

Gyotaku



sound itself
can be a form of v
iolence escapable only
in death it passes through
walls it rushes in it pierces
but does not touch—a victi
m bears no marks on his bod
y, the body moved by sound,
moved to leave it leaves no tr
ace; there are two sisters, wh
o are the two sisters—null—
at the intersection of his
music and violence, it
saturates a space, *a*
uadire, obaudire,
stay