

Guillermo Deisler. “Poetry Factory”

“Poetry Factory” was the name Guillermo Deisler devised for his atelier and library, a name that multiplied as a printed inscription in his art-mail dispatches and his experimental publications. Yet more than this, “Poetry Factory” served as a moving platform for critical activity, concentrating together, at varied intensities and with multiple reverberations, a series of poetic and political alternatives that Deisler set in motion beginning in the early 60s. Set designer, visual poet, wood engraver, graphic designer, instructor and postal artist, editor/publisher of artists’ books and other experimental publications, Deisler was also an instigator of collective projects, through which he made the gamble of constructing other circuits for art, outside its established channels and its institutional disciplinary arrangements. From these multiple, simultaneous positionings, Deisler traced his “Poetry Factory”’s lines for intervention: the building of artists’ collaborative networks through editing, circulation and exchange of experimental publications, from Ediciones Mimbres (1963-1973) to the cooperative magazine *UNI/vers(;) (1987-1995)*; the venture of a “decentered” circulation in the practice of mail art, alternative to the positions and paths art institutions normally laid out; a socialization of resources and multiple set-ups, and concern for an art in which everyone was a producer, open to exploding the hierarchized logic that usually obtains between artists and the public. For Deisler, as for many artists of his generation – such as Paulo Bruscky, Clemente Padín and Edgardo Antonio Vigo, among others with whom he kept up an intense exchange – the critical stakes of this program were not played solely on the terrain of art. On the contrary, it was a matter of going beyond the limits, stretching boundaries, unhinging things, in order to help effect a collective transformation of our ways of life. A demand that pulses quite audibly in a phrase Deisler printed in one of his works in 1989: “All is poetry. Everybody has a different definition of what poetry is.”

Fernando Davis