

José Luis Clemente (1956)

Poet, publisher, writer, rhapsodist, art critic, columnist... His work has been translated into several languages and has been included in the repertoire of different musicians. He keeps performing in a wide variety of poetry readings and conferences around the world. Always getting excellent reviews both by readers, audience and



specialized critics, he usually collaborates with well-known artists and photographers.

PUBLISHED WORK

Poetry

Poemas de un adolescente venido a menos (1978)

Detrás de la noche a mano izquierda (1980)

Odio Platónico (1992)

Cantos de Inexistencia (1995)

Destilación de la luz (1999)

De los ojos azules de la luna de agosto (2002)

Manual de estilo para taxidermistas laicos (2002)

Las dudas del viento(2003)

La luz en el diván (2008) EDITORIAL HEPTASEVEN

Poses y posos-2010 EDITORIAL HEPTASEVEN

Sweet Suicides (Marc Jesús / José Luis Clemente). EDITORIAL HEPTASEVEN, de próxima aparición.

Poetry Anthologies

Poetas a viva voz (1982)

Poetas al Matadero (1984)

Aldea poética (1987)

El cine y la poesía Española de Expresión Castellana (2000)

Essays

anti psiquiatría y Literatura: casi un informe (1994)

Novels

Antropología de un Seductor (2009). EDITORIAL HEPTASEVEN

Entre Vías (2011). EDITORIAL HEPTASEVEN

SELECTION OF REVIEWS

ABOUT *La luz en el Diván* LA REPUBLICA DE LAS LETRAS, MADRID (2008)

"... It is not very clear whether *La luz en el Diván* is a Freudian or a Viennese collection of poems, or both or neither, but there is no doubt that the author is faithful to his very peculiar style - tender, caustic, innocent and surprised- and takes us readers along mental and urban labyrinths heading to places as remote and unknown as our own inner selves, perhaps the last universe to be discovered." C.P.

ABOUT *Antropología de un seductor* LA REPUBLICA DE LAS LETRAS, MADRID (2009)

"... With *Antropología de un seductor* this „peculiar and necessary poet., according to some literary critics, who makes his first incursion as a novelist, uses the wrapping of „erotic novel. to undress men -and women, of course- with no interest in eroticism at all. On the contrary, with a great anthropological and even mystical feeling, he is not interested in the search of pleasure -natural as it may seem-, but in the search of utopia, of the concept: pure, harsh and naked..." B. de Juan

ABOUT *Las dudas del viento* "EL CULTURAL", DIARIO EL MUNDO, MADRID (2004)

"Sometimes, a different form of expression sounds untied, ample, inattentive to the current situation of poetry, trying to give life to -aware of the fact that poetry keeps out of everything- and aiming to benefit from that advantage. José Luis Clemente (1956) has achieved it in his eighth collection of poems by means of humour, communicative ease, and the bright mood transmitted by the main character. A character -a voice- which is as personal and changing as the wind, just as we will find throughout the 40 poems of this book, together with some Francesc Calvet illustrations..." Fco. Díaz de Castro

ABOUT *De los ojos azules de la luna de agosto* DIARIO MENORCA (2002)

"... I have pleasantly read the new book by José Luis Clemente, *De los ojos azules de la luna de agosto*. It is an unusual and very risky book, and it cannot be read lightly. It is not a romantic work, whose subject matter is caught right away; it is a book which tries to make us think. Indeed, it is poetry, but also hidden thoughts. It keeps a secret and we must be prepared to read the poems over and over, chewing every verse and assimilating its content, written with total freedom of speech. The dawn that leads to ethereal situations which dwell in this poet's subconscious..." Florencio Augusto

ABOUT *De los ojos azules de la luna de agosto* DIARIO ÚLTIMA HORA, MENORCA (2002)

"*De los ojos azules de la luna de agosto*, three brilliant ideas in one. Few are the occasions in which a poet -José Luis Clemente-, a photographer -Biel Calafat-, and a graphic designer -Catalina Cardona-, join forces in order to relate and depict a love story. Beautiful, convincing, an exquisite language and impeccable aesthetics." Daniel Bagur

ABOUT *La luz en el Diván* DIARIO DE MALLORCA, PALMA DE MALLORCA (2008) "The poet, essayist and novelist José Luis Clemente has just published a new collection of poems titled *La luz en el Diván*. His particular style has made him famous among poetry lovers around the world. His works disassociate completely from poetry schools and trends, thanks to their personal and independent nature, which have managed to place him at the summit of poetry. His work, translated into several languages, makes up an important literary wealth. His trips through the mind are surprising, and it is in his thoughts where we find the heart and soul of the individual he poetically undresses. *La luz en el Diván*: a well-shaped and sustained work, full of private and urban secrets in a world of contradictions that seem to have no end... The schematic lyricism of the author turns *La luz en el Diván* into a book to learn from." M. Adroer

ABOUT *Manual de Estilo para Taxidermistas laicos* "ORIFLAMA", MADRID (2003)

"... A wise cynicism brushes José Luis Clemente's poetry. Armchair-and-stove-poet, when ideas are clear and words express their right meaning. Grotesque, virile, and satirical poetry meant to make one laugh and cry, but above all, meant to surprise. The poet has his own tone, his words turn into images, music, songs. Poetry to be read over and over, because you always leave out something that hides between the lines and cannot be caught in a first reading. Words intertwine and flow to the place they really belong to." María Alonso

ABOUT *ODIO PLATONICO* "MANXA", CIUDAD REAL (1994)

"He takes it platonically. Hate/love by the handful. José Luis Clemente charges at the dullness of means, at the lack of ideas, or at the indecent display of a few rather fusty and old ones. Both a

poet like JOSÉ LUIS CLEMENTE and a book like ODIO PLATÓNICO were needed to sweep away the boredom that invades poetry collections and distances potential unconditional followers. This boredom disguises itself as inspired wisdom and provincial aesthetics, -no matter whether the place is called Paris in France or New York in the USA. Fortunately, here they are, both of them. After a hypothetical reading, a delighted Plato would have forgiven Clemente for using his name, not in vain at all, and of course, he deserves a distinction..." Nel Amaro

ABOUT Odio Platónico DIARIO LA MAÑANA, LLEIDA (1993)

"Poetic catharsis in the last work by José Luis Clemente. Odio Platónico collects a number of poems written between 1994 and 1990, and offers an attempt to disharmonize the daily routine. According to the author, this routine is excessively harmonized. With his disinterested and teasing charisma, he aims to show a different side of poetry to the reader. With this work, we will find new ways to stimulate imagination and reach the most intimate part of our daily routine, getting into those tiny details that, just because of their unreal importance, we would have never analysed..." A. Pérez

ABOUT Detrás de la noche a mano izquierda DIARIO EL PAÍS (1981) "... the teasing surrealism of this poet, who believes that rain, cannot wet or cloud, but rather is tiring. The disenchantment of that thought is just epidermal, as love is beating in saliva: „falling in love / is like having buttered toast / for breakfast.... The reader will find it enjoyable. A song that creates epic beings by means of semantic fields, which will have a bearing on the reader thanks to a sarcastic code tinged with more critical purpose, rather than educational or ironic. It will be based on the connotative power of humour and on the aggressiveness towards love for men under siege. The superficial structure of the poem, generally simple and favouring the assimilation of its internal structure, starts from a descriptive technique of the whole, curiously dissecting the parts already highlighted, already hinted, already hidden..." M. Casares

ABOUT Odio Platónico "EL ATENEO DEL NORTE", OVIEDO (1983)

"José Luis Clemente sarcastically plays with words in this collection of poems, making poetry a sharp instrument that deals with daily problems in depth. Philologist and philosopher, critic and contributor in several newspapers and magazines, he started out in literature in 1978 with Poemas de un adolescente venido a menos, and he keeps on working against the flow with a totally ground-breaking nature..." A.M.

ABOUT Cantos de inexistencia "TAMAÑO OFICIO", DIARIO LA NACIÓN, BUENOS AIRES, ARGENTINA.

"... Songs of non-existence? There are vague levels of reality in which whatever exists looks like it did not, and whatever does not exist, on the other hand, shows its existence. There is no contradiction, but rather confrontation. There is a man that exists and dilutes at the same time: „I make an effort to exist / but I dehumanize / like a chaotic and listless ball of yarn.. (Causas Perdidas). Or as he says in Sueño de Narciso: „every now and then, I need to look at myself in the mirror to confirm I exist.... José Luis Clemente's voice claims his existence in these verses with clear and simple words, plainly. As it can be read on the back cover: Cantos de inexistencia is basically a book of hope. Hope for the things and people that exist on the fringes of official reality. Or in other words: Hope for the things and people that do not officially exist." SILVIA.G.IGLESIAS

ABOUT Cantos de Inexistencia EL PERIÓDICO DE ARAGÓN/EL PERIÓDICO DE CATALUÑA, ZARAGOZA/BARCELONA (1996)

"... To be and not to be, that is the question: Cantos de Inexistencia, a collection of poems that means a real statement of itself, being paradoxically opposed to its title. Clemente exercises lively poetry, written mainly in short verses. This may be due to his urgency to communicate ideas, which are often born from mind sparks. Or perhaps due to the flow of his words, which do not need a rhetorical display to appear just as they are before the reader. This vitality clearly gives shape to the book's subjects: non existence is the best proof of existence..." M. Ángel Ordovas

ABOUT Detrás de la noche a mano izquierda EL NORTE DE CASTILLA VALLADOLID

"This is sufficiently loaded down with irony, which, as is known, can be an intelligent and elegant way to see life. J. L. Clemente sees poetry that way too, which really favours him, and undoubtedly helps his willingness and talent. And it helps him to sentence in a clever way. This is a sententious book. And even epigrammatic. Reading it is good. It makes your soul smile. A book about things and people. Built in a perfect way. With undeniable ability. In short delicious verses, pure

enchantment, a fond wonder. Demystifying. However, it is apologetic, still holding a strange and polite quality..." V. Arteaga

ABOUT Manual de estilo Para Taxidermistas laicos DIARIO ULTIMA HORA, PALMA DE MALLORCA

"... El gato en la cuerda floja: The volume published by Seuba in the collection El Juglar y la Luna, offers an inquisitive and effusive look at a society that devours everything, in which changes are too dizzy. With an implacable style devoted to reality, which makes him permanently play with literary artifices, he writes: „while the neighbours' blond and fatty cat mistakes the wall for the tightrope and does morning exercises, avid Phoenician traders sell the Berlin Wall in pieces.... „Poetry is shown by means of mysteries, enigmas, emotions and shivering., writes Carlos de Arce in the foreword, who compares the concision of Clemente's poetry with the Greguerías by Ramón de la Serna. Carlos de Arce refuses to define Clemente as a satirical poet: „Satire and epigram are just like versions of impossible mocking faces, too firm and accurate to contain that innocent and laughing tone of a poet who reflects the world with a trembling vision of human beings, between appalled and somnambulistic, because it cannot be said to be indifferent., he remarks." D. Marques

ABOUT Destilación de la luz DIARIO MENORCA / DIARIO ÚLTIMA HORA MENORCA, MENORCA (1995)

"I'm completely sure that Clemente, who has lived among us for seven years, has studied Menorca in depth during that time, in order to offer us his poetry again, verging upon absurdity, but not being it, neither for its context, nor for its special style. Clemente, who is a perfectly well-known poet, because of his books and collaborations with reputable cultural newspapers and magazines, assures that all of the poems in this book are carried away with a depth that silently hides in the simplicity of expression. We need to take apart every poem and digest it slowly, because lyricism and sonority have the appropriate lyricism to spy on the reader's intellect. Destilación de la luz is a suggestive work, a beautiful recital about Menorca, accompanied by Marc Jesús paintings and María Fernández Armero.s photographs." Augusto Gomilla.

ABOUT CANTOS DE INEXISTENCIA CUADERNOS DEL NORTE, BILBAO (1996)

"José Luis Clemente charges again at the dullness of means, at the lack of ideas. In this collection of poems, we still find the emotional poet who idealises dreams, mixes fantasy with existence, love with eccentricity, tenderness with everlasting loneliness, and the magic of innocence with the energetic illusions of uprising. Namely, his poetry is enriched with inner strength and simple words." Fco. Sánchez

ABOUT ODIO PLATÓNICO SELECCION Y RESEÑAS - REVISTA CULTURAL, VALENCIA (1993)

"Surprising, magical, unrealistic, and even obsessive, this tinged book is a sarcastic code of a poetry that may seem easy on the surface, but deepens and twists up inside our hearts. Words are a game, but even with the best decisions, they reach a universal magnitude, a possible value of innocence and corruption, of emotion and bitterness, of sea and personality that become more prominent as active accomplices, not just to passion, but also to the lucidity of the poet: inclement, hedonist and epic." A. J. Rubiera

ABOUT Las dudas del viento Boletín Bibliotecas Públicas, Mahón (2003)

"It is typical of human condition to always be surrounded by memories and thoughts. They are inside our minds and when they get out, they mix up with present feelings, no matter whether we are in the south or in the north, no matter whether we have easterly or westerly wind. The verses of this poet are more or less this way: ideas that appear wrapped up landscape, influenced by the environment. Feelings are universal, and the places where they come to surface -in Menorca-, are known by all of us. That is why the rhymed -or not rhymed- words of this book can suggest so many things. Actually, let us observe the illustrations that complement them: the same poetic feelings captured in another means of expression. Both verses and pictures make up an open book, in the sense that whoever reads it, will be able to reread it a hundred times, and they will find different interpretations every time." L. Cubas

ABOUT Cantos de inexistencia DIARIO INFORMACIÓN, Cádiz (1996)

"Thirty-two texts of free and short verse, making up no strophes, slide before the reader's eyes. This reader may expect an immediate grasp of the meaning, but far from it, he finds an author who lays reality face up and de-idealises it, he subjects it to a satirical play: „slaves / are free people / who have discovered / the eyes of reality / and have fallen in love.. José Luis Clemente forgets about cadence and often resorts to the lack of punctuation, as well as to an explicit technique of surrealist

resonance: „your eyes dance / in a glass of water / and your lips run / after the patent leather.. With these few details we can place this poetry in a neorealist movement, antipodal to current culturalism and aesthetics. The poet looks at life -above all, at urban life-, and his attitude does not remind us of that of a naive lyrical poet with a hint of romanticism. We must highlight his linguistic treatment, in which we can observe an undeniable maturity, as well as a desire for rupture, with the typical sickly-sweet constructions of „untainted poets.. However, there are expressions linked to emotion: „you are / what poets / call non existence / and I love you / because poets love whatever exists.. Between irony and paradox, J.L. Clemente obtains a poetry that is slightly reminiscent of a never-forgotten postismo.” Juan Mena

ABOUT *Las dudas del viento* Catálogo de Publicaciones Departamento de Cultura y Educación, Consell Insular de Menorca (2004)

“Here we have a collection of poems with a wide and important selection of Francesc Calvet paintings, which contribute to make the rich and varied poems visually understandable. Both Calvet and Clemente start from the vivid experiences that Menorca offers to artists. Individually, they are capable of extrapolating landscapes, inner sights, portraits, or transformations with an impassioned range of feelings, which remarkably contrast with the vividness between an image and a poetic word. Both Painter and Poet recreate a closer world, full of life, and by means of their own formal distortion, they manage to move away from reality. This process of separation is, as a work of art, expressionist and excellent, original and deliciously different. By creating a particular universe, they manage to give more importance to natural elements, getting closer to islander reality. That is how the poet sees it, giving us a version of the island from the wind's point of view. Images are direct expressions when trying to show the poet's feelings. This selection of verses and images is what makes this book more suggestive and attractive. This is the third volume of the collection *Poemas desde Menorca*, a work that individualizes and joins the effort of both artists at the same time, in full creative dawn and with a specific style to set their own rules. An idealizing nihilism that betrays the poet and the texture catcher. Textures that also define interpretations that go beyond what it may seem. The book is supplemented by a compact disc containing the musical version of the poems, by Toni Sintès, recited by Jordi Odri, and masterfully sung by Joana Pons. Furthermore, Clara Elorduy is responsible of the Catalan version of some of the texts.”