

2023

**Starring: three margarita recipes, dwelling on being an artist, tv shows, memes, girlhood, being sober for a month, two projects involving two types of printing, book and movie recommendations, music, fig fun facts, finding creativity, and images of AI generated poke bowls**

**created by Panni Belevski  
2023**

# FOREWORD

The magazine was inspired by the private and public events of 2023, and also a girl on TikTok.

It was created to commemorate and immortalize the best moments of the year as we prepare for the next one. 2023 gave me many unexpected turns, new friendships, good habits, and hard lessons. Mostly, a lot of fun.

I am thankful for the experiences that made it to these pages, and I hope you'll find joy in reading them too.

- Panni

# THINK LESS\*

\* advice only for overthinkers

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# THE MARGO



OF THE HOUSE,  
ON THE HOUSE

I bought a cocktail set at the beginning of the year, along with a bottle of not-the-worst tequila you can find, a bottle of Cointreau, some limes, and a lemon squeezer (what an amazing invention), to set out on my journey to becoming a master cocktail maker. The margarita is a simple yet very effective cocktail to start your at-home bartender career with, a delicious, fresh, and flirty drink that usually hits the spot.

The plan was to expand my spirits collection over the year gradually, and occasionally venture to cocktail-land, learning how to make at least a handful of them.

Well, guess what, we somehow got stuck with the margarita for the entire year. It was neither expected nor intended, it just happened because we liked it so much and because we couldn't really afford to expand our starter set just yet.

Thanks to our experimental spirits, we made the most out of it though. Whenever we had some extra ingredients in the fridge that sounded intriguing, we tried adding them to the base mix, 'cause we don't support food waste but we do support innovation. Our home became a place where you could be sure to get a glass of margarita if you came over after 6 pm and brought a lime with you.

And so, the Margo was born, the classic margarita spiced up 3 different ways, for 3 different occasions, for your pleasure.

Disclaimer: these cocktails might have also been invented by someone else somewhere else, I never bothered to look it up, but I'm not taking any credit either.

**Let's quickly run through how to make the classic margarita first, for 1 serving.**

1. Pour 2 shots of tequila reposado into the mixer
2. Pour 1 shot of triple sec into the mixer
3. Squeeze 1 lime's juice into the mixer
4. Add 1 shot / half a shot of simple syrup if you want
5. Fill the mixer with ice
6. Shake violently
7. Pour it through the sif over a big cube of ice in a nice-looking glass
8. Sprinkle some salt on top if you want

(the glass can also be prepared by rubbing a wedge of lime along the rim and then dipping it into salt)

# the Hot Margo

*Ingredients for 1:*

- 2 shots of tequila reposado
- 1 shot of triple sec
- The juice of 1 lime
- 1/2 shot of simple syrup (optional)
- 1 jalapeno pepper
- Ice for the shaking
- 1 big ice cube for the glass

*How to make it:*

Cut up the jalapeno pepper. Save some slices for decoration. Smash the rest to pulp as much as you can. Add this pulp to the mixer, and then add all the other ingredients. Follow the instructions on the previous page.

*Smokey version:*

Stick the jalapeno pepper on a fork and hold it over some fire. Let the flames burn it a bit, leaving black marks and popping sounds. Burn it to your taste, then follow the instructions on the previous page.

# the Spicy Margo

*Ingredients for 1:*

- 2 shots of tequila reposado
- 1 shot of triple sec
- The juice of 1 lime
- 2 shots of store-bought ginger shot  
(Lidl has good ones)
- 1/2 shot of simple syrup (optional)
- Ice for the shaking
- 1 big ice cube for the glass

*How to make it:*

Same way as the classic one, just add the ginger shot into the mix.

# the Sweet Margo

*Ingredients for 1:*

- 2 shots of tequila reposado
- 1 shot of triple sec
- 2 shots of store-bought ginger shot
- 1 shot of store-bought elderflower syrup
- 1/4th of a small watermelon
- Ice for the shaking
- 1 big ice cube for the glass

*How to make it:*

Cut up and smash the watermelon to a pulp. You can also smoothen it with a blender. Add this to the mix, along with the ginger shot and elderflower syrup. Follow the instructions on the previous page.

# **THE TRIALS AND TRIBULATIONS**

**OF BEING AN ARTIST**



**I** believe that we receive from life what we need, not necessarily what we want. It's up to us if we want to use it to learn something or suffer through it until it passes.

At the very beginning of this year, I had the opportunity to exhibit at one of Copenhagen's busiest clubs in the Meatpacking area. It was more of a window installation than a full exhibition, but the deal was to create something for them that would be on display for a month. It came on quite short notice, but I promised to deliver something cool regardless.

I had three weeks from our first meeting until the opening event. The idea came fairly quickly: two paintings that glow under UV light, one on each side of the window. I ordered the paint and the lights, they arrived within two days and were glowing as expected. Now I just had one last challenge – what to paint, actually.

Around this time, I traveled to Stockholm for a weekend in freezing late January, partially in the hopes of getting inspired. I visited museums, attended an exhibition opening, walked around, and talked to strangers, looking for a spark of an idea.

My problem wasn't a lack of ideas but too many. Scrolling on Pinterest did not help me this time, as different painting styles and themes started to pile up on my vision board. The final products needed to say something, have a story, reflect me, make people stop and think, but at the same time, stay simple—ridiculously simple, so simple that it makes them even greater. But then there is so much I could do with all the UV colors. Why limit myself? Why not be disruptive, go to the limits and beyond?

All of my ideas lacked something, and as time passed, it got more and more challenging to settle on one. Nothing felt quite good enough. I was well aware that I was reaching a point where just making any choice was better than remaining indecisive, but I couldn't move. At times, I thought I finally decided on something, only to be uncertain a couple of hours later. Naturally, there was the challenge of the medium as well – I had never worked with UV paint before, and as I tested it, I realized I might not master it right away.

And then the idea popped into my head randomly while I was sketching at work: the vision of cowboys and orange blobs, a room with a woman and a man, all tied together by a mysterious story. Even I wasn't sure about the connection.

As I started sketching it out on the big canvas, one of two things occurred:  
a) I managed to make up a meaning behind them that also connects them to me personally;  
b) The meaning was always there, surfacing from my subconscious, taking form in this story that was also unclear to me.

To this day, I'm unsure which one holds the truth.

The weekend before the exhibition opened, I started painting. In the first image, two dark figures, one holding the other at gunpoint in a desert filled with mysterious glowing orange blobs. The figures are eerily similar to each other. Perhaps they are the same person. Perhaps they both represent me – always holding myself at gunpoint, caught in a perpetual self-sabotage.

In the second image, a woman lies on her bed inside a purple room, while the silhouette of a man lingers at the door. Through the window, the scene reveals the same desert and glowing blobs. The woman could also be a reflection of me, accompanied by a transient man—one that offers me company but won't stay, will never be truly present. A sense of loneliness without being alone.

I hated the paintings. I tried to like them, I really did. I thought it was possible not to resent them, because I had learned to like so many things before. But I didn't this time.

I felt like I had failed, failed at creating something I should have been proud of, and the end product of self-doubt was even more self-doubt. Painting wasn't as easy for me as I presumed; I just had an arrogant attitude towards art, assuming that I could do anything I put my mind to. This notion, by the way, might be true. Strangely, I think I needed it not to be true this time.

The event turned out wonderfully. Many people came and liked what I had made. It didn't make me like the paintings any more, but I appreciated that others did. I didn't want to look at them at all, and when a month later I took them down, I nearly left them by the side of the road. I actually did. But someone salvaged them and brought them indoors to the building it was next to, so I had to pick them up and bring them home. Subsequently, I contemplated turning them into a form of performance art by creating a video of me burning them down, making a bonfire, or something. They are still in my room, leaning and facing toward the wall.

What defines good art? I used to believe it's good if you like it, regardless of others' opinions. But then, perhaps I am not fit to judge whether or not they are failures. Since then, I learned that the artist's job is to create, not to judge. Make what you have to and move on to the next thing. I think it was Rick Rubin saying that. Let others make the judgment. I don't know if he's right, but he's a smart man.

As for why I didn't like what I made, it's hard to say. I got used to creating things and magically liking them in the end. Maybe I needed to learn that things don't always go my way, and if I don't put in the work, I'm not going to reach my full potential. I don't paint a lot, and maybe it was evident that making a groundbreaking masterpiece wasn't in the cards this time.

My takeaway is that at the very least, I did it. Not everything you do in life is going to make you proud, and I couldn't make myself proud of these paintings. But I tried. I had an exhibition. Most people who saw it probably didn't assume my dislike of it. They shouldn't. And the journey came full circle, with my initial self-doubt culminating in self-sabotage, mirroring the very essence of my paintings, and I hated that I found it true.

I believe we receive from life what we need. I learned that trying to make something perfect is a surefire path to failure. The aim shouldn't be external, like how it will represent you and how it will affect the audience. You are making it so it will represent you. And you cannot control how it will affect the audience. Have respect towards the medium, accept that it has rules you cannot override, work with it, not against it. Let it teach you something.



# fig1, fig2

in collaboration with ChatGPT

I'm giving the title 'Smell of the Year' to the fig. It all began with my purchase of a candle from H&M Home called *Sichuan Fig*, and falling in love with how it filled my room with its sweet fragrance. I'm on my second one now. I loved it so much that when my perfume bottle ran dry I decided the next one should be fig-scented. I aspired to smell like a fig.

In my quest, I found Diptyque's *Philosykos*, a fragrance that embodies the pure essence of the fig, fresh, green, and raw. It smells like summer days with the sweetness of humidity when it rains.

While I loved the taste and smell of the fig, I realized I didn't know much about this fruit, so I interviewed ChatGPT to learn more.

The first try went like this.

PA

Could you write me a short interesting introduction to figs and the basics about them?



Of course! Figs, those delightful teardrop-shaped jewels, are nature's exquisite gift to our taste buds. With a history dating back thousands of years, these luscious fruits have tantalized palates across the globe. Figs are more than just a sweet indulgence; they're a fascinating fusion of flavors, textures, and history.

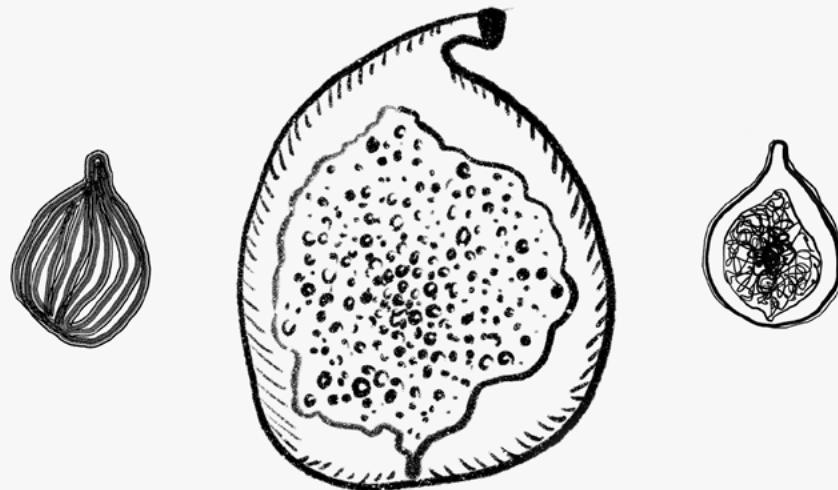
With their succulent, honeyed flesh and a subtle crunch of tiny seeds, figs offer a unique sensory experience. But beyond their delightful taste and intriguing texture, figs also boast a rich cultural heritage. From their ancient roots in the Mediterranean to their symbolic significance in various religions, figs have played a remarkable role in human civilization.

Then I asked it to turn down the pretentiousness a little.

"Figs, scientifically known as *Ficus Carica*, are a member of the mulberry family. They grow on the *Ficus* tree and are botanically classified as a type of inverted flower, with the seeds inside the fruit. They are one of the few fruits that develop without pollination, thanks to a unique symbiotic relationship with a tiny wasp.

They are amongst the oldest cultivated fruits, dating back to at least 9000 years ago in the Middle East. Figs have been a staple in Mediterranean and Middle Eastern diets for millennia and have been mentioned in ancient texts, including the Bible.

Figs have had symbolic and cultural significance in various societies. In some religions, such as Christianity, figs are associated with knowledge and temptation. They are also considered a symbol of peace and prosperity in other cultures."



## The figs and the wasps

"The relationship between figs and wasps is a fascinating example of mutualism in nature. Figs and wasps have coevolved in a highly specialized manner.

The fig fruit is not actually a fruit in the conventional sense. It's an inflorescence, which means it's a cluster of flowers. These flowers are arranged in a hollow, pear-shaped structure known as the „syconium”, with a small opening called the ostiole. The true flowers are inside the syconium.

Each fig species has its own specific wasp species that it relies on for pollination. When the female wasp is ready to lay her eggs, she enters the syconium through the ostiole. In doing so, she passes over the fig's female flowers, depositing her eggs into some of them. She also carries pollen from her original fig to the new one, pollinating the fig in the process.

After the wasp completes her task, she dies inside the fig. The fig's enzymes break down her body into protein, which is absorbed by the developing seeds within. This mutualistic relationship benefits both the fig and the wasp. The fig gains efficient pollination, and the wasp's offspring have a place to develop. The wasps are highly adapted to this relationship. They are often tiny, with specialized body parts that allow them to navigate the fig's intricate structure. The fig wasp's life cycle is intricately tied to the fig's growth and ripening."

IT CAME

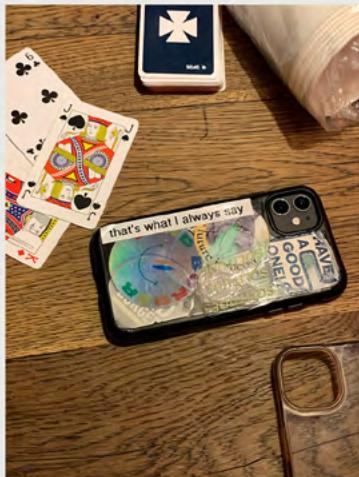
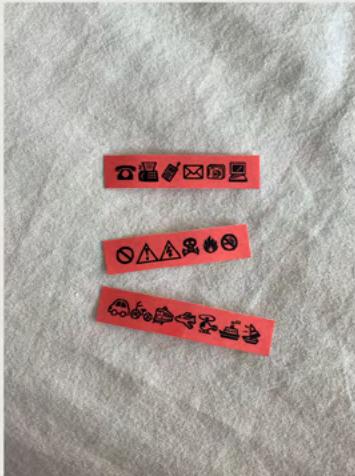
UNEXPECTEDLY

and it WAS



# LOVE AT FIRST SIGHT

/ about the labelmaker



# WHERE WHERE IS IS CREATIVITY?

*On a quest to solve the mystery with the book '[Creativity](#)' by Mihály Csíkszentmihályi*

Growing up as a kind of artistic kid, who's always been 'good at drawing' it seemed like there are two types of people in the world: those who are [creative](#) and those who are not. The [creative](#) ones are always making something – usually something artistic –, but even when they aren't, they are thinking about ideas. The non-[creative](#) ones are just incapable of doing so, and even if they tried, they'd end up failing. To me, they always seemed accepting of their incapability; why would they try if there were others, who are, by default, better anyway. Our society teaches us this: [creativity](#) is for the few talented ones, and you should only do something if you are at least somewhat good at it.

In any setting, I was the designated „[creative](#)”, which often made me wonder, what exactly makes me better for the job, than others? Is it something you are born with? Something you learn? Something you can become if you're determined enough?

[Creativity](#) seemed such a slippery term, and in these settings, it mostly meant that one has a good aesthetic eye, and can put things together so that they look visually pleasing or interesting; in other cases, it just means that the creative is making weird, maybe even unsettling, difficult-to-understand-for-everyday-people stuff. This, to me, has always been a distorted and trivialized view of what it actually is, but sadly, a lot of people think about [creativity](#) in these terms, as something they are outsiders of anyway.

During my studies in psychology I met with the theory of the 'flow' by Csíkszentmihályi – which a lot of us are familiar with as an everyday term, but the „extended version” fascinated me so much that I became a fan of him immediately. The fact that he's also Hungarian made me extra proud but that's not at all connected to anything that I'm trying to say here. What I'm trying to say is, three years ago I spent my Christmas gift card from my dad on Csíkszentmihályi's book, [Creativity](#), and it changed my life.

I don't want to lie and say I was always on a quest to find out what **creativity** is, because even though I wondered about it, I was always too lazy to actually go after the answer. So I started to read the book with no expectations and just the trust that I already liked one idea from this man, I might like another.

Here I want to share what I learned about **creativity** and some of my own thoughts on the matter that were inspired by the book.

First and foremost, I was surprised at the very beginning – **creativity** is not just making art. The book studies and interviews several **creatives** who have contributed to the world: philosophers, authors, economists, astronomers, mathematicians, computer scientists, actors, biologists, chemists, business executives, geologists, and so on. I did not know all of these fields were **creative!** But then again, seems like I had no idea what **creativity** is.

#### Creativity is human. It's what makes us human.

It's doing something for its own sake, for the enjoyment of it, not for success, or fame, or money. Being in this **creative** state is a fulfilling experience, and it's not just for a lucky few.

I saw a snippet of a podcast on Tiktok some time ago – even though I curse Tiktok and social media in general, it always leads me to good places – where the podcaster was talking about how deranged it is to think that you are only allowed do something if you are good at it. You shouldn't be singing or painting or dancing because you're good at it; you should be doing it because you are human. We as people at some point decided that it's shameful or awkward to participate in **creative** activities if you don't know what you're doing – which is the complete opposite of the role they are supposed to be playing in our lives.

No scientist knew from birth the knowledge they acquired, no businessman was born with the skills to be great, you have to start and enjoy the trying, enjoy not being good at it, because you're not doing it to be good at it – you're doing it because you are human.

#### Our future is shaped by creativity.

It also doesn't simply come from the mind of a single person – it has many components and is essentially a synergy of many sources – the people around us, the people who have come before us, what knowledge and practice we have access to, many-many things. A lot depends on circumstances and our internal workings, and a lot of what we like to call „luck”. Being biologically, socially, or in any other way determined has always been a hard pill to swallow for me, but this is the truth here.

That being said, we have almost infinite access to what came before us within our reach, to observe it, to learn from it, to be immersed in it. Fill yourself up, see the beautiful, the groundbreaking, the simple, the innovative creations of the past, learn why they became what they became, read the books, and listen to the podcasts, don't try to be entertained, try to be inspired.

According to the book, there are different types (or levels) of **creativity**, and not everyone can be **creative** in the same way. I try not to contradict myself because **creativity** is for everyone – that being said some people are more **creative** than others.

All **creatives** like to think, to come up with new ideas, to learn, to practice, and so on - but to be a **Creative** with a big C, as the author describes them, who leads a **creative** life and, potentially, shapes the future, takes a bit more.

There is no recipe for what makes a **creative** personality, but there are some common traits that they all share: curiosity in the world, interest in how things work, wonder, openness, and fluid attention. They are also quite complex. If you know a **creative**, or you consider yourself one, this complexity – that's sometimes even contradictory – might be familiar.

Csíkszentmihályi collected these traits into 10 points, which include: being smart and naive at the same time; being playful but also disciplined; being extraverted and introverted; being masculine and feminine; and the list goes on. What this means is that **creatives** can display a wider range of traits than others, and they move more fluidly between extremes, without feeling the need to stick to only one end of the spectrum.

This person needs to have a passion for a domain and have immense knowledge about this domain: the rules and theories of music, chemistry, astronomy, business, etc. Being interested in more than one domain is very common, and I can also relate to this – I like and practice many of them at the same time. But this divides attention and even though I have some knowledge about all these domains, I know much less than someone spending their time and energy on only one of them. I don't mind it because I like them all and I don't want to choose. Fortunately, being multifaceted can also be helpful. Some ideas are born because of knowledge from different areas of expertise, making unlikely connections between domains.

This brings us to the next point. As I mentioned in the beginning, the **creative** enjoys working and contributing to this domain or domains for the sake of it. But they also need to bring novelty to it, to think of and create something new, to contribute in their own ways – this is what moves the domain, and therefore, the world, forward. They usually have a lot of ideas, good and bad both, and they need to try those ideas to learn the difference between what works and what doesn't, because not every idea is worth pursuing.

What they also need is peers.

This would be the field, the other **creatives** in the domain, the experts. The field varies a lot depending on domains and certain situations, but its approval is needed for the „new idea”. Knowing the field and being part of the field is a little bit of the luck and environmental circumstances that we might have limited control over. You need to have access to the field, live, work, or study in a place where you can meet others, where you can talk, collaborate, share, and show your ideas – there are certainly centrals of art, design, fashion, film, etc. in the world where all this is easier than elsewhere.

However, in the digital world, it's all a bit simpler now. Still, you need the openness to connect, strike up a conversation, or have the luck to cross paths with like-minded people, so you can become part of the community. The book goes on about how the field has to notice and accept the **creative** based on their work and contribution to the domain, so being a smooth talker might just not be good enough, though.

There is a question. Is this book one of my favorites because it explained to me that I'm not lazy, I'm just **creative**? Possibly. And I'm not gonna go into details about the '**creative process**' here for too long, but let me tell you: it is also not what I thought it would be.

Did you ever have a great idea when you were forcing it? Me neither. Some good ideas maybe, but not the best ones. It feels like the more you try to come up with something, the further you are from it.

Frank Offner (engineer, and inventor) says, if you meet a problem, the last thing you should do is try to solve it immediately. Not saying that it's bad to think, and to think hard, but more often than not, some time has to pass before an idea miraculously appears. This is called an incubation period, which ends with those great „random” ideas in the shower, during a walk, or right after waking up. Then we have to decide whether to pursue the idea, as I mentioned earlier, the creative person has to learn to distinguish good ones and bad ones. If we do decide to pursue it, then comes the hard work – and this hard work is supposedly 99% of the **creative process**! But the inspiration, the spark, the great idea is essential. And for that, idleness is essential.

Freeman Dyson (physicist) thinks those who are constantly busy, are usually not **creative**, so he doesn't mind being lazy. Elisabeth Noelle-Neuman (political scientist) needs a lot of sleep so her thoughts don't become mediocre. Donald Campbell (social scientist) prefers to wonder – and wander – a lot. Natalie Davis (historian) explains how if she doesn't like something anymore, she doesn't want to do it, and it's difficult to stay creative with something you don't like. I like this approach. And even though there needs to be hard work, all these people don't necessarily consider their lives to be spent with that. The cliché might be true – do what you love and you won't work a day in your life.

With the **creative** work we have to respect that part of it is out of our hands. It comes from what we were born with, our subconscious, our luck, it can even feel like it comes from a higher being, guiding our hands and minds. It's a wonder and a mystery, something that transcends us, that cannot be forced and rushed. But it is here for all of us. No one is born to be non-**creative** and no activities are reserved for the **creatives** only. All we can do is learn it, learn from it, share it, challenge ourselves with it, and last but not least, enjoy it.

# All Hail Poke Bowls

Poke bowls, originating from Hawaii, have grown in popularity worldwide in the last decade. The term 'poke' means 'to slice' in Hawaiian, which refers to the diced ingredients in this dish.

Traditionally, poke is made with raw fish prepared with inamona (a condiment made from seed kernels of the kukui nut and sea salt) mixed with octopus ink sac and fish liver, limu (edible underwater or near-water plants), and onions.

In the mid-19th century, the introduction of soy sauce and sesame oil by Chinese and Japanese immigrants became additional main components of the bowls. Other traditional ingredients include oyster sauce, teriyaki sauce, sriracha, chili pepper, jalapeno, sea urchin, kimchi, ginger, and wasabi.

With global distribution, many variants of the poke bowl appeared. The one I first encountered some years ago featured avocado, cucumber, edamame, mushrooms, peanuts, and carrots. I instantly fell in love.

After eating it in restaurants, it occurred to me that making it at home would be much cheaper and not even much of a hassle. I particularly like dishes that can be prepared for several days because the ingredients are enough for multiple servings.

Disclaimer here, this rendition of the poke bowl might sound blasphemous next to the traditional thing, and I'll be honest, I didn't bother to make it accurate. My aim was to use ingredients available to me, and since I'm vegetarian, I also substituted the fish with fried tofu.



## What you'll need:

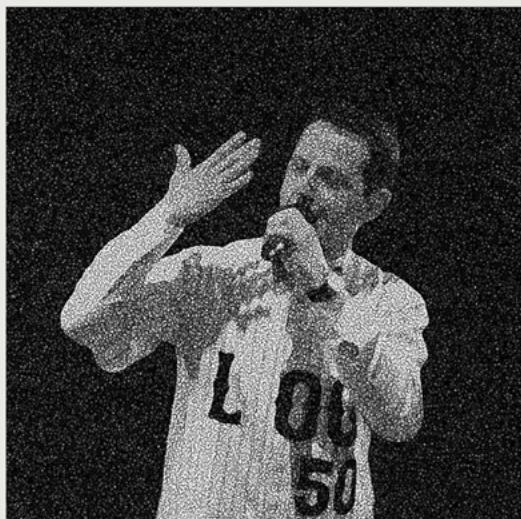
- A block of tofu - my fav is the smoked one from Lidl, but if you can't get that, make sure to go for firmer instead of the silkier ones
  - A bag of (frozen) edamame beans
  - An avocado
  - A cucumber
  - A couple radishes
  - Rice or rice noodles
  - Soy sauce
  - Any additional sauce (teriyaki, sriracha, etc) you'd like to mix in
  - Corn starch (plus maybe nutritional yeast)
- And last but not least...
- Wakame

For me, it's the wakame seaweed that ties all the flavors together, the queen of the bowl, the ruler of the poke kingdom. Its sea flavor might not be everyone's cup of tea, but I've been obsessed, even eating it by itself as a snack.



## How to make it – for one bowl:

1. Choose your base. Whether it's rice or noodles, cook them and let them cool down a bit. I don't always do, but the dish itself is supposed to be cold. Aim for a portion size you'd regularly make for yourself (as a side dish).
2. If your edamame beans and wakame have been in the freezer, make sure to take them out in time so they are not rock-hard and cold.
3. Cut up the tofu. I use half of a Lidl one, around 90 grams. Make them into small cubes and put them in a bowl. Add salt, pepper, and a little soy sauce for them to soak up. I don't measure it, but it should be around one tablespoon.
4. Add some cornstarch to cover the tofu cubes, this should be around 1-2 tablespoons. Mix them so the powder forms a thin layer on the surface, not too little but not too much either. You can add nutritional yeast flakes to the mix to make the cubes crunchier and tastier.
5. Warm up some oil in a pan and fry the cubes. This might be a bit tedious, as you have to turn them one by one to ensure all of their sides are fried evenly.
6. In the meantime, slice up the vegetables. Use  $\frac{1}{4}$  cucumber, half an avocado, and 4-5 small radishes. Cut them into small cubes and set them aside.
7. When the tofu is done, it's time to assemble the bowl, starting with the base. If you have it, you can add rice vinegar to it. Then layer the cubed-up ingredients on top of the base. Start with the vegetables and salt them, then the tofu, followed by some edamame beans and wakame. Pour soy sauce over it, or any additional sauce you wish.
8. Bon appétit!



# TV SHOWS OF THE YEAR

## **TWIN PEAKS SEASON 3**

Beginning of 2023

After watching the first season of Twin Peaks in November of 2022, my curiosity got the best of me, and I took a peek at the third season, even though I barely started the second one. We all heard the rumors, it was different, it was surprising, some people hated it, some people loved it, and I needed answers.

I'm not a TV show connoisseur, so take this with a grain of salt, but this was perhaps the most innovative and boldest thing I've seen in a long time. It was different, and it did surprise me. I didn't understand it, but maybe that was the point. I had to accept the odd choices, ponder their weirdness, leave it at that. It felt like a surreal fever dream. Love that Mr. Lynch doesn't shy away from the most unconventional choices, truly inspiring. If you're looking to expand your perspective on storytelling and creativity, I recommend it.

(I also recommend the previous seasons though)

## **DAISY JONES AND THE SIX**

Spring of 2023

The first binge of the year! Once I started, there was no stopping, the visuals, the story, and the music pulled me in and down the rabbit hole quicker than I realized. I haven't read the book, so don't ask me about that, but to me, this was perfect the way it was.

Such great escapism from reality, straight back to seventies California, - summer, parties, love, and heartbreak. I genuinely listened to the album of this series so much, I wouldn't be surprised if it ranked among one of my top ones on Spotify Wrapped.

On another note, I am truly impressed and inspired that the actors learned to sing and play instruments for their roles, they are killing it.

## **SUCCESSION**

Summer of 2023

I'm convinced that if you're into Succession, you have either watched it from the beginning, or you've come across the memes long enough to make you interested. No other way. I'm, of course, part of the meme group. This was probably the first TV show since New Girl that made me laugh out loud. And I don't even think it tries to be funny; it just is, because it's so real – and so not real at the same time. The fact that I start caring about billionaires is funny. Or that I believe that I'm slowly understanding the way they talk business. You can enjoy it on the surface level or you can analyze the family dynamics for days, it's your choice. But at the end of the day, you watch it for the drama, because you can't not know how it's all gonna end.

It also ended for good, and it's only 4 seasons, no better reason to start.

## **THE BEAR**

Autumn of 2023

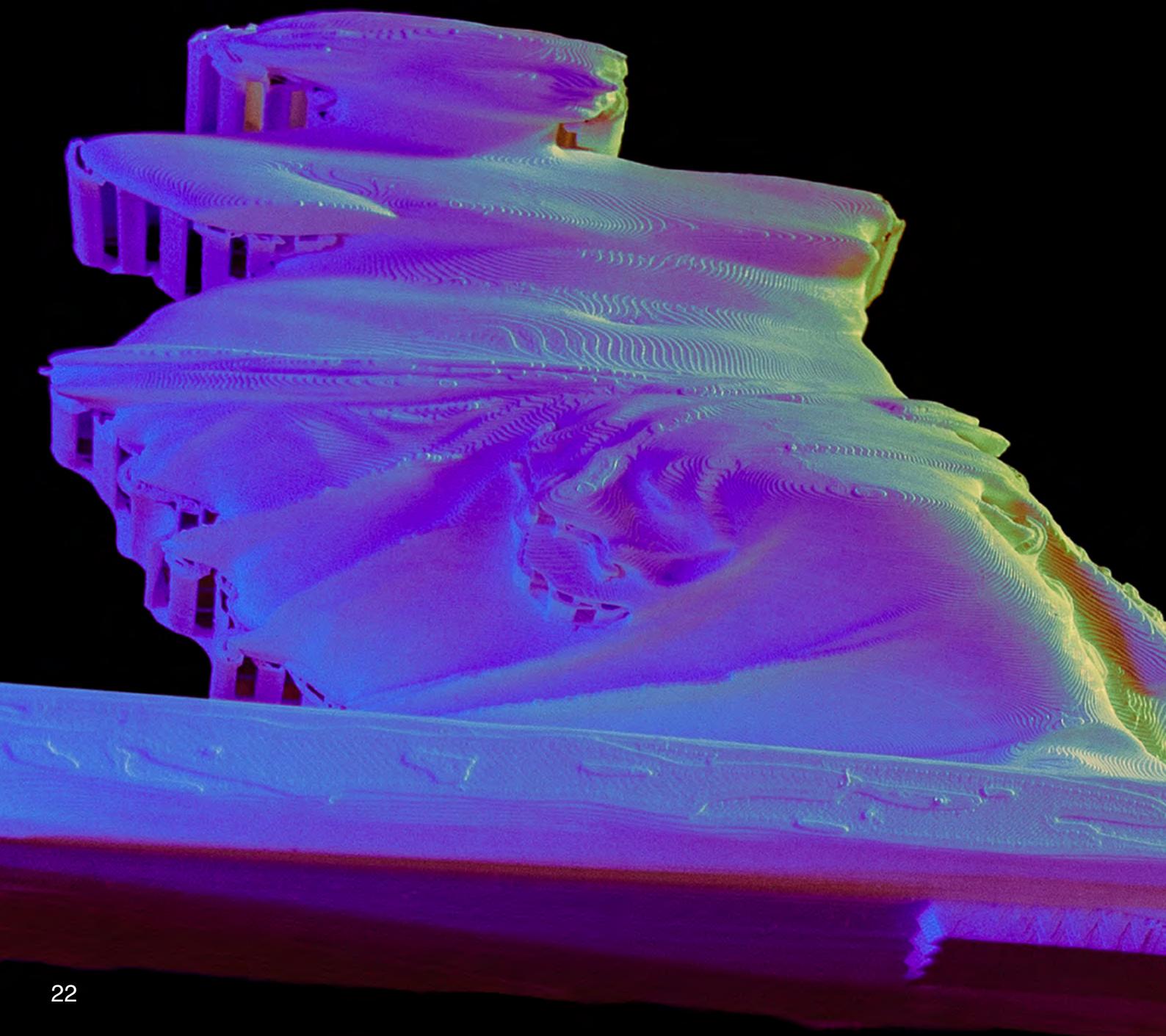
Well, technically, I watched the first season during the summer, but I was so slow with the second that now it's very much part of the autumn group.

Anyway, what a great show. I know some people can't bring themselves to watch it because of hospitality workers' PTSD, which I can understand, it even stressed me out. It's fast-paced, it's high-risk, it's drama on top of drama, nothing going right, hidden traumas make a cameo here and there, but in the middle of it all, there is all the human connection, the reality of relationships, families, ambitions, dreams, and the everyday life.

There is much character development, like we slowly get to know each other and become attached a little bit. It gave me a lot of laughs, a lot of bits to do in everyday life ('yes chef'), and a peak into a world I knew nothing about.

# LIFE IN PLASTIC IS FANTASTIC!

Arts and crafts section  
How to 3D print?



## **3D printing**

**3D printing** was invented in the 1980s, started growing significantly in the 1990s within the printing industry, and reached a turning point in the 2000s with the release of the open-source RepRap initiative and the introduction of a low-cost printer granting access to the technology for the public.

As of today, 3D printing has permeated various industries, such as architecture, healthcare, and manufacturing, but artists and designers have also started working with 3D printing technology, exploring its possibilities and pushing its boundaries.

If you also want to try it out, look no further! Here is a beginner's guide to help you navigate your first 3D printing experience!

### **1. THE PRINTER AND SOFTWARE**

First, you will need access to both a 3D printer and software. The two usually come hand in hand, like the Ultimaker printer and Cura software - which I have been using, therefore the following instructions (especially point 4) will refer to how they work. The printer is a white box with a window so you can observe the printing process. It's quite fun to watch how the little printer tirelessly works day and night.

### **2. THE MATERIALS**

You might also need your own materials. There are a bunch of filaments to choose from, it's actually super exciting. While starting with classic plastic is advisable, there are options like metal filaments, woodfill, and resin, though not all printers can accommodate these.

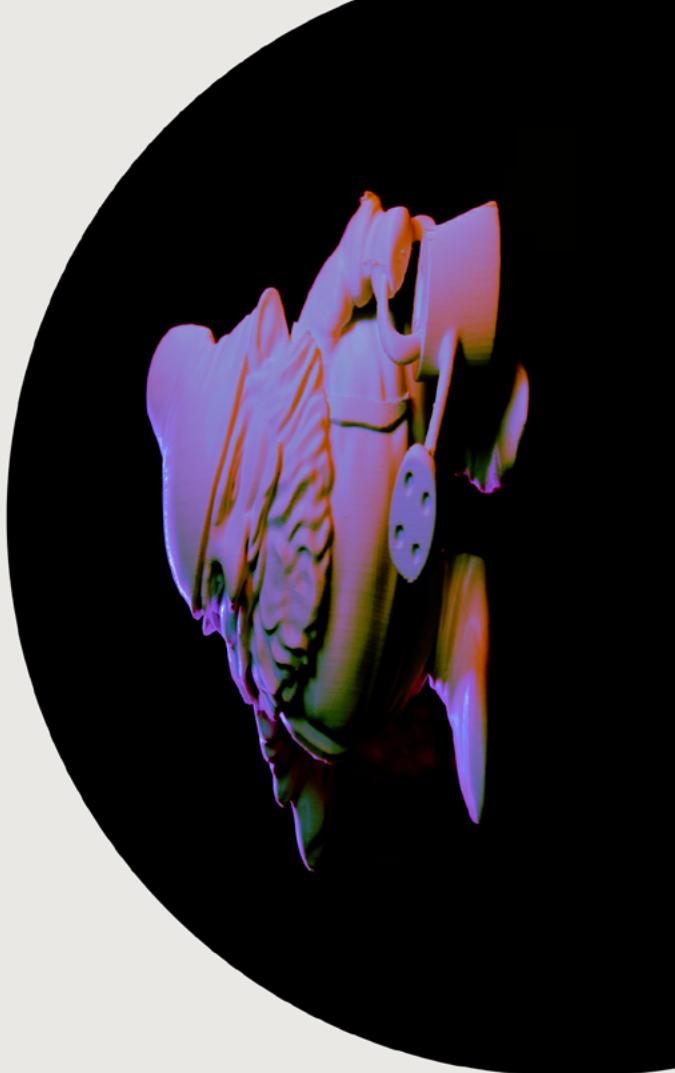
So you can opt for PLA (Polylactic Acid), which is plastic of course, known for its ease

of use and suitability for beginners, PETG (Polyethylene Terephthalate Glycol), for added strength, or TPU (Thermoplastic Polyurethane) for flexible or elastic creations.

When buying your own materials, it's crucial to ensure that the filament's diameter aligns with that of the printer's extruder (the thing where the filament comes out).

### **3. THE SUPPORT MATERIALS**

The support material plays an important role in making sure your print won't collapse mid-process, as it's simultaneously printed with your object. The most commonly used material is the Breakaway (HIPS), which, as the name suggests, has to be broken away after printing. This task can be a bit challenging and time-consuming, sometimes it takes hours to remove every little speck.





Another popular support material is PVA, which dissolves in water. Using PVA usually requires some adjustments to the printer's configuration. It also tends to absorb humidity fairly quickly, which impacts the printing process, making it act in weird ways, like poor adhesion and the formation of bubbles.

#### 4. THE OBJECT

If you have the printer, software, and materials, but nothing to print, just get something off the internet. There are lots of free objects available to download, or alternatively, you can model something in Blender yourself, that's also fine.

The Cura software's purpose is to slice up the object, preparing it for the printer.

#### 5. THE PRINTING

After you've arrived at a preview you're satisfied with, save your file and either send it to the printer or transfer it via a pen drive. The printing process will start shortly. To ensure it will stick to the bed, applying a layer of adhesive from a glue stick may help. This will be easy to wash off afterward.

The printing might take some time, spanning from several hours to days. There is a little camera inside the printer that allows you to

check the process online at any time. At this stage, you can cross your fingers and hope everything turns out fine. It still might not and you'll have no clue why. That's okay, you can just try again.

Once you open your file here, you can scale it to its desired size, and configure various settings, including materials, resolution, infill density, infill pattern, support details, etc. The software will give you a preview of how the object is going to look with the support and estimate the time required to print it.

#### 6. THE AFTERCARE

In the fortunate event that the print finishes just how you wanted it, congrats! Your first plastic baby is born.

The removal of the print from the bed might require some effort, as well as cleaning it of the support. But once you're over these steps (and perhaps gluing back whatever parts broke off accidentally), you are officially done!

*Girl dinner, girl math,  
girl's girl, babygirl*



**The girls** are back! It's like there's been a shift in the air, something almost magical happened, something inexplicable. What it was exactly, I'm not sure. How it started, no idea.

Growing up, I quickly learned that girly things are embarrassing. Oh to be a tomboy, the only girl who was accepted by the boys, to be special like that, what a dream that was. Even though I enjoyed my girly things, I knew that true validation came from being different (meaning - better, meaning - liking and being liked by the opposite gender).

Not only did this mean abandoning our true selves, but also abandoning our fellow sisters. The desire to be superior, not like 'other girls' fueled a constant race that persists even now.

My dinner, for as long as I can remember, and except for occasions I had energy for a more elaborate meal, typically involved a couple of slices of bread, toppings, and small side items, usually a somewhat random assortment based on my current cravings.

I didn't think it was weird, or something only I was eating. A guy friend of mine found it amusing once, as he always cooked his dinners and considered that normal. It struck me then; I never really thought about what constituted a 'normal' dinner. I thought maybe it was only me eating this unusual way.

If you're spending any time on social media at all, you're probably familiar with the concept of *girl dinner* by now. In case you're not, here is my attempt at best describing it: it's a dinner typically associated with girls, usually low effort, composed of different snack-like components that don't necessarily belong together. However, they make sense because their quantity and flavors precisely match the consumer's appetite.

Examples include cereal and crackers followed by ice cream; toast with mayonnaise

and pickles on the side; nuts, cheese, and tomatoes.

When I first saw *girl dinner*, I instantly knew what it meant. I was doing it too.

When showcasing our *girl dinners* became a trend, a lot of us realized, that unknowingly, we were doing the same thing. Suddenly, girls from all around the world started sharing their quirky combinations, and *girl dinner* turned into a global sensation.



What's more, something that was associated with girls became not just acceptable but cool, instead of embarrassing, no matter how weird it might be. Girls began to feel validated, and supported by one another, and perhaps it was only my algorithm, but I didn't even see men complaining (which tends to happen when women find something to hype up about themselves). The notion of men keeping quiet and refraining from sharing their opinions while women get to have something to bond over is what feminism is for me, a truly utopian dream world.

Of course, it's not exclusive to girls to eat random snacks from time to time, but the trend quickly got trademarked by us.

*Girl dinner* was ours.

Then came *girl math*. What a relief to discover that my seemingly nonsensical approach to everyday calculations is a shared experience! Are you telling me I'm not the only one who feels like she's making money when she covers a group bill at a restaurant and then collects everyone else's shares? Or when she returns an item to the store? Even such trivial matters like aligning your hair wash day with your plans is *girl math*.

Again, people of any gender may use this logic but the girls reclaimed what was rightfully theirs.

And as the cherry on top, we have *babygirl*. It's a fluid term to use towards anything that encapsulates a certain type of energy, that only the ones familiar with the term can mutually notice. It's a self-generating and self-evolving phenomenon, but is mainly used to refer to grown-up men (fictional and real-life). It carries a positive meaning though, elevating these men above others who lack the distinct *babygirl* energy.

To be a *babygirl* is almost to appear the opposite of it, but with sensitivity under the big muscles.



Being a *girl's girl* is perhaps the coolest you can be. However, it's not always an easy path. A *girl's girl* essentially embodies the opposite of what we're conditioned to be while growing up – living for the validation of men.

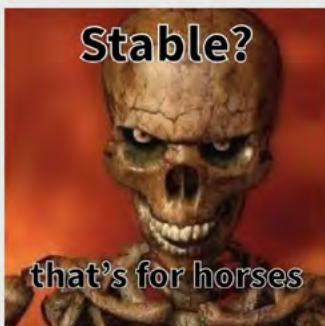
A *girl's girl* doesn't crave anyone's validation but stands alongside other girls, ready to support and advocate for them, especially when facing challenges from men. It's a rebellion against the race and competition we are supposed to have with each other, because if no one else is, we must be there for ourselves. It's the next level of girl trademark—an ultimate reclaiming of our identities and strengthening of our community.

In a sense, it's also a fight against toxic masculinity, as some of the *babygirls* are not even remotely feminine, but their troubled souls crave taking care of, turning them into vulnerable beings.

It's so refreshing to celebrate girl culture. After a life where all you've ever known is to be ashamed of your little habits, and to pretend to be different and better than others, embracing girl culture feels like finding a sense of belonging. Belonging to all the girls of the world, and being proud to be just like them.



# MEMES HALL OF FAME



common sad girl  
@sadgirlkms

to catch a bus u have to think  
like a bus

11/7/17, 8:03 AM



What's the meaning behind "Running Up That Hill"?

People ask me that often. Some think it's about literally running up a hill, but it's not. I've never even seen a hill, let alone run up one.

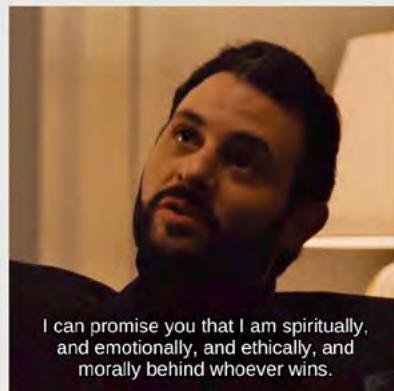
You've never seen a hill?

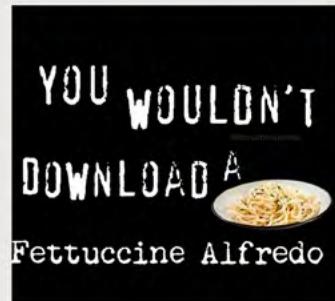
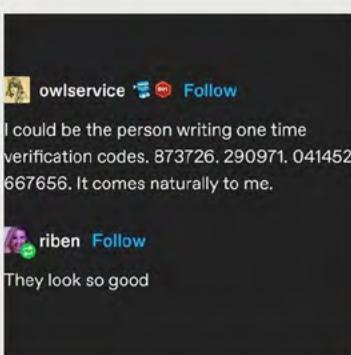
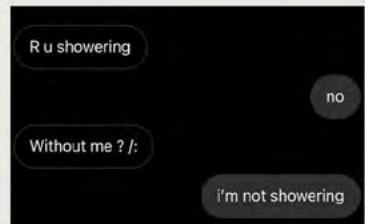
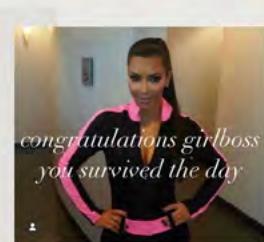
No. Never. Why would I do that?

I just imagined everyone has seen a hill. There's one right outside this window. Have a look.

I won't be doing that. Please continue the interview without anymore hill questions.

I don't think I can.





# SOBERTOBER

an experiment

**In many** contemporary cultures and societies, alcohol is an accepted and supported drug to indulge in, even on a daily basis. To drink means to socialize, to elevate culinary experiences, to relax, to celebrate. Occasionally, we drink for the sake of the drink itself – tasting wine, exploring a new whiskey, or ordering our favorite cocktail at the bar. Each form of alcoholic drink that surrounds us carries a rich history, cultural significance, and tradition, its production dating back hundreds, if not thousands, of years, - and it's these deep roots that make it impossible to imagine a world without them.

I started drinking when I was 15. Most of my friends did, if not earlier. I remember only drinking sweet wine, vermouth, and vodka mixed with juice for the first couple of years. It wasn't until I was 19 that I found a taste for beer, and since then, it's flowed like water. During my university years, I discovered that my shot of choice was definitely tequila, and wine became a staple in my fridge. I used to have the most terrible hangovers. While I'm far from being the heaviest drinker I know, I do drink a considerable amount because I find tipsy me more enjoyable in social situations than sober me.

That's probably not so good, isn't it? I'm not one to make that decision. But it got me thinking – I probably haven't been sober for a month straight since I started drinking 10 years ago. I come from a heavy-drinking country, at least that's what people say about Hungary often, and I moved to Denmark, another country famous for their drinking culture. I've only ever known two people in total who don't drink out of their own choice. How hard would it be to do the same, if only for a month?





My curiosity sparked in April but Copenhagen's spring/summer season just started then, and not drinking during those months seemed unimaginable. So after summer had officially ended, I decided – October it is.

***THE MAIN QUESTIONS OF THE EXPERIMENT WERE:***

**Will I miss any type of alcoholic drink in particular?**

**How will parties change?**

**How differently will I act and feel staying sober?**

**Will it be challenging?**

**What are the situations where I'd usually drink without thinking if I really should?**

*I didn't miss any type of alcohol in particular.*

I thought I'd be in the mood for some wine a couple of times, maybe even miss it, but I didn't. As the colder weather rolled around, I thought of having a margarita, as it pairs well with the coldness and darkness, like at the beginning of this year, but it was a fleeting wish.

*Parties were interestingly different.*

First of all, I was looking forward to them with the certainty that nothing unexpected was going to happen. I won't stay out too long unintentionally, drink excessively, and subsequently have a killer hangover. I won't lose the next day trying to recover. This was surprisingly positive. And I still had fun, so much that normally I would have attributed to the alcohol. I felt tipsy but I wasn't, which made me realize, that the feeling I associated with letting loose is not necessarily being drunk, - it's just having fun.

A small side note – I did miss the comfort of holding a glass in social situations. I tried it with water but it just wasn't quite the same because I drank it faster. I was also snacking more just to occupy my hands and mouth.

*I had a harder time loosening up.*

This was no surprise. As someone who is easy-going in social situations but overthinks a lot, drinking helps to be less self-conscious and more intuitive. When I was out I mostly stayed safe, with the people I knew, not sharing as many interesting (but potentially controversial) thoughts, and not initiating conversations with strangers.

I also felt more tired and time seemed to pass more slowly. I knew I wouldn't stay out for long to see the potential of the night, diving into spontaneous quests.

*It wasn't difficult.*

While it felt new and a little uncomfortable sometimes, it wasn't a significant challenge. As the end of the month was approaching, I did start to have a more difficult time, looking



forward to the last day more and more, but it wasn't a struggle. Importantly, there weren't any occasions where the addition of alcohol would have made the night so much better.

***Situations where I was going to drink without a second thought – but I didn't***

One particular night, feeling overwhelmed, anxious, and a little sad, put into a social situation to mingle, I really wanted to reach for a glass of wine. Although I don't usually drink to drown my sorrows, at that moment, it seemed like an obvious choice to numb the pain a little. Of course, it's not the right coping mechanism, and I shouldn't get used to drinking as a solution.

Dinner gatherings with friends are also typically accompanied by a bottle of wine. Even without getting drunk or tipsy, the presence of alcohol has become a customary part of these occasions. Of course, I still had just as much fun without the drink, and since it's with friends, I've loosened up anyway. This one definitely made me think about why we are used to drinking when it doesn't necessarily enhance the quality of the evening.

***Conclusion of the sober month***, which I started calling Sobertober. It was a step out of my comfort zone that helped me see what drinking contributes to my life. It confirmed that I'm not dependent on alcohol, I can have fun without it, and I still like being around my friends when no drinking is involved. I was never pressured by others to do anything or even questioned why I was doing this to myself. Surround yourself with friends like that.

In the long run, I see no reason to stop drinking altogether. I like the experience of it, from the dinner with wine to the loosening up when going out. It's also a little treat in the form of a glass of beer with my friends, or experimental cocktails made at home.

# LISTEN TO THIS

## BOOKS I'VE READ THIS YEAR

IN CHRONOLOGICAL ORDER

The Order of Time  
by Carlo Rovelli

Where the Crawdads Sing  
by Delia Owens

The Seven Husbands of Evelyn Hugo  
by Taylor Jenkins Reid

Pure Colour  
by Sheila Heti

The Bell Jar  
by Sylvia Plath

House of Leaves  
by Mark Z. Danielewski

The Creative Act: A Way of Being  
by Rick Rubin

A Little Life  
by Hanya Yanagihara

## BEST MOVIES I'VE WATCHED THIS YEAR

IN ALPHABETICAL ORDER

Banshees of Inisherin (2022)

Barbie (2023)

Glass Onion (2022)

La Piscine (1969)

Marcel the Shell (2021)

Oppenheimer (2023)

Paprika (2006)

Primal Fear (1996)

Puss in Boots 2 (2022)

Shawshank Redemption (1994)

Snowpiercer (2013)

Spy Kids 3 (2003)

The Wonderful Story of Henry Sugar (2023)

## FAVORITE SONGS OF THIS YEAR

IN NO PARTICULAR ORDER

50/50 - Jockstrap

Escapism - RAYE, 070 Shake

Give It To Me - Timbaland, Justin Timberlake,  
Nelly Furtado

KILL DEM - Jamie XX

Cavalo-Ferro - Quarteto Em Cy

Mackin' - Futers

Sade - Flow

Cha Cha - La Femme

Vesuvio - Nu Genea

Little Things - Jorja Smith

Back on 74 - Jungle

First Light - Hozier

Silver Springs - Fleetwood Mac

Champagne Shit - Janelle Monáe

I'm Just Ken - Ryan Gosling

Holiday - Confidence Man

Is It Over Now? - Taylor Swift

Love Is Embarrassing - Olivia Rodrigo

Houdini - Dua Lipa

## MISC READS AND LISTENS

BLOGS, ARTICLES, PODCASTS, ETC

Experimental History

*by Adam Mastroianni on Substack*

Dreamers in Broad Daylight

*by Leslie Jamison in Astra Mag*

How to Do Great Work

*by Paul Graham*

E226: Zara Larsson: How To Stop Caring  
What Others Think!

*The Diary of a CEO by Steven Bartlett*

Robert McKee On The Art of Story & Why  
Stories Matter

*The Rich Roll Podcast*

Alok Vaid-Menon: The Urgent Need for Com-  
passion

*The Man Enough Podcast*

Animal Instincts with Nathan Fielder & Alexa  
Demie

*The A24 Podcast*

Greta Gerwig

*Dua Lipa: At Your Service*

realistic habits

*anything goes with emma chamberlain*

# CREDITS

## *and acknowledgements*

All text by Panni unless stated otherwise

### The Margo

Illustration: Panni

Recipes: Priscilla Varga, Panni

### The Trials and Tribulations of Being an Artist

Photo: Panni

### Fig1, Fig2

Illustration: Panni

Text collaborator: ChatGPT

### It Came Unexpectedly

Photos and labels: Panni

### Where is Creativity?

Reference: Csíkszentmihályi Mihály - Creativity

### All Hail Poke Bowls

Photos: Generated with Leonardo AI

### TV Shows of the Year

Photos: Pinterest

### Life in Plastic

Photos: Panni

3D objects: Hubert Kurkiewicz, Panni

### Girl Dinner

Photos: Panni

### Memes

Photos: Instagram and Pinterest

### Sobertober

Photos: Panni





**Thank you for reading! Keep on kenning xx**

# Con

Studying: three masterclasses received, dwelling on period art history, TV shows, memes, billboard, being sober for a month, two projects involving two types of printing, book and movie recommendations, music, lit crits, finding creative, and images of AI generated books