



MUSEU
D'ART CONTEMPORANI
DE BARCELONA
CENTRE D'ESTUDIS
I DOCUMENTACIÓ

Descriptive file of the Joan Brossa Fund

IDENTIFICATION AREA

Reference code

CAT XXX BARCELONA MACBA BROSSA

Level of description

Fund

Title

Joan Brossa Fund

Dates

Dates of creation: [ca. 1801]-1998 (predominantly 1941-1998)

Dates of aggregation: [ca. 1938]-1998

Volume and supports

25 m approx. (ca. 214 installation units), paper

2,600 photographs approx. (mostly positive prints, b & w and colour)

619 posters approx., paper

7.3 m approx. of leaflets and programmes (ca. 49 installation units), paper

138 videos (mostly VHS)

54 sound recordings (36 cassettes and 18 vinyl disks)

5 m approx. of objects (ca. 22 installation units)

CONTEXT AREA

Name of the producer

Joan Brossa Cuervo

History of the producer

Joan Brossa (Barcelona, 19 January 1919 – 30 December 1998) was a poet, playwright and visual artist, although he identified everything he did as 'poetry'. Thanks to his father's personal library, the young Brossa was able to read some of the Catalan writers, such as Josep Maria Folch i Torres, Jacint Verdaguer, Joan Maragall, Josep M. de Sagarra, Àngel Guimerà and Ignasi Iglésias, and discover through photographs the Italian quick-change artist Leopoldo Fregoli, for whom Brossa always felt a deep admiration, which is reflected in his work.

The first text signed by Brossa was written in Spanish during the Civil War on the Republican front at the Battle of the Segre. In June 1938 it was published in the bulletin *Combate* of the 30th Division. At the front, Brossa was wounded in one eye and as result spent the rest of the war hospitalised and behind the lines. In 1950, he wrote a short play of four poems on this incident, entitled *30 Divisió*.

After the war, he was called up for military service in Salamanca, where he met Enric Tormo, to whom he showed his first literary compositions with 'hypnagogic' images (some of these poems were published in 1995 by Ramon Salvo Torres under the title of *Poemes hipnagògics*). Back in Barcelona, Enric Tormo and his friend Manuel Viusà, in response to Brossa asking for advice on his literary research, introduced the poet to J.V. Foix, Joan Miró and Joan Prats in the early forties. Under their guidance, Brossa embarked on a literary career, benefiting from the personal libraries of Foix and Prats for his literary and artistic education. As documentary testimonies of their friendship and relationship, the Fund contains letters by Foix and Miró, and numerous references and literary texts by Brossa dedicated to his three mentors. A perfect example of the ties between Joan Brossa and Joan Miró and Joan Prats in particular is the artist's book *Tres Joans*, 1978, created by Miró and Brossa as a tribute to Prats.

Brossa began his artistic and literary career in 1941 with some visual poems, described by him as 'experimental'; his first sonnets written on the advice of J.V. Foix (*La bola i l'escarabat*, 1941-43); and an *objet trouvé* entitled *Escorça*, 1943. Soon after, in 1944, he began writing for the theatre with *El cop desert*, and wrote some brief prose texts. From that moment he became totally committed to these fundamental disciplines and was determined to abolish all genres and barriers between the arts. Poetry was for him the common element in his work, describing his theatre as 'dramatic poetry'. In 1945-46 he abandoned a text in prose, possibly a novel.

In 1948 Brossa founded the magazine *Dau al Set*, together with Antoni Tàpies, Joan Ponç, Modest Cuixart, Arnau Puig and Joan Josep Tharrats, having participated in 1946 in the only issue of the magazine *Algol* with Enric Tormo, Joan Ponç and Arnau Puig. The *Dau al Set* era was a very rewarding one: Brossa continued his theatre research on a Dadaist line of the absurd and destruction of the language (in works such as *El crim*, *Nocturns encontres* and *Esquerdes, parracs, enderrocs esberlant la figura*, 1947, published in *Dau al Set*); he explored a more action-based theatre (such as his *Postteatre*, or performative actions, written between 1947 and 1962, but not known until the sixties, and the ballet *Normes de mascarada*, 1948-54); he continued writing in prose (for instance in *Proses de Carnaval*, 1949); he experimented with popular genres such as ballads (*Romancets del Dragolí*, 1948); he tried scriptwriting (*Foc al càntir* and *Gart*, 1948); and took part in the first exhibition of the group *Dau al Set* at the Sala Caralt in 1951, with three experimental poems, of which only one is preserved (a hammer with a playing card made up of two cards), which could be considered Brossa's first object-poems, conceived as the successful juxtaposition of two dissimilar objects.

In the Joan Brossa Fund we can follow and study the relationship between Tàpies, Ponç, Cuixart and the poet thanks to the letters preserved since the days of *Dau al Set*, the abundant poems and texts by Brossa dedicated to the painters or having them as central figures, and Brossa's collection of paintings and drawings by all three. Included in this collection are an oil portrait of Joan Brossa painted by Antoni Tàpies (1950, with a later intervention in 1970), a matter painting by Tàpies of 1956 and a drawing from the *Suite Brasil* by Joan Ponç of 1954.

During that period, Brossa, together with the other members of *Dau al Set*, met the Brazilian poet João Cabral de Melo Neto, who was at the time the Brazilian vice-consul in Barcelona (1947-50). His conversations with him contributed to Brossa's increasing social awareness, as reflected in the poems *Em va fer Joan Brossa*, 1950, published the following year thanks to Cabral and Rafael Santos Torroella. The book was not very well received, and Brossa wrote a letter to Eugeni d'Ors in response to d'Ors' public criticism of Brossa's realist poems at the first Poetry Congress, held in Segovia in 1952.

In parallel, Brossa also met Antonio Saura and Manuel Millares, members of the future *El Paso* group formed in Madrid, with whom he established a correspondence that helps define the relationship between Catalan and Castilian artists at the time. The relationship culminated in 1959 with the publication of a brief monologue by Brossa, *Barbafeca*, printed in Catalan in the bulletin of *El Paso*.

There are many more relationships from the fifties: for example with Pere Portabella and Eduardo Chillida (seen together in a photograph in France, next to Saura and Brossa, on their way to an unsuccessful visit to Pablo Picasso), and with Leopoldo Pomés, for whose first exhibition in 1955 Brossa wrote an introductory text. During those years Brossa was totally committed to his poetry and theatre, while still taking part in the cultural life of the city, especially the sessions organised by Club 49.

In 1956 Brossa travelled to Paris for the first time and stayed for a few months in the studio of Joan Vila Casas. As well as influencing his poetry (*Poemes de París* and *El poeta presenta quinze pantomimes*,

1956), the visit allowed him to see lots of films and striptease shows, as reflected in a later compilation of theatrical pieces entitled *Striptease i teatre irregular*, 1966–67.

In 1959 Brossa went back to his work from 1941 and created a series of visual poems conceived as *Suites*. These were totally experimental poems, made as collages or with the incorporation of very simple domestic materials such as thread, needles and string. His dedication to the visual coincided with the beginning of a series of collaborations with other artists: in 1960, on the invitation of Miró, Brossa took part in the exhibition *Poètes, peintres, sculpteurs* at Galerie Maeght, Paris; in 1963 it was *Cop de poma*, an artist's book created by Joan Miró, Joan Brossa, Josep Maria Mestres Quadreny, Joan Ponç, Antoni Tàpies and Moisès Villèlia; and also in 1963 Brossa and Tàpies collaborated for the first time in *El pa a la barca*. It was the beginning of a long list of artist's books (around fifty) made in collaboration with artists of different generations. Especially interesting are the books with a maquette attributed to Brossa, such as *Novel·la*, (1965, with Antoni Tàpies); *El camí de l'oca* (1981, with José Niebla); *Tal i tant* (1983, with Frederic Amat); *Cinamom* (1991, with Rafa Forteza); and *Trasllat* (1993, with Alfons Borrell). Or the ones resulting from the transformation of a visual suite into an authentic artist's book made in collaboration, such as *Nocturn matinal* (1970, with Antoni Tàpies) and *Oda a Joan Miró* (1973, with Joan Miró). The long list of artists is proof of the intense relationship between the poet and a large number of painters and sculptors of all tendencies, as evidenced by Brossa's substantial collection of works by other artists, such as the small but splendid collection of sculptures by Moisès Villèlia. Another testimony of Brossa's numerous personal relations are the prologues and presentations he wrote for catalogues and hand programmes of artists, poets and people from the entertainment world.

Brossa's links with the visual arts helped him produce works including literary and visual poems, besides his properly visual books in the *Suites* series, 1959–69. The first literary book with visual poems was *El saltamartí*, 1963. Another significant example is the book *Fora de l'umbracle*, 1968, conceived as a literary book, despite the abundance of visual poems in the work.

A number of Brossa's theatre plays premiered in the early sixties, in an attempt to go beyond the amateur status afforded to his plays in the previous decade. Among these, *La jugada*, 1953, and *Or i sal*, 1959, directed by Moisès Villèlia in 1960 and Frederic Roda Pérez in 1961, respectively, had been negatively reviewed by theatre critics in the press. In defence of the aesthetics of his theatre, Brossa defined its principles in some brief texts, such as an open letter (written in response to Martí Farreras' review of *La jugada*) that the magazine *Destino* refused to publish. But in 1966 Brossa's plays enjoyed a new momentum, especially abroad, with the success of *Suite bufà* in Bordeaux, with music by Josep Maria Mestres Quadreny; and *Concert irregular*, premiered in Saint-Paul de Vence with music by Carles Santos, on the occasion of an exhibition in homage to Miró. In fact, Brossa's interest in music and his good rapport with the two composers led to a fruitful collaboration over the years. At the same time, the publication of various translations of his literary work by prestigious authors gave it resonance outside the country.

In the mid-sixties, Brossa collaborated with Pere Portabella as the scriptwriter of several of Portabella's films. The first was a short film entitled *No compteu amb els dits*, 1967. Perhaps as a result of his creative work with the series of visual poems entitled *Suites*, 1959–69, which incorporated small objects, Brossa began to experiment with objects once again. In 1970 he created forty-four manuscripts of visual poetry for a new series entitled *Poemes habitables*. He was able to publish his first collection of visual poetry, *Quadern de poemes*, 1969, followed by *Poemes per una oda*, 1970, and *Vuit posters poema*, 1972. In 1971, he participated in the first exhibition of visual poetry in Catalonia at the Petite Galerie in Lleida, and in an international group exhibition held in Nuremberg and Belgrade. In 1972 his object-poems were seen for the first time in a group show in Barcelona.

Throughout the years of clandestine work by the Catalanist and leftwing organisations fighting against the Franco dictatorship, Brossa sympathised with the *Partit Socialista Unificat de Catalunya* (Unified Socialist Party of Catalonia) and *Comissions Obreres* (Workers' Union). He took part in acts of protest such as the lock-in at Montserrat in 1970. Despite the censorship imposed by the regime, his poetry always reflected the major political events in the life of the country, such as the so-called *Caputxinada*, the assassination of Luis Carrero Blanco, the execution of Salvador Puig Antich, Franco's death, the activities of Lluís M. Xirinacs, the Catalan Assembly and the return from exile of Josep Tarradellas.

From the 1970s onwards, a considerable part of Brossa's previously unpublished poetry was published in four successive compilations: the first three by Editorial Ariel (*Poesia rasa*, 1970, *Poemes de seny i cabell*, 1977, and *Rua de Llibres*, 1980); and the fourth by Editorial Crítica (*Ball de sang*, 1982). Between

1973 and 1983, Edicions 62 published Brossa's theatre plays in six volumes under the title of *Poesia escènica*. All these publications, essential in promoting Brossa's work among the Catalan public, were favoured by publishers who were on good terms with the poet's political contacts, such as Xavier Folch.

The increasing recognition of his work turned the poet into a referent for the Catalan avant-garde in the 1970s, both in the visual arts and in the world of literature and theatre. The interest in his work, coupled with his receptive but demanding attitude, created a wide network of relations among artists, writers and other cultural personalities, whether by direct personal contact or through the exchange of letters. Many of the documents in the Joan Brossa Fund (mostly manuscripts and publications, but also letters and photographs) bear witness to these relationships: young poets gathered around the publishing house Llibres del Mall, and politically committed artists looking for ways of changing things, such as Antoni Muntadas, Antoni Mercader, Benet Rossell, Jaume Xifra, Francesc Abad, Francesc Torres and Perejaume. From 1972 onwards the poet also had the support of Pepa Llopis, with whom he shared his life in a flat at the Carrer Gènova, Barcelona. Together with other friends of the poet, she was always behind the publication and promotion of the poet's graphic work and object-poems.

As a result of all this, Brossa began to take part in group exhibitions, and gradually, as the public recognition of his visual production increased, also in solo exhibitions: among them, an exhibition of his visual poetry and object-poems held at the Galeria Joan Prats in 1982 and the exhibition *Joan Brossa o les paraules són les coses* at the Fundació Joan Miró in 1986. Brossa had been a trustee of the Fundació Joan Miró since 1975.

The eighties and nineties, the last two decades of his life, were very productive, despite the odd health problems typical of his age. He was in great demand and had numerous publications of all his types of poetry: sestinas, short poems combined with visual poems and more reflective poems such as the ones in his last compilations, *Passat festes*, *La clau a la boca*, *Sumari astral*. Nevertheless, at the time of his sudden death on 30 December 1998, some of the works remained unpublished: *El dia a dia*, *Mapa de lluites* and *Gual permanent*. During those last two decades Brossa was constantly being asked to produce posters, which he addressed with the same criteria as his visual poetry. He also received many invitations to attend presentations and theatre performances, and to be a member of prize juries, notably the Premis FAD Sebastià Gasch for the performing arts, for which he designed the trophy.

At the same time, with friends facilitating the production of objects, and being in great demand from galleries and museums, Brossa began to create larger and larger installations and object-poems.

The last stages in Brossa's production are the so-called 'corporeal poems', or interventions in the streets, which were commissioned by institutions, namely local councils. After 1984, when Brossa created *Poema visual transitable en tres temps* (his first intervention at the cycle track in Horta, Barcelona), he kept inventing corporeal poems, many of which were not realised until long after his death.

In recognition to his poetic work and his great contribution to the world of culture, Brossa was awarded numerous prizes during his lifetime, especially in the last few years: City of Barcelona Prize, 1987; Unesco Picasso Medal, 1988; National Visual Arts Prize of the Generalitat de Catalunya, 1992; Gold Medal of Fine Arts of the Spanish Ministry of Culture, 1996; Doctor Honoris Causa by the Universitat Autònoma de Barcelona, 1999, which he was not able to receive due to his sudden death.

History of the archive

Joan Brossa began collecting this material in the early forties in an apartment in Carrer Alfons XII. In October 1959 he moved to a rented top-floor apartment in Carrer Balmes. Over the years the amount of papers scattered all over his studio became notorious, especially the newspapers and press cuttings piled up on the floor and the huge amount of papers covering tables, chairs and rocking chairs. Despite the apparent disorder, Brossa always claimed that he knew where everything was. He said there was 'order in disorder' and would get very annoyed if anyone moved a single paper in his studio. Nevertheless, in an interview with Xavier Montanyà and Sergi Pàmies for the magazine *El Temps* in 1986, Brossa admitted that he needed to sort out his papers following an archive 'technique' that someone had described to him, but which he felt incapable of applying because the accumulation of material was such that he no longer could find the documents he knew were there.

Brossa always wrote in pencil, and very occasionally with a ball-point pen. When the creative process of a work was nearing the end, he would hand over the manuscript to a typist, and then introduce

handwritten corrections on the typescript, and later on the printer's proofs. In the early days Brossa's manuscripts were typed by Genoveva Álvarez and later by Cèlia Sunyol, both paid by Joan Prats. Over the years there were other typists, the last one being Pepa Llopis who took over this task in the early seventies. After that, Llopis took it in hand to run Brossa's finances, do his bookkeeping, collect all the press cuttings, open his mail and reply to a considerable number of letters on the poet's behalf (she kept all the envelopes with the date of the reply on them), and to promote Brossa's work by doing editions of his series of object-poems, for example.

In 1986, Brossa donated two manuscripts to the Museu del Juguet (Toy Museum) in Figueres: a play for puppets and a short theatre play, both from 1948; and in 1998 he made another donation as a token of support on the re-opening of the museum, after it was restored and extended, and renamed Museu del Juguet de Catalunya. On that occasion, Brossa donated his collection on Leopoldo Fregoli, gathered over the years, and his collection of toys to complete a previous donation of 1984 that included some of his childhood toys.

The huge amount of papers accumulated in his Carrer Balmes studio made a move imperative. In 1987, having been assigned a life annuity by the Ajuntament de Barcelona (Barcelona City Council), Brossa was able to rent a second studio at Carrer Gènova, in the same building where he had been living with Pepa Llopis since September 1972. In exchange for the annuity, Brossa ceded to the Council the bare ownership of part of his holdings, which were inventoried by the Municipal Archive of the Horta-Guinardó district that same year. The long-term contract signed on 15 September 1987 stipulated that the bare ownership in favour of the Ajuntament would become a full donation after the death of the poet.

At some point between 1992 and 1994 the studio in Carrer Balmes was partially flooded following heavy rains. During the clean-up operation Brossa got rid of many press cuttings that he deemed inappropriate, as Rosa Maria Piñol explains in an interview with Brossa published in *La Vanguardia* in July 1995. The extent of the losses due to the flooding is not known, but there is evidence that all the documents regarded as important by Brossa were safely kept in the apartment he shared with Pepa Llopis at Carrer Gènova.

On the other hand, there are seventy-eight typescripts of Brossa's theatre plays in the collection of the Documentation Centre and Museum of the Performing Arts, at the Institut del Teatre, Barcelona. The date and the circumstances of this donation are unknown. There are other typescripts of Brossa's plays registered in the library of this centre, with the stamp of the institution and an entry register number, that were in possession of the poet at the time of his death.

Following Brossa's death on 30 December 1998, the Ajuntament became the rightful owner of the material property in the Fund inventoried in 1987. In his will, the poet left another part of the Fund to Pepa Llopis, stating his wish to create a foundation bearing his name, in order to preserve, organise and classify his personal holdings and avoid their dispersal.

In January 1999, Eloïsa Sendra, keeper of the Historical Archive of the City of Barcelona, began to revise the inventory of the Brossa Fund owned by the Ajuntament. To this end, she reordered and classified the material in Brossa's two studios and his apartment in Carrer Gènova, in collaboration with the art historian Isidre Vallès at the studio in Carrer Balmes. In fact, Sendra's affection for Brossa and Pepa Llopis moved her to widen the initial project of identifying the Ajuntament's bequest, in order to reorder and classify the entire Joan Brossa Fund, shared by its three owners (Ajuntament de Barcelona, Pepa Llopis and Fundació Joan Brossa, then in the process of being created). The material in the studios was put into boxes with one brief inventory per installation unit. Faced with a pressing need to stop paying rent on the studios, shortly after they were moved to the future site of the Fundació Joan Brossa, at Carrer Roger de Llúria. In fact, the inventoried documentary units at the studio in Carrer Balmes were stored temporarily in a warehouse owned by Josep Molí, director of the publishing house Alta Fulla, and later moved with the rest of the Fund to the site of the Fundació. Finally, after revising the Ajuntament's bequest, in November 1999 Eloïsa Sendra sent a final report to the Culture Councillor, Ferran Mascarell. The report included a list of the documents bequeathed to the Ajuntament that had gone missing; the documentation on Leopoldo Fregoli, owned by the Ajuntament, ceded under a gratuitous loan in June 1998 to the Museu del Joguet de Catalunya; and a third list of documents owned by the Ajuntament, which were left under the custody of Pepa Llopis.

Until his death in 2004, Isidre Vallès worked on an inventory that mostly contained sketches of visual poetry for an edition of graphic works and posters, and sketches of objects, installations and corporeal poems. Meanwhile, in 2000 Xavier Antolin produced a catalogue of object-poems, installations and graphic works. For her part, Glòria Bordons, a teacher and literature researcher and a specialist on Brossa's work, began to identify and register Brossa's manuscripts in collaboration with the PhD students Sandra Cuadrado (2001–3) and Elena Alcina (2002–4); and Marta Oló classified the photographic material and produced a catalogue between 2000 and 2002. In 2001, the project of classifying and cataloguing Brossa's personal library was initiated thanks to a funding agreement between the Fundació Privada Vila Casas and the Fundació Joan Brossa. As part of this project, the cataloguing of monographs from the library began in October 2001 with the help of four interns from the Faculty of Biblioteconomy and Documentation at the Universitat de Barcelona: Maribel Hidalgo, Jacob Marcé, Marc Martí and Jana Soto. In February 2002, the library was moved to the Fundació Privada Vila Casas, with the interns continuing to work on it until the end of the agreement of educational collaboration. The cataloguing of monographs was re-started in September 2002 with the contracting of Jacob Marcé and Jana Soto, and finalised by Jacob Marcé in 2004.

In mid-December 2003, Llorenç Mas began cataloguing the archive under the direction of Glòria Bordons: between 2004 and 2005 a provisional classification scheme was established and the two series of manuscripts of visual poetry entitled *Suites* and *Poemes habitables*, which had been digitalised by Aina Rotger, were catalogued. 2005 saw the beginning of the cataloguing of the series of literary manuscripts, printer's proofs and correspondence. Between 2005 and 2007 the PhD student Jordi Marrugat inventoried sixteen installation units of the series of theatre play manuscripts.

To complete the cataloguing of object-poems, installations and graphic works initiated by Xavier Antolin in 2000, Mercè Centellas created a complementary manual catalogue in 2004. Between 2007 and 2008 both catalogues were amalgamated into one, with Mercè Centellas in charge of the graphic work and Llorenç Mas of the object-poems and installations.

In 2008 Margarida Cardona made an inventory of all the serial publications in the Fund.

Meanwhile, since 2005 Pepa Llopis had been gradually relocating to the Fundació that part of the correspondence that had been kept in her apartment until then. In any case, in 2007 the executive committee of the Fundació Joan Brossa decided to stop the cataloguing of the correspondence, and in 2008 Mercè Centellas and Llorenç Mas inventoried the correspondents of all the letters in the Fund.

In 2008, Eloïsa Sendra, on behalf of the Ajuntament de Barcelona, once again revised Brossa's bequest to the Ajuntament with the aim of identifying the documents not located in the inventory of 1987 (amended in 1999). She then drafted a report on the results of the revision addressed to Isabel Balliu, director of the Centres Patrimonials de l'Institut de Cultura, Barcelona. Following this identification process, in June 2010 a gratuitous assignment of use was issued by the Ajuntament in favour of the Fundació, whereby the Ajuntament assigned for an extendable period of twenty years the custody and use of its bequest to the Fundació Joan Brossa. On the other hand, in 2011 the Fundació Privada Vila Casas transferred the poet's personal library to the Fundació Joan Brossa at the end of the funding agreement between both institutions.

Information on the deposit

In agreement with the Ajuntament de Barcelona, in 2011 the Fundació began the negotiations for depositing the Joan Brossa Fund at the Museu d'Art Contemporani de Barcelona (MACBA) by means of a gratuitous loan, in order to ensure its conservation and dissemination among researchers and the public in general. The three-part agreement was formalised in December 2011 through a gratuitous assignment of use of the funds of the Ajuntament and the Fundació in favour of MACBA for an extendable period of twenty five years. MACBA proceeded soon after to inventory the Joan Brossa Fund, object of the gratuitous loan. Between December 2011 and February 2012, Frederic Lamaña and Llorenç Mas carried out the inventory as a step prior to the Fund being deposited in the premises of this public institution.

The gratuitous loan agreement between MACBA and the Fundació Joan Brossa includes one single example of each serial edition of objects and graphic works. Therefore the Fundació remains in possession of a considerable number of editions of object-poems, visual poetry and posters.

AREA OF CONTENT AND STRUCTURE

Scope and content

The Fund contains the documentation generated and collected by Joan Brossa. It includes mainly the poet's manuscripts and some proofs with handwritten corrections, his personal library with copies of his published work, visual poetry and object-poems in short editions, a collection of artworks by other authors, as well as correspondence, photographs, press cuttings and other ephemeral material gathered in the course of his activities.

Of the utmost importance are the manuscripts and typescripts of his literary work (1941–98), the manuscripts of visual poetry in pencil or collage of the series *Suites* (1959–69) and *Poemes habitables* (1970), and the sketches of serial graphic works, objects and commissioned works (especially posters and corporeal poems).

The Fund also includes documents of different typologies used by Brossa to conceive his poems (from press cuttings to objects), of great importance for the study of his creative process. This documentation is part of a wider collection, consisting mostly of ephemeral materials; the subject matter reflects the poet's interests and his passion for contemporary art: painting and sculpture, visual poetry, music, magic, popular theatre (cabaret and music hall) and cinema.

On the other hand, the huge amount of correspondence and the diversity of his correspondents are proof of Brossa's active social life and his many acquaintances in the world of art and culture from the forties onwards. Further proof of his engagement with the cultural life, especially of Barcelona, are the number of loose papers, leaflets, hand programmes and posters of exhibitions and theatre shows.

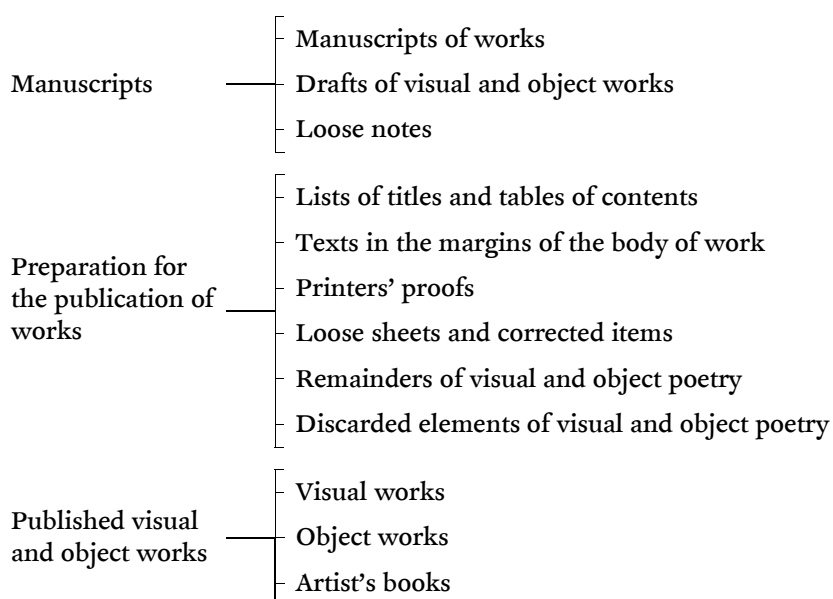
Missing is the correspondence of the poet's companion, Pepa Llopis, and a dozen manuscripts of visual poetry from the series *Suites* of 1959.

Organisational system

The documentation is classified according to the functions and activities of the producer. Given that Brossa's main function was to create poetry, the activities relating to the different stages of the creative process are reflected in the first two sections of the first level of the classification scheme: *Manuscripts* and *Preparation for the publication of works*. *Preparation for the publication of works* includes the series produced during the publication process of the work (for example, the series of proofs, often with the poet's handwritten corrections).

Some sections and series in the classification scheme represent the functions or the activities of the producer by the documentary typology they generate (for example, in the sections *Manuscripts* and *Photographs*; or in the series *Contracts* of the section *Administration*).

The sections and series in the classification scheme are as follows:



Translations of his works by other authors	<ul style="list-style-type: none"> — Manuscripts — Printers' proofs — Loose sheets
Poetry performance, cinema and exhibitions events	<ul style="list-style-type: none"> — Poetry performance events — Cinema events — Exhibition events
Personal library and other collections	<ul style="list-style-type: none"> — Personal library — Press cuttings — Elements of press coverage — Objects — Sound recordings — Video recordings
Correspondence	<ul style="list-style-type: none"> — Correspondence with individuals — Correspondence with institutions
Administration	<ul style="list-style-type: none"> — Personal accounts — Contracts — Invoices and receipts
Biographical aspects and reception of the work	<ul style="list-style-type: none"> — Biographies, interviews and chronologies — Reception of the work — Bibliographies — Press cuttings — Sound recordings — Video recordings — Prizes, distinctions and homages
Photographs	
Political and social participation	<ul style="list-style-type: none"> — Political participation — Social participation
Works by other authors	<ul style="list-style-type: none"> — Manuscripts — Artworks

Information on evaluation, selection and elimination

All the documentation is under constant conservation.

AREA OF CONDITIONS OF ACCESS AND USE

Conditions of access

Free access is conditional upon the use regulations of MACBA Study Center, with the exception of that which comes under the Organic Law of Data Protection and the Organic Law of Civil Protection regarding the right to honour, personal and family privacy and self image.

Under Law 10/2001, of 13 July, on archives and documents, documents that are over thirty-years old can be consulted freely. In the event of these containing personal data affecting the privacy of other parties, the consultation may be made either with the consent of the affected parties; if the parties in question have been dead for over twenty-five years; or, where this is not known, if the required document is over fifty years old. Excluded from these limitations are the consultations needed for research or the elaboration of statistical data not involving the dissemination of individual data.

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Physical characteristics and technical requirements

Different pathologies provoked by the accumulation of dirt, environmental conditions, as well as the more intrinsic factors of the materials themselves, were observed.

Use and the storage system also contributed to the degradation of the Fund.

A process of cleaning was undertaken, as well as some specific disinfection of the micro-organisms and cultures detected through visual examination.

Equally important was the use of barrier layers between papers of differing degrees of acidity to stop the documents degrading further. Therefore, the old archive system used to store the documentation was substituted for acid-free conservation material, and the documents were meticulously separated according to the paper typology.

Over the years the use of documents and the fragility of some of the papers had caused folds, creases and rips, some of which were consolidated to prevent further degrading.

AREA OF RELATED DOCUMENTATION

Existence and location of the reproductions

Digital reproduction of a selection of photographs in the Fund can be consulted by the public at: <http://www.flickr.com/photos/arxiu-macba/>

AREA OF CONTROL OF THE DESCRIPTION

Authorship and dates

Inventory: elaborated by Frederic Llamaña Ruppmann and Llorenç Mas i Bancells between December 2011 and February 2012, under the coordination of Pamela Sepúlveda.

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Sources

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Rules and conventions

Norma de Descripció Arxivística de Catalunya (NODAC) 2007. 1st ed. [Barcelona]: Generalitat de Catalunya, Departament de Cultura i Mitjans de Comunicació, 2007.