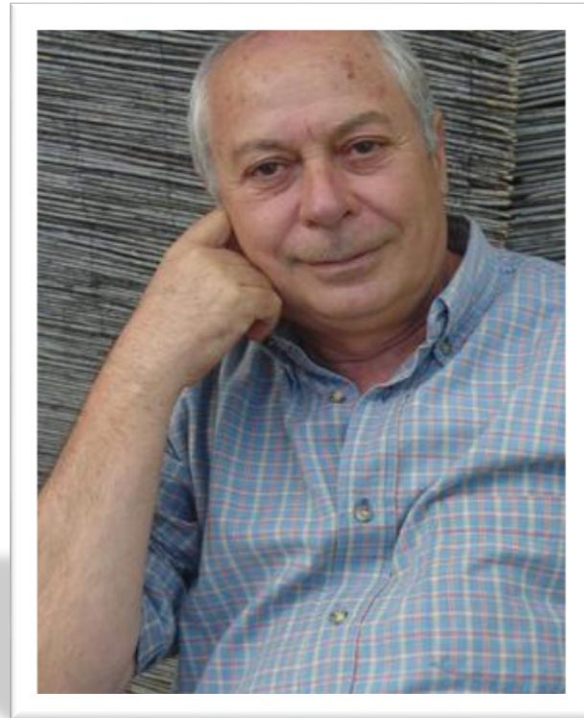


ANTONIO CARVAJAL MILENA



61° Premio Letterario Internazionale Ceppo Pistoia

BIOGRAPHY



Antonio Carvajal was born in Albolote in 1943. He is a doctor in Romance Philology, teacher on Metrics at the University of Granada, he won the medal of Honor of the Foundation Rodriguez-Acosta e Medal of merit of the city of Granada.

It features a large plant for the versification, it is considered one of the greatest poets of the current Spanish poetry. He is a great restorer of the Andalusian poetic tradition, author of a refined and innovative versification, has faithfully followed since its first collection of poetry, the poetry of barocca. This loyalty is maintained only with regard to the use of technical resources, but also in terms of various approaches to the content, which is characterized by a celebration of life and the "cosmic love". He published his first book of poetry, *Tigres en el Jardín*, in 1968, which they were followed by *Serenatay navaja* (1973), *Casi una fantasía* (1975), *Siesta en el mirador* (1979), *Servidumbre de paso* (1982) *Extravagante jerarquía* (1982), *Del viento en los jazmines e Noticia de setiembre* (1984), *De un capricho celeste* (1988), *Testimonio de invierno* (1990, National Critics Award), *Miradas sobre el agua* (1993), *Raso milena y perla* (1996), *Alma región luciente* (1997), *Columbario de estío* (1999) e *Los pasos evocados* (2005, Prize Villa de Madrid – Francisco de Quevedo). He wrote *Mariana en sombras*, booklet chamber opera with music by Alberto Garcia Demestres, presented for the first time in Granada (2001) and published in Seville (2002), and the booklet *Don Diego en Granada*, for the composer Zulema de la Cruz;

He is the author of essays volumes *De métrica expresiva frente a métrica mecánica* (1995) and *Metáfora de las huellas -Estudios de métrica* (2002), and of the annotated edition of *Sonetos de Azul a Otoño* by Rubén Darío (2004) e di *Poemas májicos y dolientes* di Juan Ramón Jiménez.

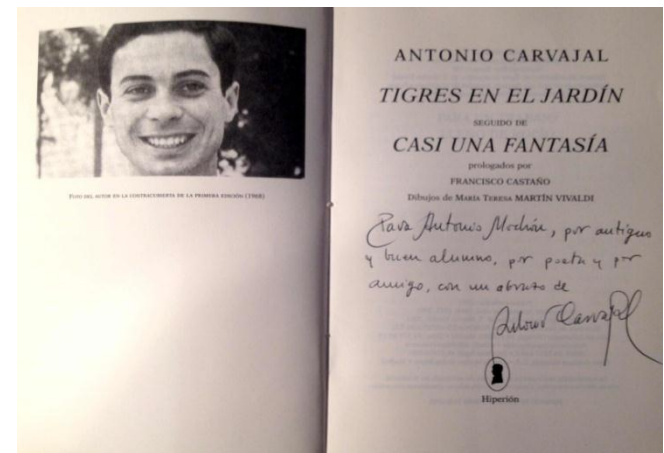
Among his anthologies should be mentioned *Rapsodia andalusa* (1995) and *Poemi di Granada* (2006), both selected and traduced in italian by Rosario Trovato, *Una perdida estrella* (1999), *El corazón y el lúgano* (University of Granada, 2003) and *Si proche de Grenade* (2005).

He recited his own solo poems intervening in the Avignon festival and Granada, in concert schools, musical and poetic festivals and recitals, with his poems are on Las Palabras di Haydn and, accompanying himself on the piano Guillermo Gonzalez, of Iberia de Albéniz. On his texts he made up the masters Antón García Abril, Juan Alfonso García, Alberto García Demestres, José García Román, Gustavo Yepes, and the song writers Rosa León, Jesús Barroso e Javier Ruibal.

He collaborates with visual artists, with which publishes books, catalogs and collections of screen prints, photographs and engravings. Publisher of the collected *de vez en cuando* *Pliegos* and *Corimbo* de poetry, directed the Poetry Classroom of the University of Granada, directed the collection of the Genil in Granada board and realized the *Las páginas leídas* program on Radio Nacional de Espana (1989- 90).


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HIS THOUGHT

Telling stories has always been, for me, an involuntary gesture. Before I could give a name to what I was doing it happened to me, during a car trip with my parents, or at school, or during a particularly boring lecture, to slip, as we slip into the water, and to find myself carried away by the flow of a story. The extraordinary thing was that the story was happening inside of me, but also out of me - before my eyes. And I was in the story not because I was the protagonist but because the story was a reflection of my desires and my fears. With those stories daydreamed I tried to understand me and understand the world. I want to live a million lives and all different. And seeing that I can not help but be myself, I entrust it to the magic of storytelling. when I realized that I could not do otherwise than to live only one life, my, I began to search the literature, film and music the opportunity to gather experience before they occur during operation. In short, if you were interested to know why the hell I do this job, the reasons are these. But why, instead, I write what I write? This will try to explain it with the help of six keywords:

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- **ABSENCE**: mainly understood as the absence of adult figures, from an ethical and moral point of view, in whose eyes the students can reflect and recognize trustworthy. Adults should learn to be there when you need them and disappear when not needed.
 - **SOLITUDE**: If there is one quality shared by the protagonists of my stories, is the ability to live in solitude in creative ways: reflect, imagine, build. The wonderful things happen inside us, and if we are too focused on the outside, on what happens to others, we risk missing the fireworks that loneliness knows how to blow up in intimacy.
 - **MEMORIES**: I am made by my memories, the places and the relationships that we have formed, the successes and the failures. Memories can be unbearable burdens or a massage for the soul. The memories, of course, affect our lives.

- **ESCAPE**: It is not so important where you flee, as to what is the direction you take. Everyone run away “from”, but not all run away “to”. The real leap in everyone's life, is when we understand and accept our vocation.
- **BOOKS**: The stories are for the spirit what food is to the body: we ingest, we consume and transform them into everyday actions. For this we need more and new novels, stories that capture our time more and more exact, that they speak to us, at our time.
- **DANGER**: I love stories where there is the danger, that subtle tension that runs through every sentence, as if I was walking through a minefield. And I like the story of the evil. First, because evil exists, and second, because there is no better way of investigating than literature.

- V^ E Liceo Scientifico
- Chiara Pagliai
- Emma Bonaguidi
- Irene Melani

