Die Spezialität des Hauses. Neue katalanische Literatur*. Munich: Babel, 1998, pp. 66-71. ["Marxa enrera", *Parfait amour*, Barcelona: Quaderns Crema 1986, pp. 99-105]; FONALLERAS, Josep Maria. "Immer still". In: Friedlein, Roger; Richter, Barbara (eds.), *Die Spezialität des Hauses. Neue katalanische Literatur*. Munich: Babel, 1998, pp. 72-84. ["Immer still", *Botxenski i companyia*, Barcelona: Empúries 1988, pp. 97-108]; LLOVERAS, Xavier. "Zypressen". In: Friedlein, Roger; Richter, Barbara (eds.), *Die Spezialität des Hauses. Neue katalanische Literatur*. München: Babel, 1998, pp. 109-110. ["Xiprer", *Les illes obstinades*, Barcelona: Proa 1987, p. 41]; MARÍ, Antoni. "Belehrung für den, der ihrer bedarf". In: Friedlein, Roger; Richter, Barbara (eds.), *Die Spezialität des Hauses. Neue katalanische Literatur*. Munich: Babel, 1998, pp. 116-121. ["Donar bon consell a qui l'ha de menester", *El vas de plata i altres obres de misericòrdia*, Barcelona: Edicions 62, 1991, pp. 73-90]; ESCOFFET, Eduard. "Holz im Herz.1". *EDIT. Papier für neue Texte* 40 (2006), pp. 39-49. [*Fusta al cor. I*; introduction and translation of a selection of poems]; PLA, Josep. "Der Genius loci für mich persönlich und in meinem literarischen Werk"; "Die Grenzmark und das Empordà". In: Subirana, Jaume (ed.), *Willkommen in Katalonien*, Múnic: DTV, 2007, pp. 49-53 and 96-107. ["El genius loci en la meva situació personal i en la meva obra literària" and "La marca" d'*Obra completa*, vol. VII, *El meu país*, Barcelona: Destino 1968.].

In book format, worth mention is Bernat Metge, *Der Traum [Lo somni]* (Barcino, 2013). He is the editor of several works, including *Vestigia fabularum. La mitologia antiga a les literatures catalana i castellana* (Publicacions de l'Abadia de Montserrat, 2004) and an anthology of contemporary Catalan literature translated into German (*Die Spezialität des Hauses*, 1998), and the co-editor of *Els catalans i Llatinoamèrica (s. XIX i XX). Viatges, exilis i teories* (Publicacions de l'Abadia de Montserrat, 2017), which compiles the proceedings from the 24th Germano-Catalan Colloquium held at the Ruhr-Universität-Bochum in September 2014.

He is a corresponding member of the Societat Verdaguer; his Catalan studies revolve around Llull and the Middle Ages, but also around and the Catalan Renaixença and the 19th century. His current avenues of research focus on the areas of mediaeval and modern consolatory literature, the processes of establishing knowledge in the

Renaissance epic, and literary innovation between Romanticism and Modernism in Spain and Latin America.

His work as the co-editor of the *Zeitschrift für Katalanistik / Revista d'Estudis Catalans* (since 2006), the journal of the Deutscher Katalanistenverband-Associació Germanocatalana (DKV), his teaching of Catalan language and literature, his studies of all things Catalan and his activity within the DKV have contributed and continue to contribute remarkably to the dissemination of Catalan culture in the German-speaking lands, and therefore

to the maintenance of German Catalan studies, which had recently experienced a decline, unlike traditional German studies of Catalan culture.

For all of these activities and his output summarised in the previous paragraphs, we believe Dr Roger Friedlein's corresponding membership in the History-Archaeology Section of the IEC is of great interest.

Albert ROSSICH



Miljenko Jurković. He was born in Croatia in 1958. He was educated at the University of Zagreb, where he earned his PhD in 1990 and where he has worked as a professor of Mediaeval Art History since 1997 and as a chair since 2002. He has been the head of the Art History department (1991-1997) and the dean of the Faculty of Humanities and Social

Sciences at the University of Zagreb (2004-2009), and among his institutional activities he has been a member of the Croatian Committee for Cooperation with the UN for Education, Science and Culture (1998-2000); a member of the Executive Board of the Museum of Arts and Crafts in Zagreb (1998-2000); a member of the Council for Humanities of the Croatian National Board for Science, Ministry of Science, Technology and Sport (2005-2009); the president of the board of directors of the Institute for History of Art in Zagreb (1994-2002); a member of the board of directors of the Prague Network of Deans of Faculties of Humanities (2007-2010); and a member of the board of directors of the president of the University of Zagreb.

Since 1993, he has been the founder, director and president of the board of the International Research Center for Late Antiquity and Middle Ages (Motovun, University of Zagreb); since 1995, he has been the president of the editorial board for the international scholarly journal *Hortus artium medievalium. Journal of the International Research Center for Late Antiquity and Middle Ages*; since 2010, he has been a member of the editorial board for the scholarly journal "Arte in Friuli Arte a Trieste"; since 2015, he has been a board member of the Association pour l'Antiquité Tardive; since 2016, he has been a member of the editorial board for the scholarly journal PAST (Quasar Publisher); and since 2018, he has been a member of the scientific board of the series "Quaderni napoletani di storia dell'arte medievale". He has often been a guest professor in Germany, France and Italy.

He is an expert in art from the early Middle Ages and the Romanesque period and has a dense curriculum of

scholarly activities and publications. He has directed and continues to direct major international projects such as *Transformation of the Historical Landscape of the Island of Rab and of the Quarnero Islands* (University of Zagreb grant, 2014-2016); *Croatian Medieval Heritage in European Context: Mobility of Artists and Transfer of Forms, Functions and Ideas* (CROMART), funded by the Croatian Science Foundation (2014-2018); Nacional PI: *Transfers et circulations artistiques en Europe à l'époque gothique (XIIe-XVIe siècles)*, financed by Institut National d'Histoire de l'Art / INHA, France (2010-2012); and *Croatian Artistic Heritage to the "Style 1200" in European Context* (2007-2013). He has overseen many archaeological excavations in Croatia financed with national and international funds. Since 2002, he has been the coordinator of the European project "Corpus of European Architecture of the first millennium/ Corpus architecturae religiosae europaeae (IV-X. saec.)". He has been the author and curator of many exhibitions, including "French Renaissance" (Zagreb, 2005), "Croatian Renaissance" (Zagreb and Écouen, 2004) and "Croats and Carolingians" (Split-Brescia, 1999-2000), and he was a member of the scientific board of the exhibition "Canossa 1077 – Erschütterung der Welt. Geschichte, Kunst und Kultur am Aufgang der Romanik" (Paderborn, 2001). He has organised 24 international colloquia whose proceedings have been published in 25 volumes of the scholarly journal *Hortus artium medievalium* since 1995. He has published more than 100 texts, including articles, book chapters and books, on early mediaeval architecture and sculpture and the connections between Croatia and mediaeval Europe, especially Carolingian Europe, within which he has examined the relations between Croatia and Catalonia.

His relationship with Catalonia consists not only in direct publications but also joint activities with Catalan researchers in his field of expertise in both Catalonia and Croatia through the annual colloquia which he organises, in which numerous Catalan university professors have participated and continue to participate. He co-directed the European project on Charlemagne with the exhibition presented at the Museu Nacional d'Art de Catalunya in Barcelona in 1999, and he is currently overseeing the aforementioned European project CORPUS ARCHITECTU-

RAE RELIGIOSAE EUROPEAE (s. IV-X)/ CARE, in which Catalonia is participating with a team from the Universitat de Barcelona. More recently, professor Jurković has been a member of several scientific councils in Catalan projects, and as part of Puig i Cadafalch Year he partici-

pated in the international section on the architect with a lecture in Mataró on Puig i Cadafalch, Byzantium and the Balkans.

Xavier BARRAL



Immaculada Lorés i Otzet was born in Barcelona in 1961 and earned her Bachelor's in Art History from the Universitat de Barcelona in 1984. She then earned her PhD from the same university in 1991 with a thesis entitled *L'escultura dels claustres de la catedral de Girona i del monestir de Sant Cugat del Vallès*. In 1988, she started teaching in the Faculty of Humanities at the Estudi General de Lleida, at that time part of the Universitat de Barcelona, until it became the Universitat de Lleida in 1992. Still teaching at the Universitat de Lleida, she became an associate professor in 1997 and a full professor in December 2017. Her true calling as a teacher and her commitment to improving teaching quality has led her to take on a host of responsibilities within the university's academic administration: vice-dean and head of studies in the Faculty of Humanities (1995-1997), assistant to the rector to revamp the curricula in the Faculty of Humanities (1997-1998), chair of the Art History and Social History Department (1998-2001), vice-dean of the Faculty of Humanities (2001-2006) and dean of the Faculty of Humanities (2007-2010).

Since 1996, Imma Lorés has been a founding member of the research team led by Milagros Guàrdia, which is known for the scope and excellence of its scholarly output, namely *Ars Picta*, an acronym of *Anàlisi i Recerques Sobre Pintura i Iconografia Tardocantiga i Altmedieval*. This research group is housed at the Universitat de Barcelona and has continuously secured competitive projects from both the Spanish ministry and the Generalitat, which recognised it as a Consolidated Group in 2005. This same group was renamed *3DPatrimoni. Estudi, Digitalització, Documentació i Divulgació del Patrimoni artístic i arqueològic: recerca i transferència* in 2017, when it merged with another team working on the archaeological heritage.

Within these avenues of research, Imma Lorés has published a vast number of studies – books, articles, book chapters, talks at conferences – in both Catalonia and internationally, which confirm her academic rigour and incredibly broad range of interests. They are essential contributions to the history of mediaeval Catalonia art, especially from the Romanesque period, although there is no dearth of studies focusing on earlier episodes of late ancient and early mediaeval art. One of the topics which

has occupied her the most persistently from her doctoral thesis until now has unquestionably been Romanesque sculpture and its interpretation within its architectural context and in relation to the spaces and their liturgical uses and meanings, an intelligent response to a fertile vein in mediaevalist historiography which, as is common knowledge, has taken a liturgical and functional “shift”, emphasising aspects like the topoliturgical approach and the study of the images' ecosystem within their topography. This is what she has particularly applied in her study of the sculpture in the cloisters of the cathedral of Girona and in Sant Cugat del Vallès, with studies published in the *Butlletí del MNAC* (2003) and international publications like *Cahiers de Saint-Michel de Cuxa* (2015) and *Medioevo, arte e storia* (Parma, 2008). However, this perspective has not led her to lose sight of other approaches which are still fundamental in our discipline, such as stylistic analysis, attribution problems and the criticism of authenticity, the issue of the circulation and transmission of models, the respective roles and relationships between promoters and artists, etc. In short, it is impossible to overstate the rigour with which Imma Lorés has managed to combine, alternate and especially integrate a broad range of topics and methodological strategies.

Numerous monuments from Catalan architecture and art from the early mediaeval and Romanesque eras have captured Imma Lorés' attention, and she has devoted many publications to them, sometimes viewing the monument as a whole, while other times examining more partial aspects of particular interest. At a minimum, we should recall her studies on the monasteries of Sant Pere de Rodes (with a book that is the first complete monograph on the site), Santa Maria de Ripoll, Sant Miquel de Cuixà, Sant Andreu de Sureda and Sant Cugat del Vallès, along with the Romanesque cathedrals of Girona, Barcelona and Roda d'Isàvena (in this case, with recent international publications, such as her contribution to a book published by Picard and articles in *Hortus Artium Medievalium*), the late Romanesque cathedral in Lleida, La Seu Vella, and finally Sant Climent de Taüll. It is worth noting that Lorés has not limited herself to valuable contributions to studies of 12th-century sculpture, the classical focus of Romanesque historiography in Catalonia, but that by paying deserved attention to the textual testimonies that mention works that have vanished, she has also focused on the origins of monumental sculpture in the 11th century, especially in the first half of that century at the dawn of the Romanesque. On the other hand, she has also suggested new

interpretations and often corrected the dates assigned to some of the key sites from the early Catalan Romanesque, such as Sant Pere de Rodes, Ripoll and Cuixà.

Another unquestionable hallmark of Lorés' research has been the emphasis that she has always, and increasingly, placed on considering the secular "biographies" of Catalan Romanesque sites, namely the transformation of the monuments over time, including the time when they were recovered and restored since the late 19th century and especially throughout the 20th century. Historical vicissitudes and interventions have changed the perceptions and interpretations we have today, often radically, and in this sense they must always be borne in mind. However, Lorés has never neglected the inherent interest of the interventions and retrospective interpretations of the monuments of mediaeval architecture and art, and in this vein she has shown a somewhat unusual interest – at least because of its intensity – in the contemporary interpretations of these monuments, from the first urgings of the conservationist spirit and historicism in the 19th century; through the contributions by the pioneers of historiography in the 20th century, such as Puig i Cadafalch and Mons. Josep Gudiol i Cunill; to the major prospecting, discovery and rescue campaigns of Catalan mediaeval painting; and even to the latest policies, projects and debates on the conservation, interpretation and dissemination of our artistic heritage. For example, she found a manuscript by Mons. Gudiol from an unpublished report on the IEC's expedition to the Vall d'Aran and Ribagorça in 1907 and published it in 2013 in a book co-authored by Milagros Guàrdia entitled *El Pirineu romànic vist per Josep Gudiol i Emili Gandia*.

In short, this is a realm where not only has Imma Lorés allowed her authoritative voice to be heard, but she has

also participated in a host of projects, some of which she led, while consulting on others. Without the space to mention all of them, I shall only recall her participation in writing the *Pla Director de la Seu Vella de Lleida* (1992) and developing the *Pla de Museus de Lleida* on commission from the Lleida Town Hall (1993). Imma Lorés worked for a time in the Museu Nacional d'Art de Catalunya as a Romanesque art conservator (1991-1993), where she curated a pioneering exhibition on the discovery and first studies of Romanesque murals. Later she continued to curate, advise and undertake scholarly research with other heritage institutions; for example, she was the curator of the exhibition *Proemium* for the Museu de Lleida Diocesà i Comarcal (1997), she worked on the inventory of the mediaeval lapidary collection at the Museu d'Història de Barcelona (2002), she developed the museological and museographic projects of the Museu de Sant Cugat del Vallès (2012-2013) and she curated the exhibition *Sub tuum presidium: La imatge de la Mare de Déu al bisbat de Solsona* (2016).

In short, this interest and commitment to managing and conserving the historical-artistic heritage has also been shifted to and been harnessed via her teaching, in a process of "transfer", if I may, of back-and-forth, of synergies and dialogue among research, management, dissemination and higher education. Ultimately, this three-fold commitment to research, safekeeping of the heritage and teaching, along with her outstanding results, not to mention her commitment to Catalonia and its language, are what led us to propose professor Imma Lorés' candidacy to become a member of the History-Archaeology Section of the IEC.

Rafael CORNUDELLA



Vinni Lucherini. Educated at the University of Naples Federico II, she earned her PhD at the same university in 1999 with a thesis on the painting series in Bominaco church in Italy's Abruzzo. After her post-doctoral, in 2002 she joined the same university as a researcher, and there she has been an associate professor in Mediaeval Art History with the rank of

chair since 2011. Her institutional activities include being a member of the editorial board of the scholarly journal *Hortus artium medievalium* and the scientific council of the series "Regna. Studi e testi su istituzioni, cultura e memoria del Mezzogiorno medievale". She has been a fellow at the Institut National d'Histoire de l'Art in Paris (2010) and the Institute for Advanced Study at Central European

University in Budapest (2011-2012). She is affiliated with the Institute of Mediaeval Studies in Lisbon. She has been and still is an evaluator for EURIAS (European Institutes for Advanced Study), the Deutsche Forschungsgemeinschaft and the European Research Council. She has delivered classes, seminars and lectures in countless universities and cultural institutions, such as Alba Julia, Barcelona, Brno, Brussels, Budapest, Freiburg (Switzerland), Ghent, Girona, Issoire, Lausanne, Lyon, Nice, Olomouc, Paris, Poitiers, Rijeka, Sant Miquel de Cuixà, Viviers, Zagreb, the Kunsthistorisches Institut in Florence and the Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte in Rome.

She is an expert in art from the late Middle Ages and the Gothic period, with a dense list of publications. Using an interdisciplinary research method based on interlinking a specifically historical-artistic analysis with a critical interpretation of different kinds of text sources (documents and narratives, both mediaeval and modern), she

has published studies in four major areas of research, in which she still works actively: 1. Mediaeval painting and sculpture from central-southern Italy, with a broad use of mediaeval antiquarian texts, documentation, archives and historiography from the early modern period. 2. Royal ceremonial rituals and the political function of artistic patronage between the 13th and 14th centuries through an examination of paintings, miniatures, sculptures and architectures, especially those related to the coronations, funerals and tombs of King Louis IX of France, Robert of Naples and Charles of Hungary, via the analysis of contemporary or later texts which refer to works of art, their integration into civic or religious spaces, and their communicative, symbolic and political functions. 3. The use of text sources to feed art history: Church and city chronicles (as in the cathedral of Naples from the beginning to the late Middle Ages); monastic chronicles and acts of consecration (as in Montecassino); descriptions of places and images of worship (the basilicas of Saint Peter, Saint John Lateran and the *Sancta Sanctorum* in Rome); the *Liber Pontificalis* of Rome (to reconstruct papal patronage in the 9th century); and canonisation processes and their effects on mediaeval artistic production (such as Dunstan of Canterbury, Saint Louis of France and Saint Louis of Anjou). 4. Her special attention to the historiography of mediaeval art history has led her to branch out from these three main avenues with a fourth one focused particularly on several European art historians in the 19th century, such as the German Wilhelm Schulz. She is currently studying a mid-14th century Hungarian royal illuminated manuscript from a textual and artistic vantage point.

She has published internationally on these topics in several books (*Leone Marsicano, Cronaca di Montecassino (III 26-33)*, Milan, Jaca Book, 2001; *La Cattedrale di Napoli. Storia, architettura, storiografia di un monumento medievale*, Rome, École Française de Rome, 2009; *L'abbazia di Bominaco in Abruzzo. Organizzazione architettonica e progetto decorativo, XI-XIII secolo*, Rome, Campisano Editore, 2016), along with numerous articles in indexed journals and book chapters. She has also been

the editor of collectively-authored volumes such as *Le plaisir de l'art du Moyen Age. Commande, production et réception de l'oeuvre d'art*, Paris, Éditions Picard, 2012; *Performing Power through Visual Narrative in Late Medieval Europe: An Interdisciplinary Approach*, Zagreb 2015; *The Art of Medieval Hungary*, Rome, Viella, 2018; *Immagini medievali di culto dopo il Medioevo*, Rome, Viella, 2018; and *Reliquie in processione nell'Europa medievale*, Rome, Viella, 2018.

She coordinates the Erasmus programme in her discipline at the University of Naples, within which she promotes constant exchanges with the universities of Barcelona, Girona, Tarragona and Palma de Mallorca. She speaks fluent Catalan, and her relationship with Catalonia comes from both publications and joint activities with Catalan researchers in her field of expertise, in both Catalonia and Italy via annual colloquia which she organises, along with the publication of the series “Quaderni napoletani di storia dell'arte medievale”, which she created, and in which numerous Catalan university professors have participated and continue to participate. She works with different Catalan universities, primarily those in Barcelona, Girona and Tarragona; she participates in Catalan research programmes such as the programme at the Universitat de Girona supervised by Gerardo Boto with financing from CaixaBank, Obra Social Caixa entitled “Landscape and Identitarian Heritage of Europe: Cathedral Cities as Living Memories” (EURITAGE, RecerCaixa, 2016-2018), and with working research groups such as Templa/Taller d'Estudis Medievals, Programes, Litúrgia, Arquitectura, of the Institut de Recerca Històrica at the Universitat de Girona. More recently, as part of Puig i Cadafalch Year, she participated in the international section on the architect with a lecture in Mataró on Puig i Cadafalch and Italy. Within this same historiographic context, she has recently published *Quelques lettres inédites sur l'accueil de Josep Puig i Cadafalch en France en 1936*, in *De la passion à la création. Hommage à Alain Erlande-Brandenburg*, Zagreb, IRCLAMA, 2018, pp. 173-183.

Xavier BARRAL



Veronica Orazi (Florence, 1966), a faculty member of the Dipartimento di Lingue e Letterature Straniere e Culture Moderne at the Università di Torino since 2017. She is a member of the Quality Commission at her institution and serves as a research and internationalisation delegate. Previously, she had been an associate professor at the same

university (2002-2017) as well as at the universities of Siena (2002-2005), Venice Ca' Foscari (2000-2002) and Bologna (1999-2002).

She is currently also a member of the Center for Catalan Studies – Department of Spanish and Portuguese at the University of California Santa Barbara. She has taught courses as a visiting professor at the Universitat de Barcelona and the Universidad de Alicante. She has also been a member of doctoral thesis committees at the Universitat de Girona, the Universitat de Barcelona, the Universitat Autònoma de Barcelona and the Universitat de València.

Her specialisation is the study of mediaeval Catalan and Spanish literature, split virtually fifty-fifty, although she has also turned to other related activities on the side of Catalan studies, as we shall discuss below. She has participated in numerous Italian and international projects and is currently the lead researcher in the international research group *Rappresentare l'identità: intersemioticità e transmedialità nella cultura ispanica* (2017-2019).

Between 1997 and 1998, she was a researcher at the IEC, where she developed the project entitled “La tradizione manoscritta della *Crònica* de Ramon Muntaner” with J. Massot i Muntaner as her supervisor. She has also done research stays at different universities in Italy and abroad.

As a researcher, she is the author of 11 books and 96 articles and book chapters, in addition to numerous reviews in journals on Hispanic, Romance and Catalan studies, and she has delivered 65 papers and lectures at congresses in Italy and abroad. She has been or is a member of numerous organising and/or scientific committees for congresses. She has been the coordinator of events like *Voci al femminile: scrittura, traduzione, autotraduzione. Giornata di Studi Catalani* (Turin, 8.V.2014, Università degli Studi di Torino), *Geografia linguistica del catalano. Giornata di Studi Catalani* (Turin, 9.V.2014, Università degli Studi di Torino) and *Linguaggi del metareale nella cultura catalana: arte, cinema, folclore, letteratura, storia* (XI Congresso Internazionale dell’AISC, Turin, 15-18.09.2015, Università degli Studi di Torino).

Since 2014, she has been the co-director of the *Bibliotheca Iberica* collection (Alessandria, Edizioni dell’Orso). Since 2013, she has been an editor of the *Cuadernos AIS-PI. Estudios de lenguas y literaturas hispánicas* and the

editorial director of the *Rivista Italiana di Studi Catalani* (CARHUS+ A), and between 1995-2008 she was an editor of *Medioevo Latino. Bollettino bibliografico della cultura europea da Boezio a Erasmo (secoli VI – XV)* (Società Italiana per lo Studio del Medioevo Latino). She works as a reviewer for publications such as *Llengua & Literatura* (CARHUS+ A), *Quaderns d’Italià* (CARHUS+ A), *Rassegna Iberistica* (CARHUS+ A) [Universitat Ca’ Foscari of Venice] and *Carte Romanze, Haidé. Estudis Maragallians*, just to cite those most closely related to Catalan studies.

She was a member of the board of the AISC (Associazione Italiana di Studi Catalani) between 2008 and 2012, and the president of the association between 2012 and 2015. In 2000, she won the “Serra d’Or” Critic’s Prize on Catalan Studies for her book *“Història de la filla del rei d’Hungria” e altri racconti catalani tardomedievali. Studio folclorico ed edizione critica* (Viareggio-Lucca, Mauro Baroni Editore, 1999, 167 pp). In 2011, she won the Ramon Llull International Prize for “Best International Catalan Studies Association” as the director of the AISC, and in 2015 she won the Honourable Mention from the Generalitat de Catalunya Delegation in Italy as the editorial director of the *Rivista Italiana di Studi Catalani*, awarded for this journal’s “activity of dissemination and scientific promotion of Catalan culture in academia in Italy”. This award perfectly summarises the career of Dr Veronica Orazi and the reasons why her accomplishments make her deserving to become a corresponding member of the History-Archaeology Section of the IEC.

Ramon PINYOL



Patrici Pojada was born in Pàmies, in the commune of Foix, on the 5th of November 1965 and is currently a chair of Modern History at the Université de Perpignan. In 1996, he earned his doctorate from the Université de Toulouse II with a thesis on the history of the Vall d’Aran in the 17th century overseen by Jean-Pierre Amalric. This thesis was published two years later

with the title of *Une vallée frontière dans le Gran Siècle. Le Val d’Aran entre deux monarchies* in the “Universatim” collection overseen by Jean-Michel Minovez.

The historical research that Patrici Pojada has undertaken for three decades has revolved around the human, economic, political-military and cultural-linguistic relations on either side of the Pyrenees in the early centuries of modernity. This is a territorial and historical realm which Patrici Pojada has always defined as an “Occitan-

Catalan community”. This major research theme has led him to study population migrations and mobility, the activity and networks of small and medium-sized merchants, the local power relations in the Pyrenees with the central governments of the French and Spanish monarchies, and the forms of sociability and conflictiveness in this mountainous borderland.

In addition to his aforementioned doctoral thesis, his research has also been reflected in a substantial number of monographs published in both French and Catalan, including: *Une société marchande. Le commerce et ses acteurs dans les Pyrénées modernes (haut Pays de Foix, vers 1550-1700)* (2008), *Le Voisin et le Migrant. Hommes et circulations dans les Pyrénées modernes (XVIIe-XIXe siècle)* (2011) and *Viure com a bons veïns. Identitats i solidaritats als Pirineus (segles XVI-XIX)* (2017). Likewise, Patrici Pojada has also disseminated his research in specialised journals such as the *Revue d’Histoire Moderne et Contemporaine*, *Afers. Fulls de Recerca i Pensament*, *Recherques*, *Annales du Midi*, *Histoire et sociétés rurales*, *Diasporas*, *Histoire des Alpes*, *Pedralbes* and *Manuscrits*.

These books and articles are joined by a considerable number of contributions to collectively-authored works, talks at congresses, participation in exhibition catalogues and texts for lay audiences.

All of these contributions are characterised by patient, rigorous work in municipal, parish, private, diocesan or departmental archives in the Pyrenees region, as well as in the large document repositories of Madrid, Simancas, Paris and Barcelona. However, his research is also conducted based on direct, profound, lived knowledge of the current reality of the Occitan-Catalan community. As he has publicly stated more than once, Patrici Poujade's family language has been and still is Occitanian.

After all, it is worth noting that at the Université de Toulouse, where he was educated, Patrici Poujade studied not only history but also Romance linguistics. And, in fact, he is simultaneously a historian and a linguist, with extraordinarily important works on the history of the Occitan language such as *L'occitan parlat en Ariège* (1992), the *Diccionari occitan-catalan/català-occità* (2005) in conjunction with Claudi Balaguer, and the *Repertoire toponymique des communes de la region Midi-Pyrénées* (2009).

This twofold combination of dedication and vocation, both historical and linguistic, is also reflected in the recognition he has earned and the intense institutional work that Patrici Poujade has undertaken in favour of Occitan-Catalan culture for three decades. He is a member of the *Acadèmia Aranesa dera lengua occitana*, has been president of the *Grup de Lingüística occitana* of the Generalitat de Catalunya, is a member of the administrative council of the association of *Journées Internationales d'Histoire de Flaran*, a member of the administrative council of the *Federation Historique de Midi-Pyrénées*, the vice-president of the Midi-Pyrénées regional chapter of the Institut d'Estudis Occitans, the assistant director of the *Centre de Recherches Historiques de les Societats Mediterranées*, and a

member of the editorial board of specialised journals like *Annals du Midi*, *Recerques*, *Manuscrits*, *Drassana* and *Ripacurtia*.

Finally, I wanted to note that Patrici Poujade has worked with the Institut d'Estudis Catalans several times. For example, he and Oscar Jané coordinated the publication of the proceedings of the congress on "Construcció i projecció de la memòria personal a l'època moderna" held at the IEC in 2011, which were published three years later by Casa de Velázquez. Likewise, he also delivered the keynote address at the congress organised by the History-Archaeology Section in 2014 on the War of the Spanish Succession in the Catalan-speaking Lands. The organisers of the congress, then-president of the Section, the late, great Maria Teresa Ferrer, and the undersigned, witnessed an offensive by some elements in the Spanish State to discourage the participation of international speakers. The congress was held shortly after another one promoted by the Societat Catalana d'Estudis Històrics which ruffled many feathers because of the title given to the scholarly gathering. Some speakers bowed to the pressure and the atmosphere of coercion. However, Patrici Poujade presented an incredible text entitled "Unes Catalunyaes sense Noves Plantes? La Guerra de Successió d'Espanya i les seves conseqüències", which is published in the volume entitled "1714" of the "Sèrie major" collection of Publicacions de la Presidència.

Because of this history of scholarly merits, the desire of the History-Archaeology Section to encourage closer ties with the research underway in Northern Catalonia and foster Occitan-Catalan studies, and the commitment to our institution he has shown, we believe that Patrici Poujade is an outstanding candidate to join the Institut d'Estudis Catalans as a full member.

Antoni SIMON



Marta Prevosti i Monclús was born in Barcelona on the 9th of November 1952. She studied for her Bachelor's in Ancient History in the Faculty of Philosophy and Humanities at the Universitat de Barcelona (1970-1975), and that same year she started as an interim adjunct in Archaeology, Epigraphy and Numismatics under the oversight of professor

Miquel Tarradell i Mateu. The following year (1976), she earned her Bachelor's with a project entitled *Cronologia i poblament a l'àrea rural de Baetulo*, which somehow set her on her future course by defining a path that had not yet been traversed in Catalonia but has become extraordi-

nary important in recent years. She earned her doctorate from the Universitat de Barcelona in 1980 with a thesis entitled *Cronologia i poblament a l'àrea rural d'Iluro*, which continued and expanded upon her previous research. This contribution won the 1980 Iluro Historical Monograph Prize awarded by the Caixa d'Estalvis Laietana (Mataró). This is worth recalling because it is significant that both her Bachelor's project and thesis were published in two monographs issued simultaneously in 1981. The following year, she sat for the civil service tests for a full assistantship in Archaeology at the Universitat de Barcelona, which she won, and then, as a consequence of the Law on University Reform, she became an associate professor, a position she held until 1987, when she left the university. However, she did not abandon her research around several excavations (primarily the Torre Llauders villa in Mataró), primarily in the region of El Maresme,

which were the subject of numerous scholarly articles, lectures and papers at congresses, workshops and symposia. What is noteworthy from that period is that between 1991 and 1995, she was an advisor to the company ACE-SA in its relations with the Archaeology Service of the Generalitat de Catalunya, an important job during the construction of the Maresme motorway beyond Mataró and its on- and off-ramps. This enabled an extraordinary number of sites to be documented which were not only excavated properly but also published, thus giving scholars access to data that often remain unpublished.

In 2002, she was appointed managing director of the Museu de l'Estampació in Premià de Mar, an institution which is a member of the *Sistema del Museu de la Ciència i la Tècnica de Catalunya*. She remained in this job until 2005, and once again serviced as the director from 2010 to 2013, this time on a part-time basis. During this period, she developed the museographic and museological projects of the museum's permanent exhibition, along with those of the Museu de la Fàbrica del Gas in Premià de Mar, while also curating several exhibitions in Premià and other towns in El Maresme.

In 2005, with the Generalitat de Catalunya's creation of the Institut Català d'Arqueologia Clàssica, she was hired as a senior researcher and continues to work there today.

Since then, her professional activity has expanded with a series of studies outside her familiar territory of El Maresme centring on a part of the *territorium* of *Tarraco*, as well as other areas. From September 2008 until late 2014, she oversaw the archaeological work related to the expansion of the third lane of the AP-7 motorway from La Jonquera to Salou, which ACESA assigned to the Institut Català d'Arqueologia Clàssica (ICAC).

Of the numerous research projects she has led either alone or with others, the study of the extraordinary late villa of Can Ferrerons (Premià de Mar) particularly stands out because of its significance, and even more so the *Estudi del paisatge arqueològic antic de l'Ager Tarraconensis (a la dreta del riu Francolí) (PAT)*, which was financed by the ICAC and ACESA, a project which was started in 2005 and is currently coming to an end. The ambitious scope of this research, never before seen in our country, entailed an exhaustive survey of the territory, the occasional excavation of certain sites, the collection of all the data published, and a painstaking review of the materials conserved in local museum collections. The result was the publication of 5 monographs (the ICAC's Documenta series), whose thematic volumes contain the results of this

research, in which a host of experts, doctoral candidates, students and technicians have participated. The data obtained will shift our perceptions of the process of Romanisation in the countryside of what is today Catalonia.

With regard to her countless outstanding scholarly publications, including monographs, articles, contributions to collectively-authored works, talks and contributions to congresses and symposia, we should highlight *Cronologia i poblament a l'àrea rural d'Iluro*, *Cronologia i poblament a l'àrea rural de Baetulo, Ager Tarraconensis 4. Els Antigons, una villa senyorial del Camp de Tarragona / Els Antigons, a High Status Villa in the Camp de Tarragona, Ager Tarraconensis 1. Aspectes històrics i marc natural / Historical aspects and natural setting, Actes del Simposi: Les vil·les romanes a la Tarraconense, Homenatge a Miquel Tarradell, L'època romana a Història Agrària dels Països Catalans, Using archaeomagnetism to improve the dating of three sites in Catalonia (NE Spain), Un balneum du Ve siècle dans le bâtiment octogonal de Can Ferrerons (Barcelone) and La diversitat de l'habitat rural dans l'ager Tarraconensis à l'époque républicaine.*

Worth noting is the commission she received from the curators of the Història Agrària dels Països Catalans to write the chapter on the Roman era, which demonstrates her recognition as the top expert in this field among her fellow archaeologists.

Dr Marta Prevosti i Monclús has devoted her professional life to classical archaeology, a field in which she is known and recognised. She combines solid academic training, acute intelligence and clear ideas, which have proven decisive in her academic life. She was a professor at the Universitat de Barcelona and is now a researcher at the ICAC, from which she has led (and continues to lead) important projects whose ambitiousness is rarely seen in this country, and which have yielded outstanding results and have been the subject of several utterly exemplary publications. As a researcher, she has always been committed to her language and her country. Finally, we should recall that as a member of the Societat Catalana d'Estudis Històrics, an affiliate of the Institut d'Estudis Catalans, she was responsible for reviving the figure and work of Josep de C. Serra-Ràfols, the great archaeologist and full member of the IEC who passed away in 1970, and the man who laid the groundwork for modern Catalan archaeology but suffered the consequences of a lost war and a long post-war period.

Josep Maria NOLLA



Patrizio Rigobon (Mogliano Veneto, 1959) is a researcher, a university professor and a translator. He earned his Bachelor's in Foreign Languages and Literatures with a specialisation in Hispanic, Catalan and English Philology at the Università Ca' Foscari in Venice in 1984; he studied at the Faculty of Political Science at the Università di Padova in 1986-1988;

he worked as an interpreter and translator in the Ministry of the Interior in Rome in 1987-1988; and he earned his doctorate in Iberian Studies at the Università di Bologna in 1991 with a thesis on *Cultura i ideologia en Enric Prat de la Riba*.

In 1991-2001, he focused on teaching courses on Spanish literature at the Università di Bologna, where he introduced a course on Catalan literature in 1996; in academic year 1998-1999, he dedicated a history of Spain course at the Università di Trieste to Catalan themes. In 2000, he joined the faculty at the Università Ca' Foscari, where he currently works as a "professore aggregato" of Catalan and Spanish literature. Over the years, he has been a guest lecturer at numerous congresses in Frankfurt (1994), Paris (1995), London (1999), Budapest (2006), Naples (2005), Palma (2008), Barcelona (2011 and 2016) and Girona (2017).

In 2011, he founded the *Rivista Italiana di Studi Catalani* (which he currently co-edits with Veronica Orazio). He contributes to *Rassegna iberistica* and other scholarly publications, such as *Spagna contemporanea*, *Journal of Spanish Cultural Studies* and *Limes. Rivista Italiana di Geopolitica*, with studies on and Lullyism; he also writes on a range of contemporary writers and historians, including Joan Maragall, Enric Prat de la Riba, Eugeni d'Ors, Josep M. de Sagarra, Salvador Espriu, Jaume Vicens Vives, Miquel Batllori, Joan Sales and Maria Barbal; and he explores topics like Noucentisme, the teaching of Catalan and social aspects of the Catalan language, and

the translations of the Fundació Bernat Metge and other translation-related topics.

In addition to a translation of Ramon Llull's *Consolatio Venetorum* from the Latin original into Italian, he has also spent a great deal of effort translating works by contemporary Catalan authors. They include Salvador Espriu (*Tres sorores*, translation and introduction, 1993), Joan Perucho (*Il libro dei cavalieri*, 1995; reissue, 2001), Montserrat Roig (*La voce melodiosa*, 1997), Albert Sánchez Piñol (*La pelle fredda*, 2005, and *Pagliacci e mostri*, 2009), Jordi Puntí (*Animali tristi: campionario umano sentimentale* (2006), Lluís-Anton Baulenas (*Un sacco d'ossa*, 2009), Miquel de Palol (*Un uomo qualunque*, 2009), Helena Alvarado (*Calce e memoria*, 2009), Montse Banegas (*Una donna scomoda*, 2010), Manuel de Pedrolo (*Seconda origine*, 2011), Manuel Baixauli (*L'uomo manoscritto*, 2012, with Silvana Cupiccia) and Isabel-Clara Simó (*Io e mio fratello*, 2014).

He has been the vice-president and president (2008-2012) of the Associazione Italiana di Studi Catalani (AISC), and he has organised or co-organised the congresses "La Catalogna in Europa, l'Europa in Catalogna. Transiti, passaggi, traduzioni" (2008) and "Le Citta' inconfessabili. Dalla Catalogna a l'Europa, passando per l'America" (2009) in Venice. He also organised an academic event on the occasion of Ramon Llull Year devoted to the crusade and the Mediterranean policy, entrusted to the historian Franco Cardini (2016); the symposium entitled "Mediterraneità" (2018); and every year on International Book Day since 2014, the cultural festival "Primavera en català" with the participation of Italian and Catalan writers and critics.

During his presidency, the AISC won the Ramon Llull Prize, and he has personally been awarded the Pompeu Fabra Prize (2009) for the projection and dissemination of the Catalan language, and the Batista i Roca Prize (2011) awarded by the Institut de Projectió Exterior de la Cultura Catalana in recognition of his efforts to maintain the presence of Catalan and promote studies of the culture of the Catalan-speaking lands in Italy.

Manuel JORBA



Anna Sawicka (Krakow, 1957) is a professor of Catalan and Spanish language and literature at Jagiellonian University in Krakow. She earned a Bachelor's in Spanish Philology followed by a doctorate in Humanities from the same institution where she works. In 1994, she arrived in Barcelona for a three-year lectureship, which she ended up extending two more years

and which provided her with direct contact with the Catalan language. Since then, she has come to Catalonia for both research and teaching (including one quarter at the Universitat de Vic as part of the Erasmus programme).

Even though her scholarly field is Hispanism, as is common in Europe, she particularly oversees the courses in Catalan language and literature. Furthermore, she works tirelessly to disseminate Catalan literature and culture, often in conjunction with the Institut Ramon Llull, and previously with the Instituto Cervantes until it eliminated its subsidies for Catalan topics. Indeed, she is the reference for all matters Catalan in Poland.

In recognition of her contribution to promoting Catalan literature abroad, in 2011 she was awarded the Josep M. Batista i Roca Prize. In 2015, she was given the Literary Translation Prize from the Fundació Ramon Llull for her version of *Les veus del Pamano* by Jaume Cabré [*Glosy Pamano*, Warsaw, Marginesy, 2014], a novel which became a bestseller in Poland. In 2013, she translated another book by the same author, *Jo confesso* [*Wyznaje*, Warsaw, Marginesy], which became a huge success among the public and critics alike, in 2015 she translated *Senyoria* [*Jaśnie pan*, Warsaw, Marginesy]; and in 2016 she translated *L'ombra de l'eunuc* [*Cień Eunucha*, Warsaw, Marginesy].

Furthermore, she has also translated other authors, such as Albert Sánchez Piñol, *La pell freda* [*Chłodny dotyk*, Warsaw, Oficyna Literacka Noir sur Blanc, 2006], Sergi Belbel *Tàlem* [*Loze*, Krakow / Księgarnia Akademicka, 2001], Maria Àngels Anglada, *El violí d'Auschwitz* [*Skrzypce z Auschwitz*, Warsaw, Muza, 2010] and Lluís-Anton Baulenas, *Per un sac d'ossos* [*Za worek kości*, Krakow / Wydawnictwo Literackie, 2008].

Apart from her translations of Catalan novels, Dr Anna Sawicka also researches, particularly the Polish reception

of Catalan authors including Llull, Verdaguer, Rusiñol and Calders (her translation of *Llibre d'Amit e Amat* [*Księga Przyjaciela i Umilowanego*, Krakow, Księgarnia Akademicka, 2003] falls within this avenue of work). She is an author in the “*Studia iberystyczne*” collection at Jagiellonian University in Krakow (miscellaneous works with many studies of Catalan themes) and serves as a director of the Institute of Romance Philology at the same university. She has also published in journals like *Estudios Hispánicos*, *Quaderns. Revista de traducció* (UAB), *Serra d'Or*, *Anuari de Filologia* (UB) and *Anuari Verdaguer* (UVic-UCC).

The quality of her Polish translations, due in part, she claims, to her direct, continued knowledge of Catalan, along with her teaching and constant research to keep the Catalan language and literature prominent in the academic programmes in Krakow and her activity as a constant disseminator of Catalan culture in Poland, made her deserving of a corresponding membership in the History-Archaeology Section of the IEC.

Ramon PINYOL



Paolo Sommella is a professor emeritus of ancient topography at the Università di Roma, “La Sapienza”, where he has had an intense teaching career since 1964, and an eminent archaeologist who has devoted much of his scholarly work to studying Italian protohistory and ancient Rome from the field of archaeological topography and cartography of the ancient world. He

has also taught at the *Scuola de Specializzazione in Archeologia* in Rome (1980–2010) and the *Scuola Italiana di Perfezionamento in Archeologia* in Athens (1992–1998).

In the sphere of academic activity, he has been a member of the *Accademia Nazionale dei Lincei* of Rome since 1992, an active member of the *Pontificia Accademia Romana di Archeologia* and an ordinary member of the *Società di Studi della Magna Grecia*. He is also a corresponding member of the *Deutsches Archäologisches Institut*, the *Istituto di Studi Etruschi e Italici*, the *Société des Antiquaires de France* and the *Real Academia de la Historia* of Madrid. From 2008 to 2017, he was the president of the *Istituto Nazionale di Studi Romani*.

Since 2002, he was the delegate for Italy and Vatican City to the Union Académique Internationale (UAI) and was part of this international organisation’s Bureau from 2009 to 2012.

As part of the inter-academic cooperation promoted by the UAI in the field of research in the humanities and

social sciences, from 1992 to 2013 he served as the president of the International Committee for the *Tabula Imperii Romani – Forma Orbis Romani* project sponsored by the UAI. During his presidency, this project developed considerably and its computerisation got underway. Since 2013, he has been the honorary president of this International Committee, which is currently presided over by the IEC.

He was also the Italian representative to the Council of Europe in the organisation of the congress on *Archéologie et Aménagement* held in Strasbourg and Florence in 1984.

In his career as a researcher, he has worked intensely in the field of archaeological research. He has overseen archaeological excavations in numerous sites on the Italian peninsula, including in the archaic temple of *Sant’Omobono* at the base of Capitoline Hill in Rome; in the ancient *Lavinium*, today Pratica di Mare, which the Romans considered a sacred city related to the myth of Aeneas; in *Sibaris*, an ancient Greek colony on the coast of the Gulf of Taranto; and in the city of Teramo in the ancient *Peltuinum*, near Aquila. He has made a decisive contribution to promoting several of these places where he has worked as heritage sites. For example, in Venosa, the former Latin colony of *Venusia*, in addition to extensive excavation campaigns carried out, he has also organised a national archaeological museum in the mediaeval castle in conjunction with *Soprintendenza archeologica*. In Atri, another ancient Latin colony called *Adria*, he set up a municipal museum based on the results of the four excavation campaigns carried out there. He has also

played a decisive role in establishing archaeology parks in Teramo, Venosa and *Pelutinum*.

He has helped organise and write the catalogues of numerous temporary exhibitions in Italian museums, including *Scavi di Sibari* at the Museo Nazionale Archeologico di Taranto (1969), *Roma Mediorepubblicana* at the Musei Capitolini in Rome (1973), *Civiltà del Lazio Primitivo* at the Palazzo delle Esposizioni in Rome (1976), *Enea nel Lazio. Archeologia e Mito* also at the Musei Capitolini (1980), and more recently *Roma e le Genti del Po* in Brescia on the occasion of the recent Milan International Expo in 2015-2016.

Among the countless books he has published, we should mention *Antichi campi di battaglia in Italia* (1967), *Scavi di Sibari* (1969), *Pozzuoli. Forma e urbanistica* (1980), *Italia antica. L'urbanistica romana* (1988), *Urbanistica pompeiana. Nuovi momenti di studio* (1990), *Tabula Imperii Romani, Full K-32 Firenze* (2006) and *Atlante archeologico del Lazio* (2010). In his publications, he has examined diverse themes, including his attention to Italian historical centres, with a special reference to those that have survived over time; his innovative contributions

on Latium and Campagna before Rome's expansion; his archaeological research articles in the field of cartography and computer methodology applied to studying ancient territory and urban planning; and his series of studies on the ancient *Lavinium*, with the *heroon* of Aeneas and the spectacular repository of votive statuary in the sanctuary of Minerva in that city.

Finally, also worth noting is his partnership with the IEC in recent years, particularly as part of the projects of the Union Académique Internationale, such as the aforementioned *Tabula Imperii Romani*, and the *Mediterranean Cities* project led by the IEC, which he actively participated in, first by organising the international conference entitled "Ciutats mediterrànies: civilització i desenvolupament" held at the IEC in 2011 under the auspices of the UAI. He has also contributed to other Catalan institutions and is a member of the Scientific Advisory Council of the Institut Català d'Arqueologia Clàssica.

He was elected to be a corresponding member of the History-Archaeology Section of the IEC in 2018.

Josep GUITART



Eduard Vallès Pallarès was born in Horta de Sant Joan (Terra Alta) on the 20th of November 1971. He is the great-grandson of the painter Manuel Pallarès, a close friend of Picasso from childhood, and his formation was heavily influenced by this family history. We should recall that Picasso always said that everything he knew in life he had learned in

Horta, his friend's village, where he spent nine months of his childhood.

Vallès earned a doctorate in art history from the Universitat de Barcelona with his thesis *La influència de l'art català sobre Picasso a través de dues generacions: Santiago Rusiñol i Isidre Nonell com a paradigmes (1897-1904)*, which he read in January 2016. He also holds a Master's degree in Advanced Studies in Art History from the same university, a post-graduate degree in Management of Cultural Institutions, Platforms and Facilities from the Universitat Pompeu Fabra, and a Master's in Local and Regional Development from the Universitat de Barcelona with a final project on the Ecomuseum of the Ports.

He was trained alongside Josep Palau i Fabre, who asked Vallès to lead his foundation in Caldes d'Estrac, where he was the first director, in 2002. He is the modern and contemporary art conservator at the Museu Nacional d'Art de Catalunya and a member of the managerial team of the Centre Picasso in Horta de Sant Joan, and he had

previously been a conservator at Barcelona's Museu Picasso. In the field of teaching, he is the coordinator of the conservation and restoration module in the post-graduate degree in Museology (Universitat Pompeu Fabra) and has been a professor in the Master's in Advanced Studies in Art History at the Universitat de Barcelona.

He has specialised in the work of Picasso and Catalan art from the late 19th and early 20th centuries. He was in charge of the Catalan network of Picasso-related entities. He is the author of several books on Picasso, such as *Picasso i Rusiñol. La cruïlla de la modernitat* (Consorti del Patrimoni de Sitges, 2008), which revealed his impressive research skills, and *Picasso. Obra catalana i Picasso i el món literari català* (Enciclopèdia Catalana, 2015). This latter was the outcome of longstanding research started in 2006, after he received a research grant from the Department of Culture of the Generalitat de Catalunya. This book contains an in-depth study of Picasso's relationship with the Catalan literati and publications during the years when he lived in Barcelona.

He has served with Malén Gual as the scientific director of the *Guia del Museu Picasso de Barcelona* (Museu Picasso de Barcelona, 2015), which is published in several languages. He has been the curator of several exhibitions on Picasso and has written background texts for the corresponding catalogues, such as "Picasso. Amics catalans de joventut" (Centre Picasso d'Horta, 2009), "Picasso versus Rusiñol" (Museu Picasso de Barcelona, 2010) with Isabel Cendoya, "Yo Picasso. Autoretrats" (Museu Picasso de Barcelona, 2013) and "Picasso-Perpinyà. El cercle íntim, 1953-1955" (Museu Jacint Rigau, Perpinyà, 2017).

He has also contributed texts on Picasso to exhibition catalogues such as *Paisatges del sud* (Caixa de Tarragona, 2008), *Picasso 1936. Emprintes d'una exposició* (Museu Picasso de Barcelona, 2012), *El primer Picasso. A Coruña 2015* (Museo de Belas Artes da Coruña, 2015), *Picasso et les arts et traditions populaires* (Musée de Civilisations de l'Europe et de la Méditerranée, Marseille 2016) and *El taller compartit: Picasso, Fin, Vilató i Xavier* (Museu Picasso de Barcelona, 2017). He has written prologues for books such as *Picasso-Cataluña. 1896-1973. Guía de exposiciones* (by Rafael Inglada, 2012) and *Antoni Tàpies. Picasso el héroe* (Fundación Picasso Museo Casa Natal, Málaga 2015).

He has been the director of several university courses on Picasso, such as "Picasso i Catalunya" (with Núria Gil Duran; Universitat Rovira i Virgili, 2007); "Picasso i Barcelona" (with Mireia Freixa; Universitat de Barcelona, 2008); and "Picasso. Amics i paisatges" (with Núria Gil Duran; Universitat Rovira i Virgili, 2009). He was the scientific advisor of the documentary film *On tot va començar... Picasso i Barcelona* (2011), as well as a member of the scientific committee of the aforementioned exhibition "El primer Picasso. A Coruña 2015", and the exhibition "Picasso. Bleu et rose", which will be held at the Musée d'Orsay in 2018, co-produced by the Picasso Museum of Paris.

As the director of the Fundació Palau, he alternated conservation of Palau i Fabre's literary and art collections, where in addition to Picasso, works by artists like Joaquim Torres Garcia, Pau Gargallo, Josep Mompou, Joan Rebull, Antoni Clavé, Antoni Tàpies and Miquel Barceló are also conserved. He has worked with Elias Gastón on Manuel Pallarès' oeuvre through the catalogue *Manuel Pallarès-Pablo Picasso. 78 anys d'amistat* (Centre Picasso d'Horta de Sant Joan, 2001), as well as on Carles Casagemas' oeuvre with the exhibition "Carles Casagemas. L'artista sota el mite" (Museu Nacional d'Art de Catalunya, Barcelona, 2014) and the exhibition "Torné Esquius. Poètica quotidiana" (MNAC 2017). These shows resulted in biographies and inventories of works that are quite revealing of all three artists.

He has served as the scientific advisor and coordinator of exhibitions on other artists, such as "Perejaume. Can

Riera de Fuirosos, Ca l'Oller de la Cortada" (Fundació Palau, Caldes d'Estrac, 2003) and "Ismael Smith, reivindicat" (Fundació Palau, Caldes d'Estrac, 2005).

He has written articles in exhibition catalogues about Perejaume (Fundació Palau, 2004) and Josep Mompou (Fundació Caixa de Catalunya, 2009), among others. He has penned catalogue texts for institutions like the Fundació Francisco Godia, the Museu de Montserrat and Museu Cau Ferrat in Sitges. He has contributed articles to collectively-authored volumes like *Història de les Terres de l'Ebre* (Ilercavònia, 2010), the Culturcat portal (Barcelona, Department of Culture and Media of the Generalitat de Catalunya, 2009), *Pintura modernista* (Enciclopèdia Catalana, 2016) and the *Diccionari d'historiadors de l'art català, valencià i balear*, which the IEC publishes online.

On another front, he has researched art collecting, such as collections of Picasso's art in Catalonia ("Memoria Artium", Universitat Autònoma de Barcelona, 2014), and has researched and written a biography of the Barcelona-based art patron Lluís Garriga Roig, accompanied by the history of his artistic legacy and a virtual reconstruction of his collection (with Isabel Cendoya; "Memoria Artium", Universitat Autònoma de Barcelona, at press).

In addition to Dr Vallès' profound competence in Catalan and international art from the 19th and 20th centuries, his knowledge of Picasso and his works is spectacular, an achievement which has garnered him international recognition. He is unquestionably one of the top experts in the world on this topic, which has resulted in prominent contributions to the biography and oeuvre of the great artist, information that is now consolidated but was previously unknown, strengthening the bonds with Picasso's work made in Catalonia.

Likewise, even though he has a residence in Barcelona, Vallès has never severed his ties with Terra Alta, where he still has a house and cultural interests, a circumstance which will serve to accentuate the IEC's presence in that region of the country.

FRANCESC FONTBONA