

A sestina that is an ending and a beginning

Making the same turn again and again,
modelling the fall with her hands,
drawing an invisible circle in the air:
arms and legs, sky and earth,
earth and sky, curves and strokes,
of the one who builds the air from the ground.

The illiterate sage wrote on the ground,
the fury of the gods made a turn:
allowing their truth be seen in a few strokes
taken by the hand that falling
says that the sky will fill the earth,
that the light, fragile thing will take flight.

From that possibility of flight,
from the corner that knows the ground best,
the hollows and cracks of the earth,
and in the obsessive repetition of the turn
that attempts to absorb each fall,
a writing is sculpted from the strokes.

Spirit and dragon, fury of strokes,
determine the flight's orientation:
Nao Deguchi resists the fall,
a nail is a pencil that disturbs the ground:
automatic writing of the turn,
heavenly envoy of heaven on earth.

Divine spirits on earth
that recognise the sculpture in strokes
of materials that break each turn;
in the centre, the belly, the axis of the flight,
which suggests absorbing the ground
and transforms a fall into a cycle.

The reason for this exhibition is the fall,
it is also a glossary of the earth,
of nails transcribing on the ground,
of invisible stroke materials,
broken parts from a failed flight,
a point that returns to the point from the turn.

Katatagae is turning in the fall,
absorbing strokes against the earth,
pieces of the flight written from the ground.

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