

house, and the head of contributors at the newspaper *El Observador*.

Despite the variety of authors with which she has worked, Montserrat Bacardí stands out as one of the points of reference in the history of translation and literary reception in the Catalan-speaking lands, one of the fields of research in the humanities which has developed the most in the past 25 years. Therefore, it should come as no surprise that ever since it was created in 1998, she has directed the prestigious journal *Quaderns. Revista de traducció*, published by the UAB.

Her research interests set her on the path to what is currently one of her main jobs: serving as the director of the *Càtedra Jordi Arbonès*, housed in the UAB's Faculty of Translation and Interpreting, since it was created in 2003. This chair manages the legacy of this illustrious, prodigious translator, along with those of the editor Josep Pedreira, the writer Rafael Tasis and the translators Francesc Arnó and David H. Rosenthal.

This condensed introduction cannot conclude without mentioning the book *Diccionari de la traducció catalana* (2011), with a vast number of contributors, which she jointly oversaw with Dr Pilar Godayol from the Universitat de Vic. Its quality has made it the prime reference in

this field of study. Thanks to this volume, a must-read in the field, Catalan humanities have not been subsumed into what is usually called “the history of translation in Spain”.

Finally, it is worth noting that her work has earned her several awards: the Humanistic Research Award (2000) from the Fundació Enciclopèdia Catalana for the *Diccionari de traductors* project; the Rafel Cornellà Literary Portrait Award (2009); the Premis Recull de Blanes award for *Ramon Folch i Camarasa. Retrat del perfecte escriptor no gens mediocre*; the Serra d'Or Critics' Award (2012) in the Research (Humanities) category for the *Diccionari de la traducció catalana*; and, to the immense joy of the authors of this introduction, the 2019 Fundació Mercè Rodoreda Award granted just a few weeks ago for her work on the writer from Osona, Maria Dolors Orriols, who has been rediscovered in recent years.

Because of her brilliant dedication to research on Catalan literature and her unquestionable commitment to the country and its language, the members of the History of Literature area of the History-Archaeology Section suggest her candidacy as a member of the IEC.

Ramon PINYOL



Marià Carbonell i Buades was born in Palma de Mallorca on 9 July 1955 and earned his Bachelor's degree in art history from the Universitat de Barcelona in 1983, with a thesis which was later published as a book entitled *L'Escola del Camp de Tarragona en l'arquitectura del segle xvi a Catalunya* (Diputació de Tarragona, 1986; Vèrtex Award). He earned his doctor-

ate from the same university in 1989 with the thesis *L'arquitectura classicista a Catalunya (1540-1659)* under the direction of Ignasi de Solà-Morales. In October 1984, he joined the Art Department at the Universitat Autònoma de Barcelona, where he has taught and researched, first as an adjunct professor and then as the head of the programme in 1985, as full professor in 1990 and as chair in 2011. He was a member of the Comissió Territorial del Patrimoni Cultural de Barcelona (Servei de Patrimoni Arquitectònic) of the Generalitat de Catalunya between 1997 and 2008. He was a member of the committee to track construction at the cathedral of Mallorca (2000), and since 2005 he has been a member of the Scientific Committee of the Institut Internacional d'Estudis Borgians (Valencia). Between 2010 and 2012, he was the lead researcher on a project in the first call for Recercaixa applications entitled *Art en perill. Cens i memòria de la destrucció*, which sought

to document the works of art from the modern era in Catalonia which were lost throughout the 19th and 20th centuries. He also participated in the international PICTOR project, which studied the social status of painters during the Renaissance in southern Europe. He has done several research stays in Venice and Rome, and has had seven knowledge transfer contracts with public administrations. He has curated four exhibitions and participated in numerous national and international scholarly gatherings. He is a member of the editorial board and advisory committee of several specialised journals.

Dr. Carbonell's field of research encompasses architecture and art from the modern age in Catalonia and Mallorca, as well as occasional contributions on the contemporary era in institutional and private art collections on Mallorca. He was trained under the tutelage of the sorely-missed IEC member, Joaquim Garriga, whose first disciple he became, and hence he appears as a contributor – primarily on the decorative arts – to Garriga's notable work on the 16th century in the *Història de l'art català* issued by Edicions 62 in 1984. Renaissance-classicist architecture in Catalonia was the subject of his earliest research in both his aforementioned Bachelor's and doctoral theses. Yet his broad research and sights have never ignored international connections, as also demonstrated by an early study (1992) on the artistic patronage of the Valencian Roderic de Borja (1431-1503), who served as Pope Alexander VI, a topic which he has revisited and which justifies his current work as a member of the Scientific

Committee of the Institut Internacional d'Estudis Borjans, headquartered in Valencia.

He has revived the personalities of different Mallorcan painters from the Baroque era, such as Guillem Mesquida (1675-1747), to whom he devoted two ground-breaking articles in 1993 and 1998 and ultimately an exhibition with a catalogue in 1999; Miquel Bestard (1592-1633), with an article in 1996 and an exhibition and catalogue in 2007; and finally Miquel Cantallops (1678-1755), who was active in Mallorca and Rome, with an article in 1999 and an exhibition in 2005. Baroque sculpture and Mallorcan altarpieces have also been the subjects of his research, either in contributions to numerous collectively-authored works, such as a volume about *La Seu de Mallorca* in 1995, or in tribute books, but most importantly monographically in the book *Art de cisell i de relleu. Escultura mallorquina del segle XVII*, published in 2002.

In order to understand the unique features of art on Mallorca, Carbonell has been keenly attentive to the island's status as a place that is open to constant artistic exchanges with the Iberian Peninsula, Italy and other islands in the Mediterranean; hence his interest in studying the journeys taken by local artists, as well as the arrival to Mallorca of works by masters from other places, and therefore the importance of patronage and the phenomenon of collecting. In this sense, it is important to recall his 2000 article within a volume on the Order of Malta on Mallorca; his text on the Riberas owned by Antoni Gual, the secretary of the Duke of Medina de las Torres during his viceroyalty in Naples, published in 2009; and finally the seminal book on the rich collection of classical art and the painting gallery of Cardinal Antoni Despuig i Dameto (1745-1813), *El Cardenal Despuig: Col·leccionisme, Grand Tour i cultura il·lustrada*, Palma, 2013.

Carbonell's work and expertise have also been recognised outside academia through the institutional assign-

ments he has been awarded, such as when he was asked to study and catalogue the heritage art collection from the Council of Mallorca, first as a whole in 2001, then on its historical building in 2011, and once again in greater detail on the painting collection in 2012. Another example is his assignment to catalogue the painting and drawing collection of the Parliament of the Balearic Islands in 2015. The Barcelona Town Hall also commissioned him and Rafael Cornudella to conduct the scientific study on the art collection of the monastery of Pedralbes, which led to an exhibition and museographic design entitled *Pedralbes. Els tresors del Monestir* in 2005. But most importantly, the Generalitat itself has commissioned several institutional books from him related to the Palau de la Generalitat, an essential example of Catalan Renaissance architecture. His dedication to this topic, generically in his Bachelor's thesis, continued with a 2002 article which outlines the transfer of the chapel of Sant Jordi in the mid-16th century; it then took shape in different contributions to official publications in 2003, 2004 and 2005; and it finally culminated in a comprehensive study which he oversaw entitled *El Palau de la Generalitat de Catalunya. Art i Arquitectura* (Generalitat de Catalunya, Departament de la Presidència, Barcelona, 2015, 2 vols.), with contributions by different experts, which exhaustively analyses the entire complexity of the monument and studies its rich artistic heritage.

Today, Dr Carbonell is the most prominent scholar on the Catalan and Mallorcan artistic heritage from the modern age, and thanks to his dual residency in both Barcelona and Palma and his open, fluid research in these two places, his membership will unquestionably strengthen the IEC's presence on the Balearic Islands and deepen our section's research capacity.

Bonaventura BASSEGODA



Miquel Molist Montaña (Manlleu, Barcelona, 1956) is the Chair of Prehistory at the Universitat Autònoma de Barcelona. He studied at the Universitat de Barcelona, where he trained under Joan Maluquer de Motes and Miquel Tarradell, and at the Université Lyon-2, where he earned a PhD in Oriental Prehistory and had the opportunity to work with the

French school of André Leroi-Gourhan and with Jacques Cauvin and his team in the Near East. He was director of the Museu Nacional d'Arqueologia de Catalunya and has curated several exhibitions in different museums. He has been an ICREA-Acadèmia researcher and has been or is a

member of the editorial boards of several scholarly journals.

His research has focused on two major fields of study: the recent prehistory of Catalonia and the earliest agricultural societies in the Near East (Neolithic). In the former, he has studied the habitat and forms of burial from the Late Bronze Age in the upper region of the Ter River with the necropolis in Collsavenc (Tavertet). He participated in uncovering and excavating a set of 9 monumental graves, including the grave of Padró (Tavertet), which led to the recognition of a new type of megalithic grave ("chamber or dolmen with complex mound") dating from the late Old Neolithic.

He has studied the prehistoric settlements in the Pre-Pyrenees, Eastern Pyrenees, La Garrotxa and Alta Garrotxa. For ten years, he excavated the habitat of the Bauma del Serrat del Pont (Girona), a large shelter with a