

COLLECTIVE TASK 05.2013

“*AH, EH, AND EH* “*x* MEAN” *UM* “IT MEANS”, *AH*, ((UH) SO, THUS, WELL), AND IT MEANS “SO” “THEREFORE” “IT MEANS” SO, SIMPLY (“LIKE”) *OH* THUS, ACTUALLY, (“SO”) WELL “COME ON” (“WELL”) YOU KNOW, THEREFORE *AH, EH, AY*, “LIKE” *EUH* “WHAT” “WELL” “YOU SEE” YOU SEE WHAT IS MEANT, YOU KNOW “WELL” YOU KNOW WHAT, GO ONE TIME “KIND” LIKE, AND “STYLE”, “KIND”, ACTUALLY *EH*, OR *EM* “LIKE” “IT MEANS” MAH OH (WELL . . .) AND “IT SAYS HERE . . . ” IF YOU LIKE “HERE” “YOU KNOW” “LIKE” “THERE” AND ACTUALLY ((“SAY”) WELL *EMM*, OR “THAT OVER THERE”), OR “THAT” AND E-E, ALSO *THE MATTER IS, EUM* “YOU KNOW” (“MEANING”), (“LIKE”) THEN “THIS” “THAT” “JUST” VERY LIKE, “KINDA LIKE”, MEANING NO, “IN A WAY” “NOT TRUE”, EXACTLY, WELL AND LIKE (“YOU SEE”), (“THING”), AND (“FOR INSTANCE”), *x* MEAN “SO” “LIKE” (“IT MEANS”) *UM*,

WELL (“YOU KNOW”) “THEREFORE”
“EH” THIS, THAT (“WELL”) (“IT
MEANS”) SO (“WHAT IS IT [CALLED]”),
LIKE, JUST LIKE “MEANS” “THIS”
THAT “THIS” (“SIMPLY”), OR IT IS
LIKE . . . “BUT” WELL “THIS” IT
MEANS “JUST” THEREFORE, (“THUS”)
WHAT, LIKE, EH (“UM”) WELL AND
THIS “THIS ONE” “MEANING . . . ” THIS
AND THAT YEAH, YEAH, (“OKAY”)
WHAT IS HERE IS “THEN”, IF THIS IS
SEEN “THEN . . . ” MEANING “THING
[THAT IS]” “THAT IS” AS SUCH, SO ON
“UM” *UH*, *EH*, AND *OKAY* (“AND, IT IS
LIKE”) *MM*, AND, IT IS IT REALLY IS,
AH, (“THAN”), *AND FURTHER*
EDDIE HOPELY

I eat breakfast* each
morning, believing that the value
of a team has been overstated—I
never joined a team; in the dumb space
beyond the top of me,
an oleaginous
pink, supple and cylindrical lump,
tapering into domes at its own small
endpoints, levitates—

motive and docile, glossing itself, tidally,
and turning over
onto itself—lying horizontally,
and bobs, beneath, and some
in front of, a lax pinkish ovoid
studded over with miniature rigidities
glistening and a gelatinous
film, rotating
in one place uniformly
gesturing across the surface of itself
with faint
rippling and distension, interacting with
and brushing a second
horizontal
cylinder, pinkish,
and tapering into domes—not
flat circles at its own small endpoints
hanging in a form above, cogent
and floating
in an infinitely vacant area of grayish-
blue, and white
and black, close to a
clone set
of pink masses,
similarly correlative and hovering,
lightly

fluctuating, pliable,
and able to swell, floating
in the air brushing and conforming
to the surface
of each other as the two
sets of three
shapes move and bob
softly at a distance,
a pulled “M”,
crescents, pinched
eggs, the discoloring and wet
ovoids billow and nod
in place, urge
their figures along
each placable
cylinder (of 4), and wriggle
their immovable
dots in gel, distend
themselves—folding—and in soft, upturned
arcs, drift
laterally, the six
fluid masses
suspend the intricacies
of their laze, upward,
possessing a courteous fluidity
away from one another, elastically

responding to the forces of sudden motion
and stop, shifting
the first
comfort for distance,
discrete
discrete, really dull for another

*Black tahini, honey, yoghurt; an orange,
sectioned by knife on a small blue plate;
unaltered filter-coffee