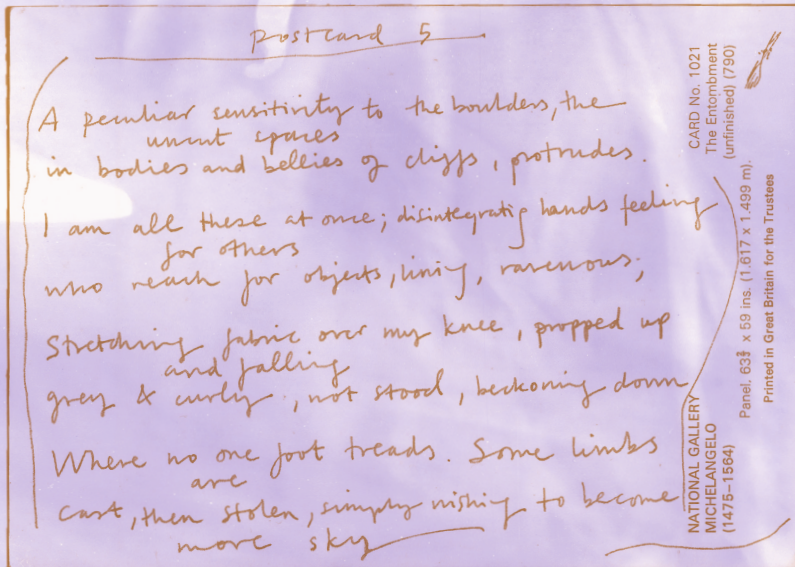


# The Paper



[HM]

## BLUE SKIES

and you, as you...  
 you clasped (strength)  
 your, your shorn locks

and your...  
 you lay  
 you — your tawny hair  
 which you were —  
 and troubled, you spoke

first you...  
 greaves, around your  
 fitted with...  
 around your...

next you — (elaborate)  
 your chest  
 across your shoulders you slung  
 oh, over your —  
 you placed

taking with both hands  
 you poured (your handsome face)  
 your head  
 and your tunic  
 and you lay outstretched  
 with your (your) own hands  
 you, your hair

[LP]

(and you, and you, and you  
 and you, and you, and you)

1

COOK HOW  
 YOU LIKE MY  
 FRIEND

*an invitation*

### How much is too much?

Think about the ingredients quantity, are you stuck and willing to know them? Ok don't think about them, relief, quantity isn't important. Feel yourself, feel the ingredients, trust your spirit.

### Unfixed Cooking rituals

Re-structure the recipe, mixing ingredients and processes is good: at the end of the day, when you look for a recipe is when you start cooking.

The act of preparing ingredients and dishes is a timeless one – people have always done it. Recipes are born from different cultural contexts and traditions, but we can make our own traditions: the act of changing ingredients and transforming recipes is also timeless. Adapting is natural: make the recipe serve your taste buds, today.

*Don't be hard on yourself if  
 you don't cook from scratch*

### Gifted gift

Recipe as a gift, when someone gives one to you, it's always the first step of yours. Start from it, but let it be yours, experiment and don't be afraid of not following the rules. This is the real gift, making it yours. See the recipe, any recipe, as merely a kind of code, a memoranda, into which you insinuate yourself, your embodied skill, your ideas, your taste buds. The recipe is an invitation to a conversation. When it's your time to pass on what you have learned, allow for the other person's self, body and tastes to occupy the space you present to them.

### Unstoppable experiment

As Nonna suggested, the only secret to make something good is to make it multiple times.

[RIE]

*(Continues next page)*

(Continued from previous page)

Do not put pressure on the first time. You gain haptic knowledge, a moment starts to become second nature. (You keep the parmesan rinds. You put the spices into a dry hot pan.) This doubling, this coupling, this repetition.

There are tips and tricks that no one will tell you, but that you have to discover on your own. The only way to do it is to try things out, and to not be afraid of being too experimental and weird, of not being traditional enough.

### Systemic acknowledgement

Foster a relationship of knowledge to what you eat. Remember to respect the products you are using, the people that produced those products, and yourself. Eat what makes you feel comfortable, and learn where the things that make you feel good come from.

### Invisible present community

We are always part of a community, especially when we cook and when we eat: think about this if you ever feel lonely. There are so many people behind the food that we eat, that even when we eat alone we are eating with someone. Food is not an individual enterprise, it is the product of community.

### Food is to maturing as people are to change

Try to make note of every taste that resonates with you and that sticks on your tongue in a special way: those are rare and they should be cherished. You can go back to your library of happy tastes whenever you want, to take inspiration, to try and replicate them, or simply to cheer you up. Food has the power to transport you – use it to go wherever you want to go.

You don't need to know exactly what you like and what you don't like: our tastes are always changing, and we need to respect and welcome that. Your favourite food could become your worst nightmare and that ingredient that tasted like dirty socks could become your best friend. Don't feel like you have to

like what everyone else likes, and don't feel discouraged if your tastes are very unique: it does not mean you are alone.

*If you can, cook for other people*

### Carpe Diem

If what you prepare isn't as you imagined, in taste or appearance, it will still nourish you. Food is made to go in your mouth, it is ephemeral and doesn't last forever. If you make a mistake it's okay!

### Process > Products

Do not see the end point as the goal. The process is as valuable, or can be as valuable, as the end product. There is goodness, meditation, in the stirring, sifting, frying, as much as in the imbibing.

### Gently staring at

Observe other people cooking, and look at how their hands move, how they utilise utensils and how they prepare ingredients. Watch how their body moves about the room. How they hold their shoulders, how fast or slow their gestures are. Tempo, pace, fluidity. Understanding someone else's rhythm of making food doesn't mean that you have to follow it, but looking at others can help you find your own.

*Solitary and Collective preparation  
—both are good*

### Your aubergine

Consider first and foremost what is before you: how does it feel? Consider its material qualities, and how you might change them. Remember that the aubergine before you is not the same as those that were used in the writing of the recipe. An aubergine is not another aubergine is not another aubergine. None of them are the same: texture, age, liquid content. Focus more on what is before *you* than in thinking about what was before *someone else*. This act of centring is core: attend to what you have, not to what might be, or what might have been.

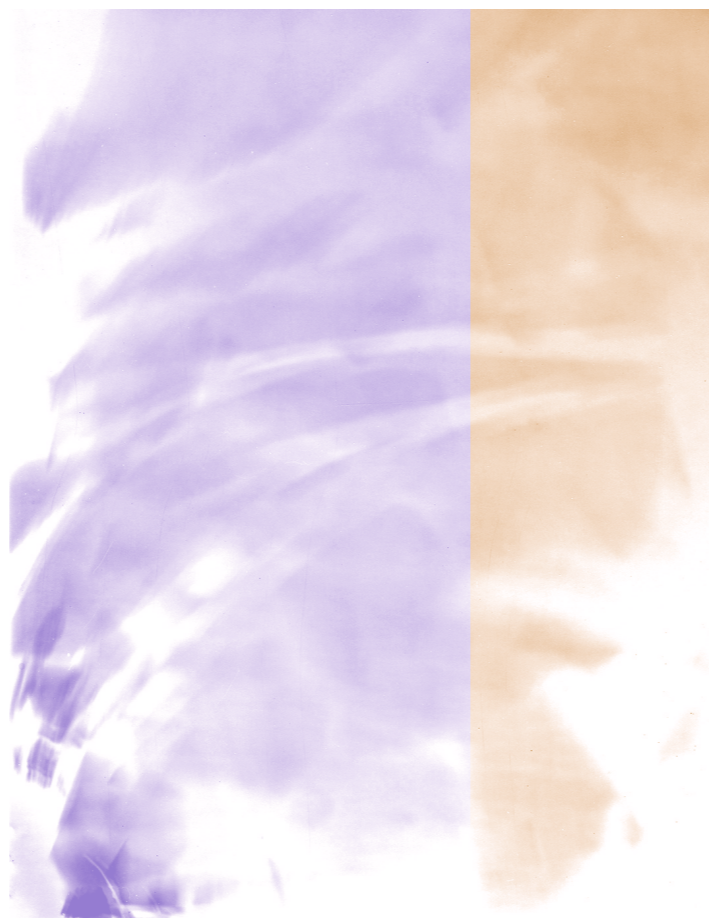
Listen to the sound of the skin of the aubergine breaking as you slice into it. Listen to how the sound changes when you are cutting just the flesh. Think about the smell – freshly rained on grass. Are these qualities different or the same to last time, to all the other times?

If your aubergine doesn't sound right it's probably because it's the wrong time for it to grow and be harvested. Listen to your aubergine.

How does the time of year affect what is growing in the earth, what things grow in the country you're living in. What do you have at your disposal? Where do you live?

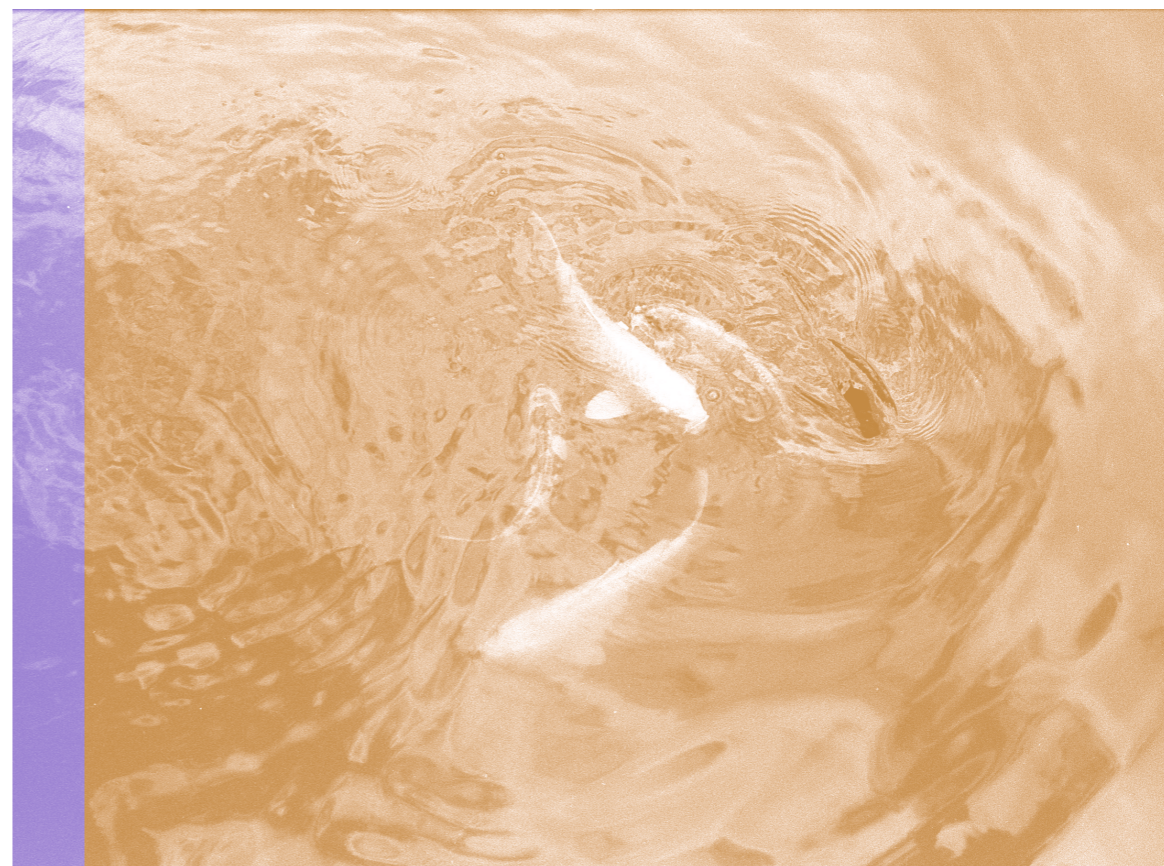
[BL, ELP&KM]

2



[LP]

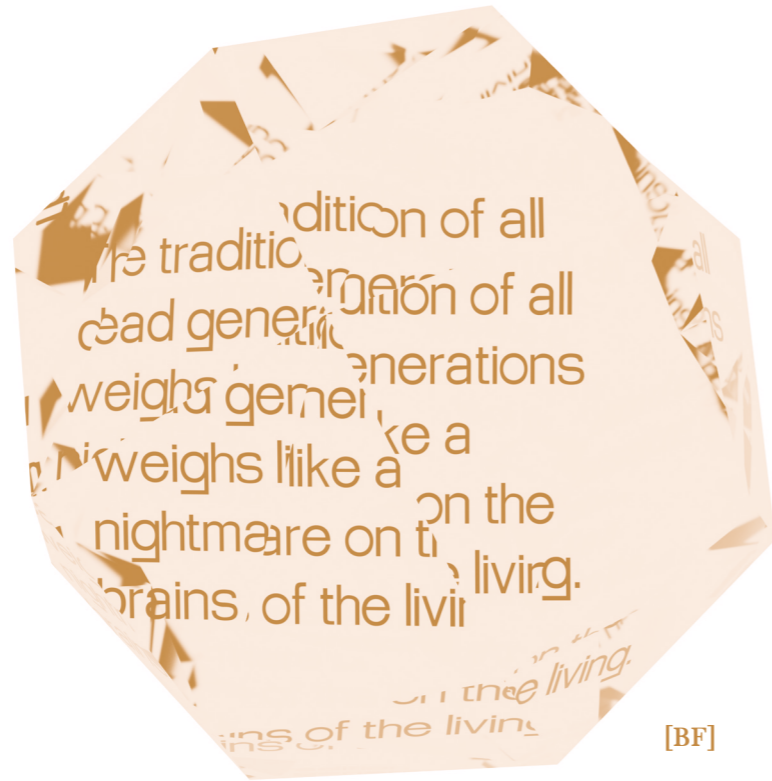
3



[DZ]



[HM — URBINO - Palazzo Ducale, Paolo Uccello, Florence, The Profanation of the Host (detail)]



[BF]

With our property team you'll be in your new place in no time  
March 2021

[Me/Agent]

M/ so my move to a different location the one that I am quite anxious about and have not visited in person is all sorted

A/ yes that one it is all sorted just transfer the deposit across to our agency account here are the details

M/ thank you I will send it across right now as this is important

M/ I would like a receipt or confirmation for this important transaction

A/ yes I am typing up the agreement for that transaction I will send it in the next thirty minutes not to fret

M/ thank you that has put me at ease

A/ I am glad

M/ it has been two hours and forty five minutes I am not at ease

A/

A/ I have got a busy day you know how it is

M/ I do know how it is

A/

M/ I think this is rather important as it is where I am going to live

A/ yes I can see where you are coming from

A/

M/

A/

M/

A/ I cannot respond right now

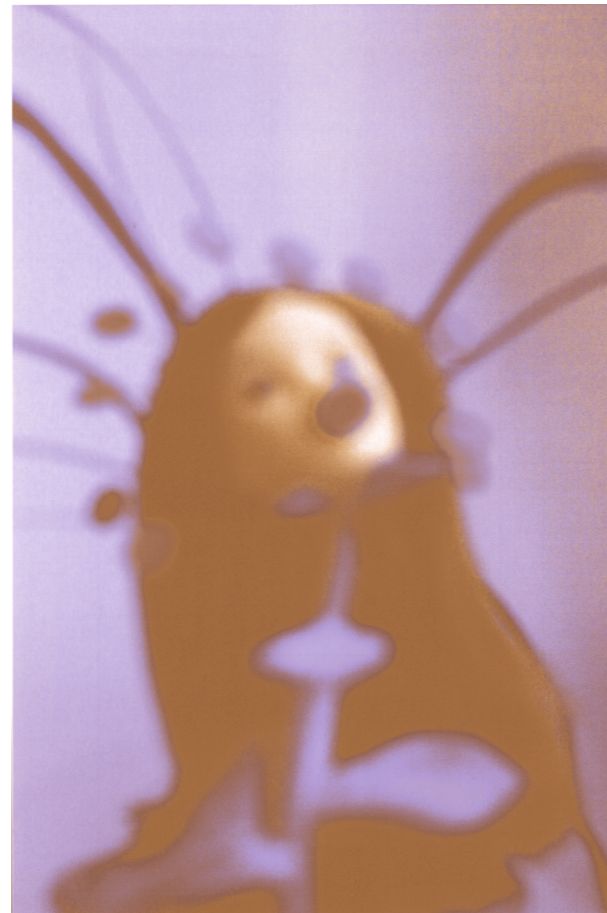
M/

A/ I need a bit of me time you know how it is

M/ I do know how it is

[RL]

4



[DSP]

The last private view I attempted to go to // since I've lost touch with reality can you make me a cup of tea

Friday 14th March 2020  
AMP Studios  
897a Old Kent Road  
London  
SE15 1NL

19:18 I get the bus to old kent road

19:42 I get off the bus to old kent road

19:47 Diogo is not in sight, and neither is anyone.  
It is as silent as the night and empty as a lake without water

19:47 How strange

19:48 I'm sure it's nothing unusual and that I'll find him with time to spare

19:50 I do not find him with time to spare

19:51 I do not find anyone

19:53 I wonder if I have come to the wrong location, perhaps I should check and that will straighten things out in no time

20:01 I am not at the wrong location. In fact, I am outside the entrance door. I can hear *All shook up* by Elvis playing. Is this a dream

20:03 Is this Diogo's work

20:10 There are two women talking to me outside. They are exceptionally friendly. I ask them what is going on. I must look quite confused and perplexed

20:11 One woman gestures inside of the building. There is a conga line and lots of small children. She tells me about her daughter and how it is her birthday today

20:17 The women offer me wine and say I can stand with them behind the table if I want to

20:17 I am intrigued by the offer

20:18 I do not join the party

22:36 I should have had the wine

[RL]



[LP]



Swab time for Katie

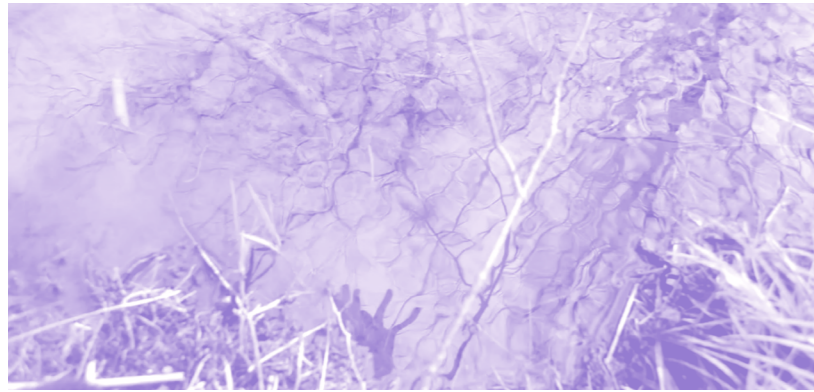


5

[IN]

# The Snack

A Lunchtime Bulletin  
from VIRTUAL TWIN  
april mmxxi



Score 6:

Visit a body of water within walking distance.

You are a Body.  
You are a droplet of water.  
You are a Machine.

Within water there is electricity, consider where this will go.

Does it flow through the body? Does it flow through our environment?

Does it flow into our machines?

Think of water as a material bigger than itself. Within its many codes, it has a journey, it is a virus, it is a machine.

For this score, we will revisit our previous translated codes from last week to establish and predict its journey of infection.

Body 1 - You will focus on Body 2's chosen code from last week:

Move your fingertips to the sounds of the ripples, let them flow into your body.

Body 2 -You will focus on Body 1 's chosen code from last week:

Put one hand into the water and cut through it making a triangular shape with your hand.

Repeat these gestures three times responding to the text, as a body, as a droplet of water and as a machine.

Return Home

VIRTUAL TWIN are currently in residence at lunchtime gallery where they will be taking over the galleries digital realm until March 31st - which investigates interconnectedness and mutual care through the means of watery streams and digital space. VIRTUAL TWIN will be live online at <https://etherpad.nl/p/virtualtwinusing> this platform to communicate. This online space will consist of weekly performance scores relating to themes of: Hydrofeminism, care, community, and ableism.

Score 7:

Visit a body of water within walking distance.

## CURRENT

Listen to the river.

Feel your body as a river.

Feel how it soothes your skin.

Listen to your blood running through your veins.

Listen to the liquid machine inside of you.

Feel how it soothes your body. Stay still.

## TOUCH

Touch the part of your body which needs soothing the most.

Touch the part of the river which needs soothing the most.

## ENERGY

Within water there is electricity.

Hold on to the water and its information.

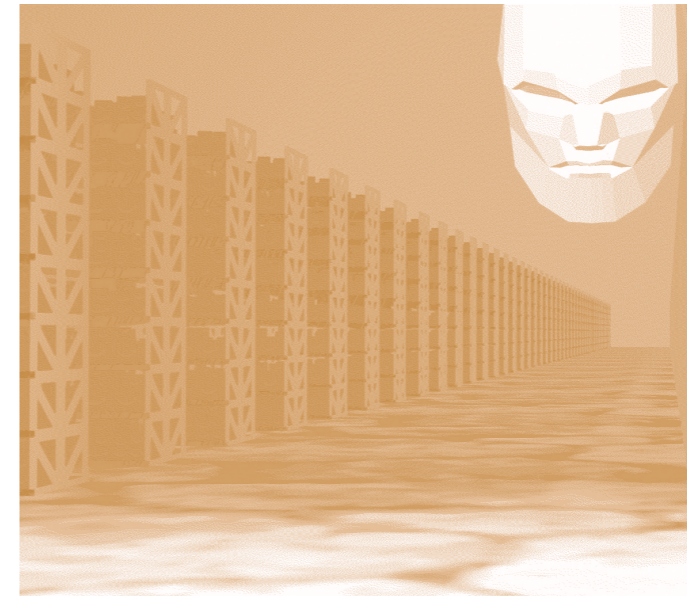
It connects you.

It will fill your cup.

Return Home

# 6

[LP]



[JW]

# The Block <sup>[pt 3]</sup>

— Developed whilst a writer in residence at Lydgalleriet in Bergen

Franz Kafka said that *a book must be the axe for the frozen sea inside us*. He told me how I should only read the kinds of books that wound and stab me, that wake me up like a blow to the head. This explosive condition seems far too violent to me. I also want my books to sooth and bathe me, to put me at rest in a state of universal empathy. Books can also be a fire to melt the frozen sea inside of us, to allow that frozen sea to flow towards the melting seas of others. I also want the type of books that can just float and sail past me, that do not need a consistent vigilance, that pass the time, that pass me by. Full attention cannot always be activated. It is simply unsustainable for every book that is read to shatter the earth (or ice) below my feet — I would never know where to stand. If every book that I read was as explosive as Kafka required, then I would live in a constant state of exhaustion, permanently in awe of the linguistic complexity and existential revelation that each new reading would abound. This would, I am quite certain, lead to an exacerbated condition of *the block*, one brought about by the feeling of being continually overwhelmed, leaving me quite unable to reach the required condition of mediated distance and inner peace required for the act of writing.

Much rather, I seek a form of reading and writing that sit hand in hand. As the old

idiom goes ‘each writer is only the sum of the books they have read’. The acts are unable to be seen in isolation, continually informing one another. Daniela Cascella agrees with me in this, as she elaborates, *I cannot read and not write. I cannot write and not read. The two are conjoined and necessary to each other. Next to each book, a notebook. On the pages of each book, adhesive paper marks, lines, arrows, asterisks. On the screen, an open document to transfer, transcribe and remark more words*. These open pages, these lines, these asterisks, notebooks and markers are important tools that can be used in order to overcome *the block* before it even starts. If one is in a constant state of writing, in the ontological sense, then *the block* can never get you.

There is, however, one positive experience of *the block* — a sort of a ‘silver lining’ moment. That is, the release felt after the passing of *the block*. Most of the time, this feeling of release is not experienced immediately, because the sufferer from *the block* is too busy worrying about whether they can write or not write to realise that they have actually, once again, started writing. The knowledge of the release comes retroactively, when the text is near completion, or when a significant milestone has been reached, and there is the realisation of ‘oh yes, so I can do it, yes I do remember that I am a writer and I can, in fact, write,

and have, in fact, been writing’. And so the tyranny of *the block* is quashed once again. In a wider sense, the release of blocks, the cessation of limbo, the relief from purgatory, are also celebratory processes that can only be fully realised after the events themselves are resigned to the past. These retroactively identified instances of abeyance can come in many forms of differing scales. My favourites are the ones which almost pass me by. Such as the swapping of stories of friends’ suicides whilst on a walk with a new found friend, in a way that allows the weight of their passing to feel slightly lighter. Or in the successful correction of a repetitive negative dynamic with a romantic partner. Or in the completion of a full half hour of meditation, without using a mobile phone application to assist. Or with the realisation that actually no, I do not have to respond to that particularly unpleasant email.

The identification of blocks, of *the block*, is sometimes enough to allow for its passing. Other times not, and a more nuanced approach is required, in the form of a period of self examination or, conversely, prolonged distraction. The only thing that can be said for sure is that unidentified blocks will never pass, and they are the ones we should be most careful of.

[SB]

# 7



# The

## Contributors

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 Isobel Neviatzsky  
 Lola Primrose  
 Daisy Suhwoo Park  
 Virtual Twin  
 James Wilson  
 Dominika Zieba



[DE]

## *murmuration*

my mind is a murmuration:  
 a composition  
 of hundreds & hundreds  
 of fragments  
 slowly rolling  
 undulating  
 swelling  
 in vast waves

8

*effortless*  
 they fly in synchrony  
 in time

and how mesmerising it is  
 to watch them slowly dissolve  
 and fade  
 into the grey

[PA]

## *How To Make*

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