en el laberinto rojo
hasta que
—la húmeda orilla
ya roja—
la roza
Tras ella
hasta perderme

despunto
aún verde
sufriendo espinas
me empino
Estallo

JOSÉ ABURTO ZOLEZZI

Emilio Tarazona

SINCE the first years of this century José Aburto Zolezzi has explored literary themes without limiting himself to the alphabetic writing system as his sole means of poetic expression. In some of his experimental work, words become flexible and are allowed to overwhelm and conceal other words. Like a form of linguistic alchemy, his poetry works through omissions, interchanges, displacements and transfigurations, and is even influenced by the reader – a catalytic element that acts as both interpreter and performer.

Aburto allows his texts to develop several mutations. For this reason, digitally produced text – which allows for a new consistency of design – and programming – which treats his verses as an inexhaustible field of experimentation – are not a defence of technology in an era of cyber-paradigms. But Aburto's motive is not to revel nostalgically in the smell of printing ink, but to liberate the mobile and fluctuating forces of poetry. Moreover, the artist also uses other techniques, such as object-books or devices that can be manipulated to create different versions, or linked in multiple configurations during readings.

Inside the digital platform where he stores his work, Aburto has filed his project under the word 'enthalpy' (www.entalpia.net), a term taken from physics meaning a unit that measures the fluctuation in energy an object exchanges with its surroundings inside a thermodynamic system. For the poet, that flux of quantifiable energy interacting with poetic matter affects the final state of a poem when it makes contact with the public. However, this state does not alter its essential poetic composition, but serves to illustrate Lautréamont's phrase: 'Poetry should be made by everybody.'

Aburto considers the multiple shapes and forms generated by his texts as elements to be determined by the non-artificial and non-forced present. As in the Middle Ages, when the oral tradition of poetry developed rhymes, Aburto acknowledges that digital mechanisms are creating new literary modes. Additional to this idea, which assumes that the reader can endow a poem with new horizons of possibility, the poet introduces other dimensions previously subordinated to ink and paper – a surface that made the process of writing invisible. In Aburto's poetry time plays an active role in the configuration of sense, but it is not only the time of the reader, or of literature as a process that starts from a definable text. To that time the poet adds gestation time, showing how a poem is composed on an empty page and treating the surface as a palimpsest in which one text is partially deleted to reveal another, while leaving a record of its previous form.

Linguistic and visual experiences that are the product of contact with the spectator and the space in which they occur make literature an open land where unthinkable things can take place. In this way, Aburto's poetry inhabits and becomes infiltrated by the world on which he turns his gaze.

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