

iilwimi lipsing

I like how it sounds a bit like wimmin. Wimmin-ing. It's queer and i and i, like we. It's lots. Very plural-y. And very very and so. Sounds like lips and ellipses and singing and kissing and something about size, like a thing that is small and growing. It's funny how ppl get upset from internet comments about bad lipsing. Lipsing is verby it's doing. It's now. It's painting the chin and cheeks so the lips stand out. It's a tongue in another mouth. To go inside your body. The i's are quite wavy i and i and i and i and i and i. It's slow then it's fast. I'm thinking about the shapes my mouth makes to make the sound. ii is air muscled out. When did I suck that air iin even? *iilwimi lipsing* is nice to say softly against the hand. Rushy.

iilwimi lipsing is a doing thing, an action that needs examples. It is not-translating because the work of translating is mostly carried by ppl who see and touch both sides of things for ppl who see one (). *iilwimi lipsing* is broken bridge-ing. It doesn't do the work of making ppl comfortable. Not-translating doesn't privilege English english, it doesn't subtitle non-white / queer english with a capital letter. It's more easy to listen nicely without subtitles.

(Donna Kate Rushin: The Bridge Poem)

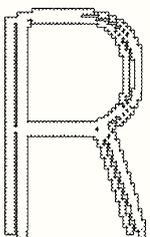
(bell hooks Teaching to Transgress)

iilwimi lipsing is languages sitting alongside each other, rubbing each other up. It isn't keeping boundaries. It creates its own communities of knowing and not-knowing and not-knowing as a space to learn (). Speaking and writing is together. *iilwimi lipsing* is speaking in a language you know and it's speaking in a language you don't know. It is two tongues touching. It's touching writing.

It's about getting a feel for a word from the woorde around it. The way them dey talk am go make you know the sound. You can use your eyeeer to listen. It's about fresh eyes. Looking at the shape sound of the stuff you don't know. Training the eyes not to skip over but to glean. Only so much is glean-able also so you can't have it. It's about not-knowing and being vulnerable.

We're writing in english, aware that english isn't always a home. And it's true that we tend to look at, rather than through, non-normative writing. We want to hold it with attention, not hold it up for display. We can say what it's not and we don't mean it to be oppositional only but about possibilities. Awkwardly we're doing this from not-knowing. We will try editing with trust and care, through listening. And a thing about care is it isn't reciprocal or equal. I care to you.

PaperWork Magazine invites you to submit poetry, fiction, art writing and anything in-between, of up to 1000 words for our next issue: *iilwimi lipsing*. We are also interested in visual contributions but print using riso so get in touch to decide what will work best. PaperWork is a print and event art writing publication. We think of the event and printed publication as having equal weighting and invite you to think of your submission for performance and page. Please include a short proposal for the event (performance / video / audio / reading) of no more than 200 words. We will pay all selected contributors. Please email us your submissions.



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