



MIRMAZIQA

#16
october 2020



Image: Talented young violinist Carmen Ezinwoke, who won an Academic Excellence award this year at the Black History Youth Awards / Credit: Courtesy of Carmen and Cultures CIC.

In the UK, October is Black History Month. Put into a few words, Black History Month is a time to learn about and celebrate stories and achievements of people and communities of black origin, and to reflect on the histories and structures which continue to shape all of our lives.

Black History Month is a time to listen, whether you do that best with your ears or with your eyes. It's a time to set new goals and to work towards breaking boundaries.

For the past few Octobers, Teesside University (including MIMA) has sponsored and supported the Black History Youth Awards dinner, which is organised by Cultures CIC and celebrates achievements by young people of black origin. It takes in everything, from academia to sport to music to being a good peer mentor. Cultures CIC organise mentoring and guidance for young people, working from the motto that it takes a village - in this case, a strong and willing community of people - to raise a child.

This year, the Awards took place online. There was something amazing about seeing everyone's smiling faces and sparkling outfits beaming across from their living rooms. It felt familiar and it had the same spirit as always, even if we couldn't be all together in the same place.

One of the young people, introducing the evening, asked a powerful question. Which first will you be? We hear, she said, about the first black President, the first black woman to go into space, the first black woman to graduate from medical school. Black History Month is often a time when we hear those stories – big achievements, incredibly hard fought for. But there are so many firsts still to happen and so many goals to achieve.

In this edition of MIMAZINA we have brought together reflections and stories from around the Tees Valley and MIMA. Many of them are about new goals, and old goals, and changes towards the future.

Enjoy reading, and listen well...

BLACK HISTORY MONTH IN TEESSIDE

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about Black History Month

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of MIMAZINA

CREDITS

BLACK HISTORY MONTH IN TEESSIDE



Words: Marsha Garratt / Image Caption: Marsha Garratt / Photograph by Judy Hume / Courtesy of MIMA

In 1987 a Ghanaian analyst, Akyaba Addai-Sebo began to work with others in the UK to bring Black History Month (BHM) into creation. BHM in North America had begun 60 years earlier in the 1920s, led by Charles Drew, the African American inventor of blood banks. The ethos behind BHM, both here and in the US, is about celebrating, promoting and sharing the contributions people of African origin have made to the world and humanity.

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Notes on the author: Marsha Garratt is an anti-racist educator, researcher, lecturer and public speaker on race, racism and colonialism of Jamaican and British heritage living in Teesside.

'I am acutely aware that 33 years after its {Black History Month} creation in the UK we still have not made enough progress to have Black history recognised as OUR history'.

As an anti-racist educator, Black History Month is bittersweet for me. It is a time when I am blessed to share knowledge on great Black Britons and Black British history with teachers and students, yet I am acutely aware that 33 years after its creation in the UK we still have not made enough progress to have Black history recognised as OUR history; meaning Black people throughout history should be part of our mainstream curriculum. A month is not enough. Martin Luther King Jnr, Rosa Parks and Nelson Mandela are not enough, and I say that with full respect for what they achieved.

In my work listening to young people of African Caribbean origin, it is disappointing that the American civil rights movement is partly covered in schools but not the British one. Our young people should know that Britain had an unofficial colour bar, where it was legal for services and employers to refuse to serve, accommodate or employ Black people. Discrimination in employment led Roy Hackett, Owen Henry, Audley Evans, Prince Brown and youth worker Paul Stephenson, to create a civil rights movement in the UK via a bus boycott in Bristol in 1963.



Image: Courtesy of Teesside Archives, taken in 1968

'I teach the truth that race was an idea designed by a small number of very wealthy and powerful Europeans'

The Bristol Omnibus Company was owned by the British Government, and despite a shortage of drivers they refused to employ Black or Asian people, stating no one would want to be driven by a Black driver. These five men supported by hundreds of people in the community, Black and white, led a boycott of buses which forced the Omnibus Company to end the colour bar. This victory was monumental and led to the creation of the first Race Relations Act 1965, which made it illegal to discriminate against someone due to skin colour.

As much as I love to share the history of people joining together to overcome and challenge racism, I mainly love to share the history of Black people in Britain before race even existed, working against the false idea that Black history starts with slavery. I share knowledge on the Black Roman soldiers who were stationed at Hadrian's Wall in Cumbria over 1000 years ago. Ivory Bangle Lady, whose remains were found in York with evidence that she was of African origin and from a wealthy family. Beachy Head Lady, of African origin who lived in Britain 1800 years ago and whose remains were found at Beachy Head, East Sussex. The great architecture and inventions of the African continent and the huge libraries at Timbuktu in Mali, with manuscripts on art, philosophy, medicine and science dating back to the 13th century.

I teach the truth that race was an idea designed by a small number of very wealthy and powerful Europeans, in the 16th/17th centuries for profit also known as capitalism. This same small but powerful group also exploited poor white people living in Europe but the concept of race they designed, has left us with the legacy of racism which continues to denigrate non-white people.

In my work in schools, I like to see people's reactions when I tell them that at one time we didn't have racial groups or racist stereotypes. In modern society, this thought is almost impossible to comprehend but it gets people thinking, 'if I have been taught race I can be untaught it'. This leads to individual and social changes and progress towards a better society. BHM is a start but we can and should do more to share the contributions of people of African origin with our young people and dismantle the concept of race.

DID YOU KNOW THAT MELANIN IS WORTH MORE THAN GOLD?



My name is Mary Makaure and I'm 14 years old. I was born in Lewisham, South East London and I moved to Teesside at the end of 2013. Moving to Teesside has been a different experience for me; I would say the culture is completely different. From being in a place that was widely diverse to being the only black person has been an experience that I'm still adapting to – in other words it has been really hard.

'We should especially start teaching and educating children from a young age that their skin is beautiful, no matter what shade.'

My parents were born and raised in Zimbabwe, they first moved to the UK in 2002. I have visited Zimbabwe three times and I recently went there in December 2019. Zimbabwe is a beautiful place with a beautiful culture, I can gladly say that I'm a proud Zimbabwean.

I would also say that I love being a black girl. It took time for me to grow and love my skin especially being a dark skinned girl but now I realise that my melanin is valuable and precious – fun fact: did you know that melanin is worth more than gold?

Colourism is when people of the same race are being discriminative to a darker tone in the same race. As a dark skinned girl I have faced colourism from comments like 'blick', 'I can't see you', 'you're too dark', 'you're pretty for a black girl'. Those comments have crippled me and brought on insecurities. It took time for me to love my type 4c hair, my nose, lips and skin.

Now I thank God that I'm in absolute love with my features and they make me unique. I think it's so important to educate people what colourism is and how it can harm many people. We should especially start teaching and educating children from a young age that their skin is beautiful, no matter what shade. I also believe that the media has a big influence on the young generation and it's so important that black peoples are represented, not only on social media but in movies, TV shows, stores and everywhere they go.

I have spoken publicly about colourism, bringing awareness to others of its deep effect on dark skinned people. To conclude, I would like to say to the young girls and boys who feel ashamed about their skin: love your skin, your skin is so precious and unique, no one else has been made to look so beautifully dark and rich in tone. It's your skin and features that make you special. Embrace it.

COLLECTION REFLECTION

Group Show No.4: *Pioneers of Contemporary Art*

The Middlesbrough Collection, held at MIMA, encompasses 2,250 works from 1870 to 2020, made by local and international artists. The Tees Valley's art historical depository, it holds many voices and stories, intertwining various media, styles, periods, and subjects. Each month we select artworks to share.

In this edition of MIMAZINA we bring together five Middlesbrough Collection artworks by black artists and take an art historical journey through their works. The selected pieces were made across four decades and encompass a range of media and techniques. Exploring a range of concepts and issues through varied practices, each artist has played a pivotal role in art historical movements.

Conceptual art trail blazer and academic philosopher Adrian Piper examines the cultural construction of identity. Jack Whitten moved beyond Abstract Expressionism to push boundaries around the material and processes of painting. 2017 Turner Prize winner Lubaina Himid draws attention to injustices and retells Black histories through bold paintings that reflect her early training in theatre design. Glenn Ligon unpicks and creates dialogue between historical and literary texts, shining a light on US society and culture. Keith Piper utilises new media to generate narratives that raise political consciousness.

In 2018 MIMA worked with the research group Black Artists & Modernism to audit the Middlesbrough Collection for works by British artists of African, Asian, Caribbean and MENA region descent. MIMA is using the audit as a focus for research and collecting.

You can find out about BAM's National Collections audit and explore more works by British Black artists in the Middlesbrough Collection and across the UK via the Black Artists and Modernism online database.

<http://www.blackartistsmodernism.co.uk/black-artists-in-public-collections/>

Or [CLICK HERE.](#)

Hypothesis Situation #7, 1968

Adrian Piper

United States of America, 1948

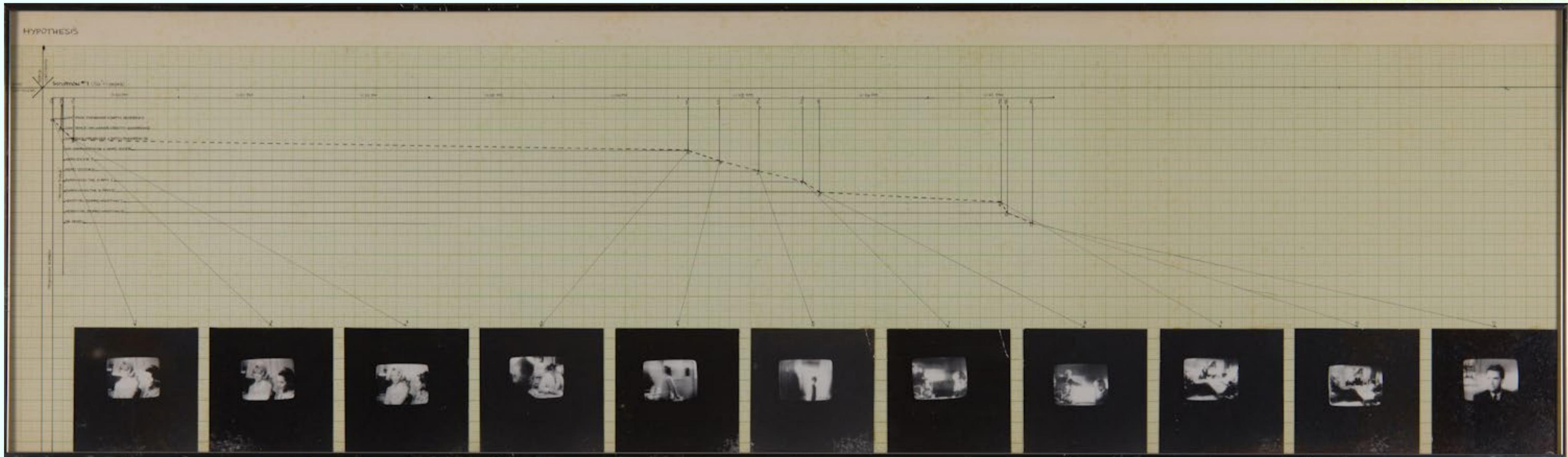
Photo-diagram collage, vintage photo offset, original carbon copy
Presented by Art Fund under Art Fund International, 2010

RECOMMENDED

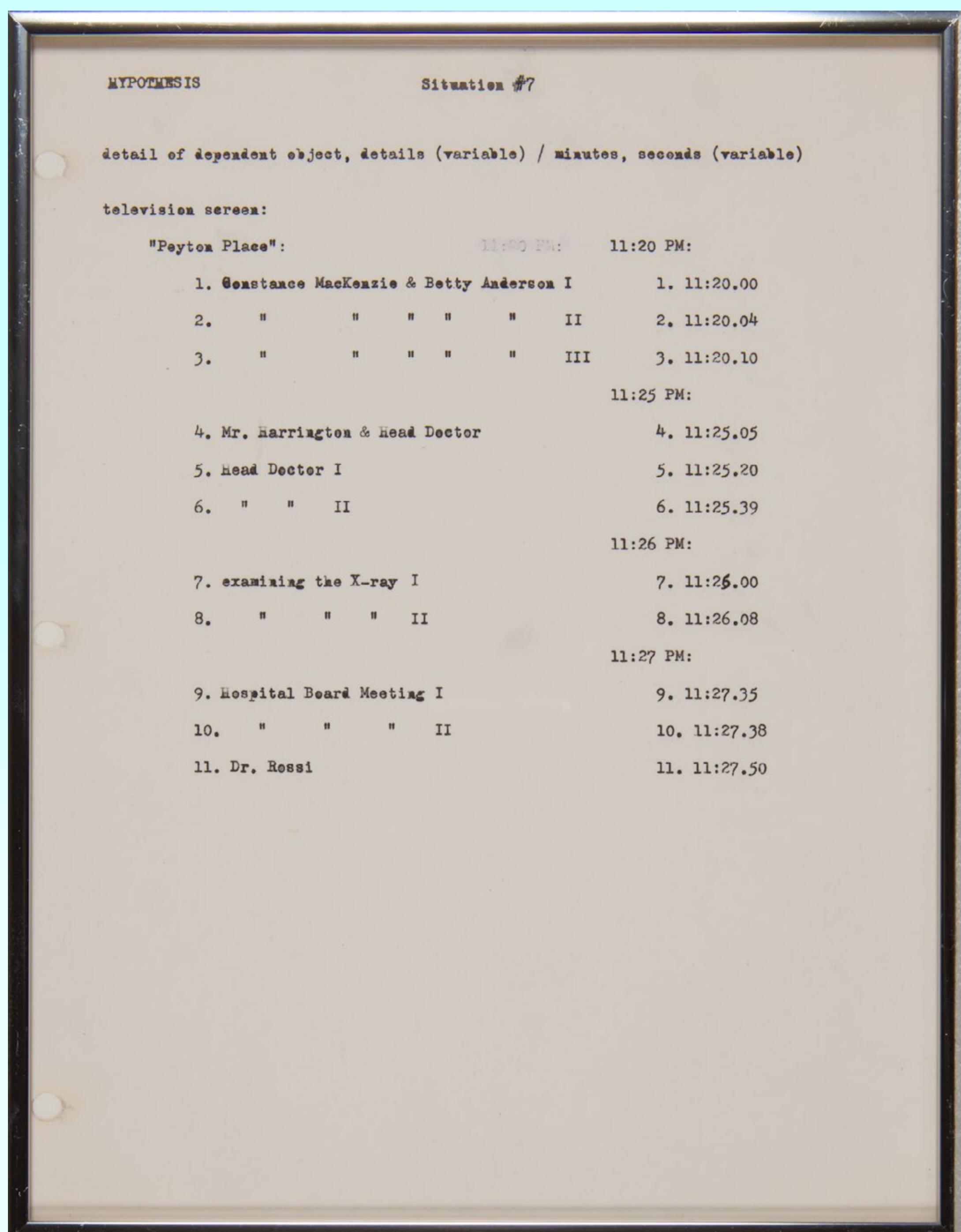
Listen to artist
Sonia Boyce
discuss more work
by Adrian Piper
on the fantastic
podcast 'Bowdown'
- [CLICK HERE
TO LISTEN.](#)

A long, narrow sheet of graph paper is titled with 'hypothesis' in small block capital letters at the top left hand side. The sheet is marked with a series of complex-looking pencil marks, with solid and dashed horizontal lines across the page, connected with vertical lines to times marked across the top of the page, and with diagonal lines to eleven small photographs of black and white television footage at the bottom of the page. These horizontal lines are marked with very small, very neat handwriting. Below this long sheet of graph paper are two plain sheets of paper, one, entitled *Hypothesis Situation #7*, listing objects and details within an episode of television soap opera *Peyton Place*. The other plain sheet of paper is twice the width of the first, and contains two columns of text outlining the hypothesis Piper derives from the data displayed on the graph paper.

Hypothesis Situation #7 was made a year before Piper graduated from the School of Visual Arts, New York. It is one of a number of works through which she explored the concepts of space and time, and she has described this series as marking a shift from conceptual to political work. Incorporating her own perspective into an analysis of 'objects' in the world, Piper examines the cultural construction of identity and consciousness.



Words (this page): Rosemary Stubbs, MIMA Gallery Assistant / Image: ©APRA Foundation Berlin



HYPOTHESIS:

Sensory consciousness is of essentially undifferentiated sensory information. The primary ordering of sensory information is into space and time continuums. The secondary ordering further differentiates it into segments along the continuums: specific space and time conditions (see second part of essay). The resulting consciousness is of an indeterminate number of points or instants at which the space and time continuums intersect. Any combination of space and time conditions on the continuums may intersect to form one or a series of points or instants. Space and time conditions may be combined in any one of the following ways:

1. One definition of an instant is the case in which space and time conditions are both constant. There is neither variation (progression) in time nor in space. The scope, duration, and depth of an instant is subjectively determined; an instant of sensory consciousness may be objectively measured in hours or seconds, environments or objects, depending on the particular experience.*
2. When the space condition remains constant while the time condition varies (progresses), the perceiver and/or spatial object of perception is motionless.
3. When the space condition varies while the time condition remains constant, the situation may either be that of a self- or environmentally-induced expansion of sensory consciousness, or sensory consciousness that is undifferentiated. Either would permit the registering of a number of different space conditions.
4. When the space conditions vary as the time condition varies (progresses), the perceiver and/or spatial object of perception is in motion.

The points or instants connect to form a span of consciousness of the designated space-time situation. Intervals between connected instants may signify temporary intrusions by a) external space and/or time conditions; b) absent-mindedness; c) that state of consciousness in which neither space nor time continuums exist. These possibilities do not break the span of consciousness of the designated situation: a span is determined as the sequence formed by the points at which consciousness of the situation is experienced.

The conditions discussed below refer to the most differentiated and standardized forms of sensory consciousness. They are significations of more inclusive and indefinite kinds of experience.

Some space conditions available as objects of sensory consciousness at a given instant:

1. Unbounded environments (e.g. outdoor locations)
2. Bounded environments (e.g. indoor locations)
3. Composite masses: independent single objects, conglomerations of dependent objects (e.g. table with ashtray, salt and pepper shakers, newspaper, etc.)
4. Dependent single objects: parts of composite masses (e.g. newspaper on table)
5. Details of any of the above not existing independently (e.g. fine print in newspaper)
6. A combination of any of the above

Some time conditions available as objects of sensory consciousness at a given instant:

1. Days
2. hours
3. half hours, quarter hours
4. Minutes
5. Seconds
6. a combination of any of the above

Both continuums are open-ended. They may be indefinitely extended by adding increasingly inclusive or exclusive conditions.

When used in a specific situation, a condition may be isolated from its identifying context (location, date).

Since the space and time continuums are in constant flux, any work (sensory consciousness situation) entered under this hypothesis cannot be repeated. Charts and photographs are intrinsically able to record intersections of the space and time continuums. They are therefore used to record the occurrence of each situation.

9/69

Adrian Piper

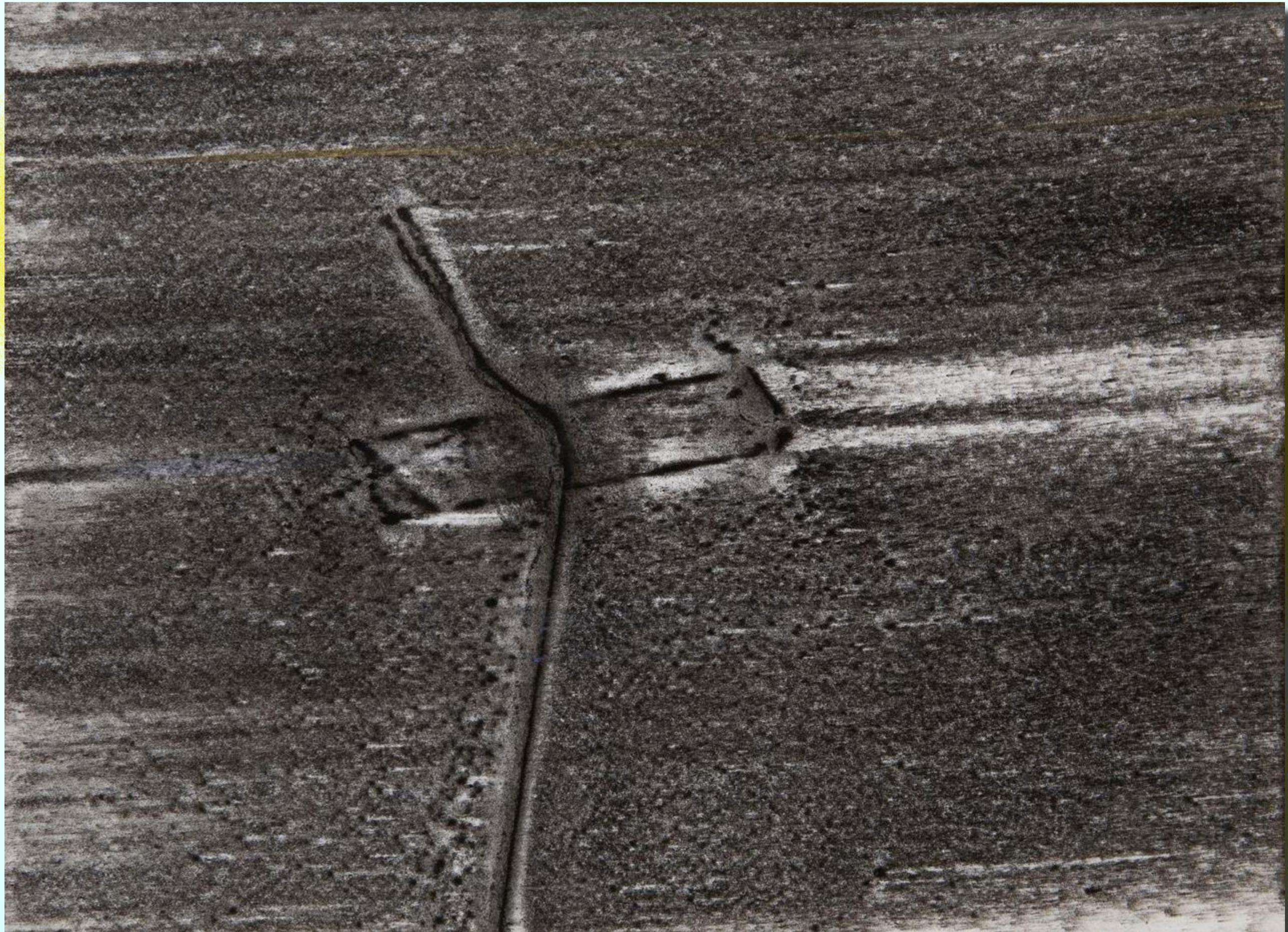
* The possibility of perceptual hallucination is not considered here.

Topographical Space 6, 1974

Jack Whitten

United States of America, 1939-2018

**Dry pigment on paper
Presented by Art Fund under Art Fund International, 2010**



This grainy, greyscale image evokes satellite or radar imagery of landscape from above, or a flickering screen of surveillance footage. It was created during Jack Whitten's artist residency at the Xerox Corporation in 1974 where he experimented with their printing technologies.

This residency marked a key moment in Whitten's practice. During the 1960s he was involved with Abstract Expressionism in New York, exploring bold colour and gesture, but during the 1970s pared back his work to push boundaries around the materials and processes of painting.

He sought to remove traces of the artist's hand by 'automating' his painting, influenced by photo processing and screen-printing technologies. Throughout his career Whitten constructed custom tools to rake or drag pigment across paper and canvas. Here he experiments with photocopier toner, a dry pigment that responds to electrostatic charges and is set with heat. Whitten used a flat scraper pull it across the page, capturing ghostly outlines of objects he laid underneath.

Whitten was involved in civil rights demonstrations in the USA during the 1960s and outspoken about his politics, but avoided translating this literally in his art. Instead he embedded politics into material and form, focusing on the transformative potential of aesthetics to change perceptions and construct new realities.

Toussaint L'Ouverture, 1987

Lubaina Himid

Zanzibar, 1954

Paint and collage on wood

Purchased with assistance from Art Fund and Arts Council England/
Victoria and Albert Museum Purchase Grant Fund, 2017

In this large, striking piece, Lubaina Himid has collaged headlines and text cut from newspapers around a pastel drawing of a figure in smart military dress.

Words such as 'RACIST', 'ABUSE', and 'TORTURE' stand out. You can't help but be drawn to the statement Himid has written alongside in large, bold lettering: 'This news wouldn't be news if you had heard of Toussaint L'Ouverture.' She surrounds this with big black arrows pointing to the man himself.

The piece looks at the contrast between the relentless racial inequalities in the modern world and the liberation promised by the Haitian Revolution. Through a series of conflicts between 1791 and 1804, those who had been enslaved by the French overthrew the regime and established an independent country. It was led by Toussaint L'Ouverture, who was enslaved until the age of 45.

Himid gives black figures from history new recognition and challenges the institutionalised racism we still see today. As well as being an artist, she is an advocate and curator. In 2017 she was awarded the Turner Prize. She is the first black woman to receive it, and, then 63, the oldest winner. She lives and works in Preston, UK.

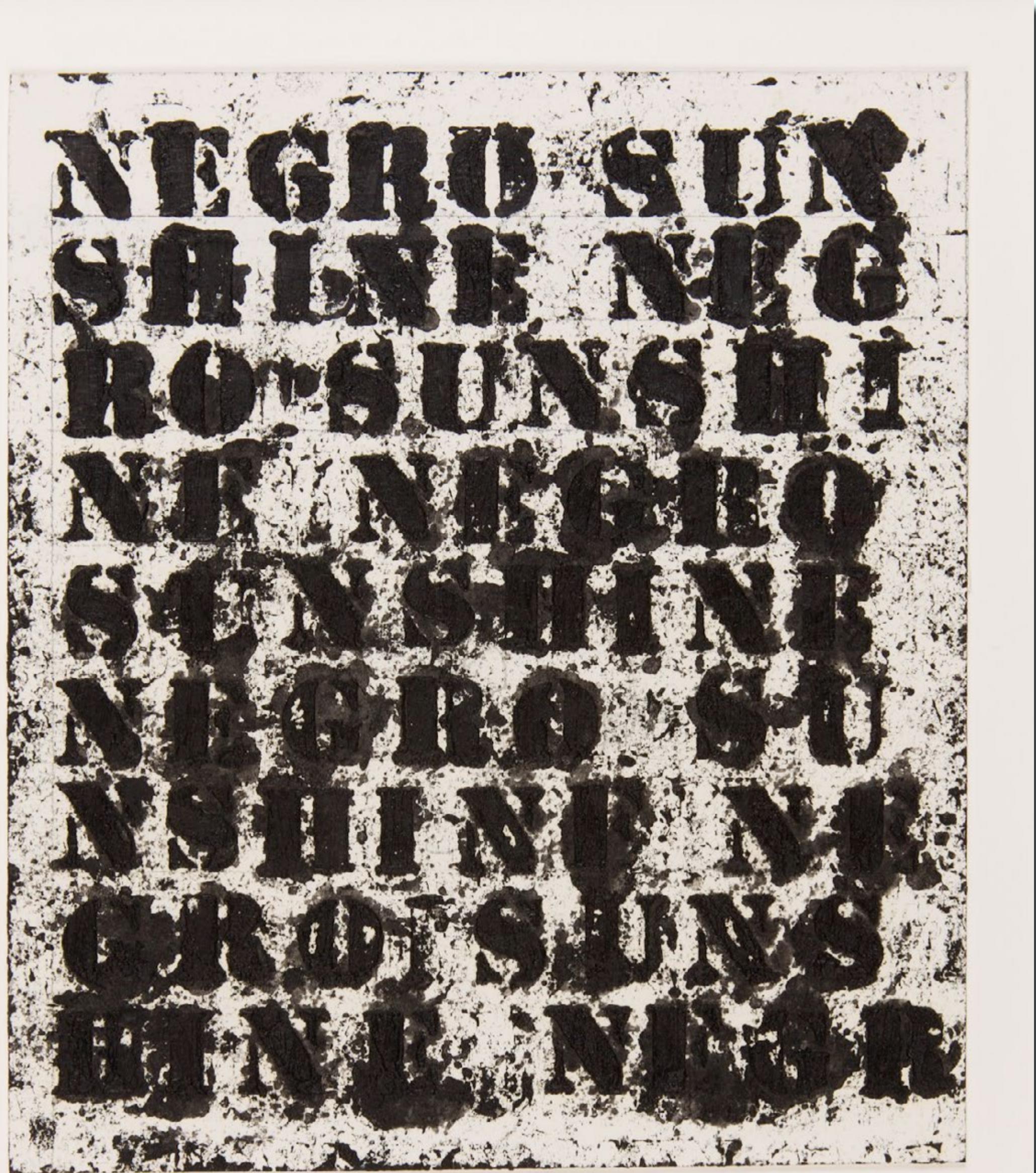


Study for Negro Sunshine II #17, 2010

Glenn Ligon

United States of America, 1960

**Oil stick and gesso on paper
Presented by Art Fund under Art Fund International**



Here, capitalised words repeat in horizontal rows in a grid-like structure against a white background. Glenn Ligon uses black oil stick through manufactured stencils to render each letter. He plays with spacing so it takes perseverance to tease out the words and meaning. The letters do not have sharp boundaries and become increasingly smudged, abstracted and illegible.

The phrase ‘Negro Sunshine’ is a fragment taken from *Three Lives* (1909) by American author Gertrude Stein (1874–1946). Stein uses it throughout the work to describe the lives of three female characters. It references historical racist depictions of African American slaves as supposedly jovial, faithful and ignorant of their servitude. Ligon challenges this representation.

Through repetition, he amplifies the expression to highlight its socio-political complexity. The word pairing echoes oppositions between black and white as well as slavery and freedom. This tension is heightened by the stark contrast of the black lettering against the white paper.

Ligon works across mediums. He is best known for his works incorporating words and phrases from varied literary texts – by writers including Mary Shelley (1797-1851), poet Walt Whitman (1819-1892), author Zora Neale Hurston (1891-1960), and human rights activist Malcolm X (1925-1965) – to examine the representation of black people in American society.

Go West Young Man, 1996

Keith Piper

Malta, 1960

Single channel video, 3 min 50 sec
Gifted by the artist, 2017



In this video Keith Piper collages historical and contemporary imagery and film clips showing representations of black male bodies through history with an audio narrative between a father and son analysing their experiences of racism.

Animations of rippling waves are spliced with images of maps, ethnographic museum objects, and a historical engraving showing the layout of a slaving ship. Family photographs are juxtaposed with colonial images, while clips of newspaper headlines, newsreel footage and historical printed matter show how representations of race and black masculinity feed into the construction of racist stereotypes.

Piper used an early home computer to produce this piece, extending a series of photomontages he began in the late 1970s. These juxtapose a quote encouraging young white men to seek their fortune in Western USA during the late 1800s with imagery showing the forced transportation of young black men from Africa to the West through the slave trade.

Piper was a founder member of the influential Blk Art Group in 1979, which focused on the politics of representation in media and culture and the critical framing of art by black artists. During the 1980s and 1990s he was a pioneer of digital and interactive art. Using new media to lay out elements of his research to be assembled and interpreted in multiple ways by viewers, he rejects linear narratives.

View the work online [CLICK HERE](#) (Please be aware this artwork involves strong language and violent imagery).

READING AND RE-READING ROSA GUY...

With the days drawing in it's the perfect time to curl up with some good books. Ali shares with us one book that has stayed with her, as well as some highly recommended reading for the autumn.

Words and image: Ali Reid



When I was eight, a family friend gave me a copy of *The Friends* by Rosa Guy. If you don't know it, it's a short novel about two girls growing up in Harlem, in New York, in the 1970s.

I read most of it under a tree in a garden in the north of England, but the book gave me a place of hot cracking pavements on walks to school, and intense linguistic arguments between families from the different communities, many of them adapting newly to life in the United States. My memory of the book is still bound up with the pavement on my own, very different walk to school, as I tried with determination to fit the story's images into things that I already recognised about the world.

Rosa Guy was part of the Harlem Writers Guild, and she became a Harlem legend. I read her book five times over. Then I forgot about it, until I got to visit Harlem many years later and *The Friends* started tugging away in my brain. She created that part of New York for me long before I ever saw it. Years later, the book and its sequels still help me with a set of histories that I'm always trying to understand better. I still have my faded copy of the book, though it has been re-published in smarter editions many times since then.

Nowadays, publishers and booksellers issue lists of children's books relating to Black History Month. Rosa Guy appears on those lists now too, with so much other bold and interesting fiction. Scanning the lists online, I remember what that book did and still does for me. It brought me a sense of the complexity and fascination bound up in everything that I sensed was out there, waiting for me to learn. Like most good children's books, I think.

Some of our favourite books and stories for Black History Month:

This Jazz Man

Karen Ehrhardt

To Kill a Mockingbird

Harper Lee

The Snowy Day

Ezra
Jack Keats

Coming to England

Floella
Benjamin

The Day You Begin

Jacqueline
Woodson
and Rafael
Lopez

A new tribute to African-American jazz giants, introducing everyone from young ages upwards to the styles and rhythms of jazz, and also to their origins, published in 2015.

The lively spirits of Scout and her brother Jem, growing up in Alabama and beginning to learn about the racial segregation around them – including through the work of their lawyer-father Atticus Finch. *To Kill a Mockingbird* was first published in 1960 and has been republished many times since.

This book first came out in 1962, and was one of the first children's books to feature a non-caricatured black protagonist. It's about the sense of wonder and curiosity that grows when snow starts to fall in a big, busy city. You can also find animated versions of the story on YouTube, complete with narration and beatbox.

A true story of Baroness Floella Benjamin's family travelling from Trinidad to London, as part of the Windrush generation. Baroness Benjamin – actress, author, broadcaster and businesswoman - now advocates for the creative sector in the House of Lords. This story was first published in 1995, and then published again 20 years later.

A book about being brave and being scared and taking your first steps into new situations, combining words and beautiful illustrations. This is a new book, just published in 2019.

WHAT'S HAPPENING?

This month we share 5 brilliant and useful projects happening around the Tees Valley. Each is doing amazing work with lots of different people.

THE RESETTLEMENT PROGRAMME FOR OVERSEAS DOCTORS

Three years ago, local organisation Investing in People and Culture (IPC) created an idea for a programme to support doctors and pharmacists from refugee backgrounds to enter clinical practice in the North East of England, developing their skills and using and growing their expertise. It now has the name of REPOD - the Resettlement Programme for Overseas Doctors.

So far, more than 40 skilled health professionals have engaged with the programme, out of whom nine doctors have successfully secured their license to practice in the UK and are now working for the NHS. The rest are progressing very well. The professionals come from a mix of countries including Syria, Iraq, Iran, Sudan, Pakistan, Yemen and the Democratic Republic of Congo.

The programme begins with English language training provided by IPC, who also coordinate practical support such as childcare arrangements and housing, and manage travel, exam and registrations fees for the health professionals. They then progress to clinical placements and medical training.

The programme is being run as a partnership between IPC, North Tees & Hartlepool NHS Foundation Trust and Health Education North East (HENE). The funding was provided through HENE.

Bini Araia of IPC has also been involved in a campaign to get medical qualifications from Eritrea recognised in the UK and the USA, making it much easier for doctors and medical professionals from Eritrea to use their skills and support the health services in their new home countries. There has been some success with the campaign, and the work continues.



SAVE THE WOMAN PROJECT

The Save the Woman Project has been working to strengthen community and to support families, introducing a new and free course on parenting skills in partnership with the Family Mediation Centre.

The course works to build better understanding between the generations in families, to encourage understanding about how laws and systems work, and to build self-esteem and listening skills. The course runs online, so the work is continuing through the pandemic.

Written in discussion with Olalekan Odedeyi
/ Image: Courtesy of The Save The Woman Project

UBUNTU MULTICULTURAL CENTRE

Ubuntu is an African concept of brotherhood, placing emphasis on shared responsibility, compassion and looking out for others.

Plans to launch the Ubuntu Multicultural Centre in Middlesbrough were put on hold by the pandemic, but the staff and volunteers from the Centre have been working through lockdown to support people who are less likely to ask for help. Together with groups like Barefoot Kitchen they have been making connections and providing supplies, with support from the National Emergencies Trust.



THE NORTH EAST MIGRATION PARTNERSHIP: WELCOMING NEW ARRIVALS TO THE REGION

The North East Migration Partnership (NEMP) provides leadership and local support across the North East region, hosted by Middlesbrough Council. Beauty Tshuma's role is to work with partners to welcome people seeking sanctuary in the region, to make sure that new arrivals have good support when they arrive.

With Cleveland Police and voluntary organisations, Beauty delivers friendly sessions for new arrivals. The aim is to help people access the services and knowledge they need, so that they quickly learn about how things work and are able to participate fully in daily life.

IRIN AJO MI (MY JOURNEY)



“The community here in the Tees Valley... people come together. In good times and in bad times, people find any small reason to gather. That’s one of the things I have enjoyed here.” An interviewee for My Journey.

At a time like this, it is very important that the black community equips our young people with the right tools for success, which includes teaching them about our history.

Taste of Africa North East is running a Heritage Youth Project entitled Irin Ajo Mi, or My Journey.

My Journey seeks to document the stories of African elders in the Teesside area, to create better understanding of the history of the community and to celebrate its contributions to Teesside. We are documenting stories of individuals' journeys to Teesside, and will chronicle the memories of participants. We will ensure that a lasting archive is built for the benefit of the African and wider communities of Teesside.

This project is equipping young black people, aged from 10 years old to 19, with transferable skills. Young people participating in this project will learn key skills in how to create and curate videos, how to research, how to engage with audiences and to write creatively, plus presentation skills and interview skills. Most of all, they will learn about the contributions of black people living in Teesside.

These stories will be shared on our website, will form part of our travelling exhibition and will be used for inspiration within the African/Caribbean community.

THINGS TO DO

Foundation Press suggest things you may or may not like to do at home.

Make a Sense Diary

“Looking is the beginning of seeing. They are not the same. Seeing is when connections are made, and the truth is revealed.”

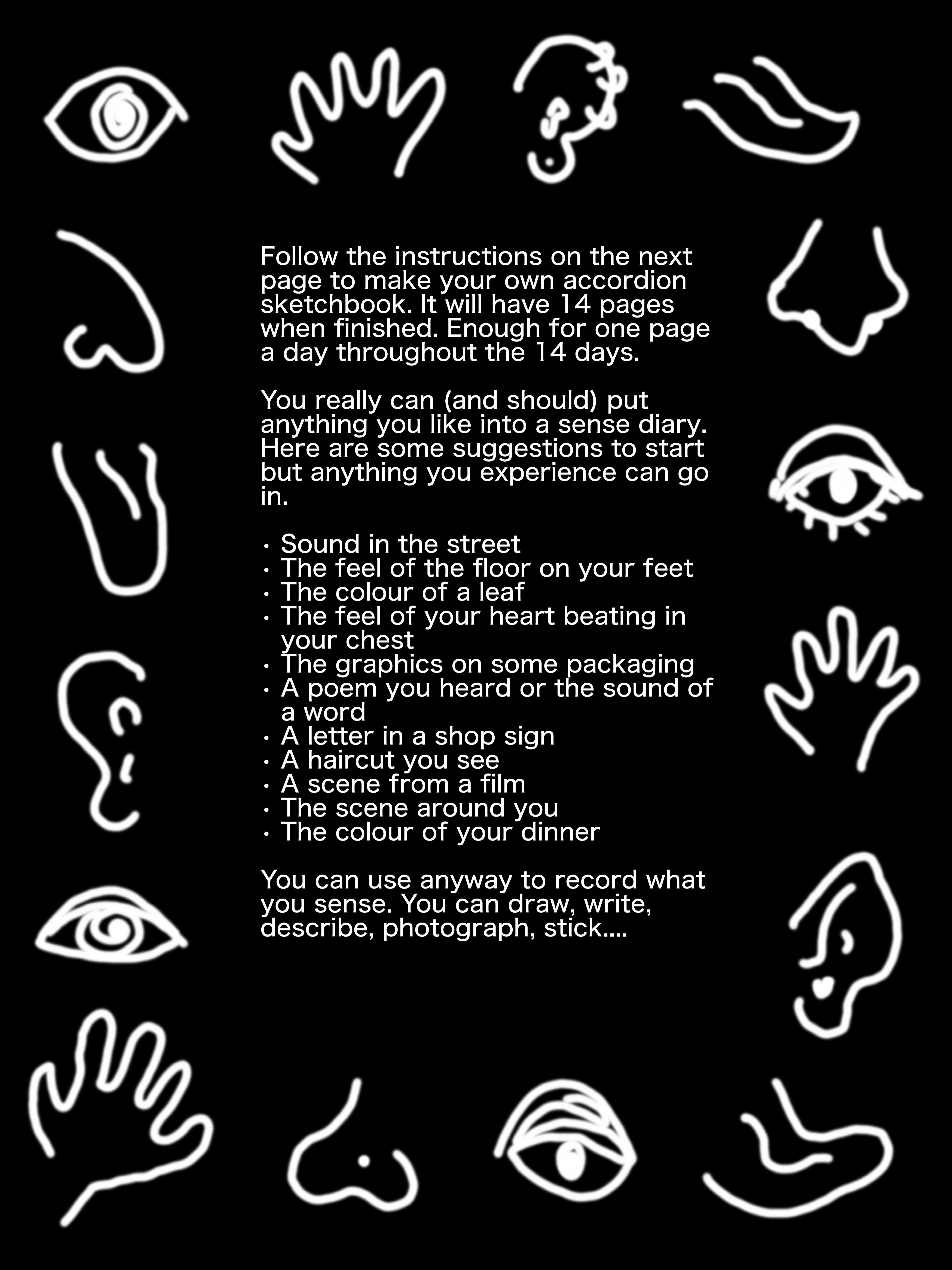
- Corita Kent*

Use all your senses to create a sense diary for a set period of time.

Over 14 days note things that you sense around you that interest you and that you would like to record. You may like to see, hear, smell, feel, taste – whatever ways you are able to sense the world around you.



*Corita Kent was an artist and educator that has been really inspirational to us at Foundation Press. This exercise is an adaptation of one in the book *Learning By Heart*, Kent & Steward, 1993. Have a look at her artwork [here](#).



Follow the instructions on the next page to make your own accordion sketchbook. It will have 14 pages when finished. Enough for one page a day throughout the 14 days.

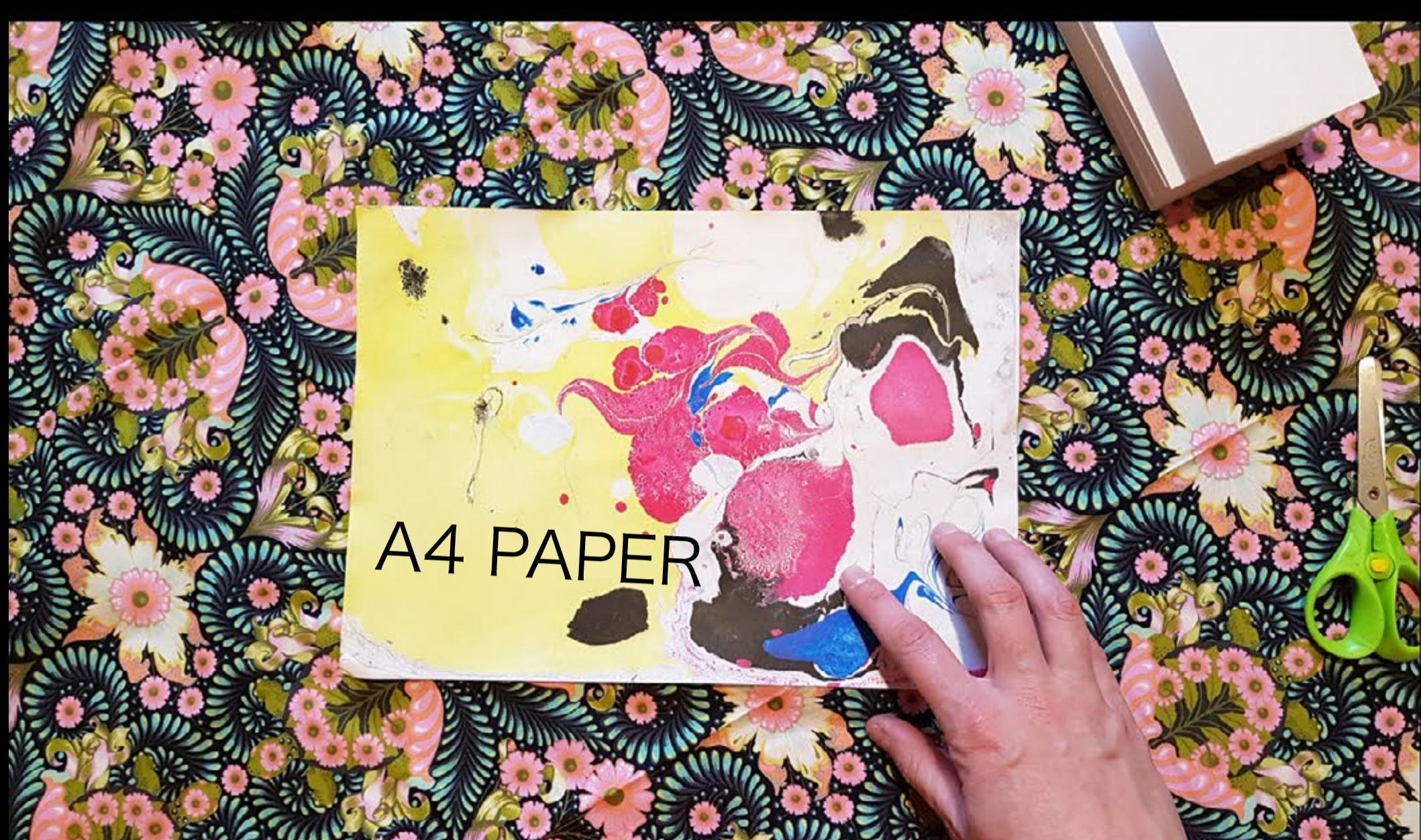
You really can (and should) put anything you like into a sense diary. Here are some suggestions to start but anything you experience can go in.

- Sound in the street
- The feel of the floor on your feet
- The colour of a leaf
- The feel of your heart beating in your chest
- The graphics on some packaging
- A poem you heard or the sound of a word
- A letter in a shop sign
- A haircut you see
- A scene from a film
- The scene around you
- The colour of your dinner

You can use anyway to record what you sense. You can draw, write, describe, photograph, stick....

How to fold an accordion sketch book with cover ↗





Share images of what you make!

@mimauseful @foundation.press

NATURE APPRECIATION SOCIETY

- Share with us an element from the natural world that you've spotted this month. Here we document the spectacular nature around us, and observe the changing of the seasons.
- Here is what was found in October.

A much loved tree

This photo from Forest-in-Teesdale was taken by Elaine Vizor. "It has been fixed into this bowed, humble, frail-looking position yet maintains a strong resilience in its defense against and defiance of the elements. It is amazing to me that it is still there each time I go but it has lasted years and I'm sure will withhold for many more".





• **Funghi**
• **Cep**
• ***Boletus edulis***
• Here is Idris holding
• a MASSIVE Penny
• Bun - Cep / Porcini /
• King Bolete - which
• are plentiful at this
• time of year.

Funghi

1. Horn of Plenty *Craterellus cornucopioides*

These mushrooms were photographed by Owen Jackson. They also go by the name of the Black Trumpet or the more dramatic, Trompette de la Mort (trumpet of the dead).

Wild Flower

2. Ling Heather & Bell Heather (foreground) *Scientific name: Calluna Vulgaris & Erica cinerea*

This photo by Laura Harrington earlier in the month shows these hardy flowers that are an essential source of food to many insects.

Edibles

3 & 4. Squash

These beautiful tiny squash were growing in the polytunnel at the Comfrey Project and shown to us by Reza, who grows and cares for them.

Background photo of a sycamore tree's leaves and seeds by Elaine Vizor.

1

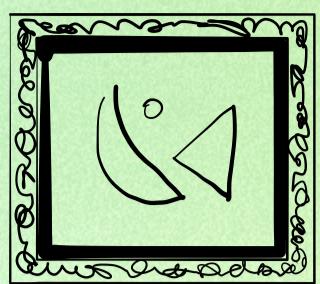
2

3

4



- **Edibles**
- **Covo**
- This is a type of African Kale photographed with Reza at the Comfrey Project. This plant is perennial and so can be continually harvested and is delicious raw or cooked.



OUR HOMES ARE A MUSEUM

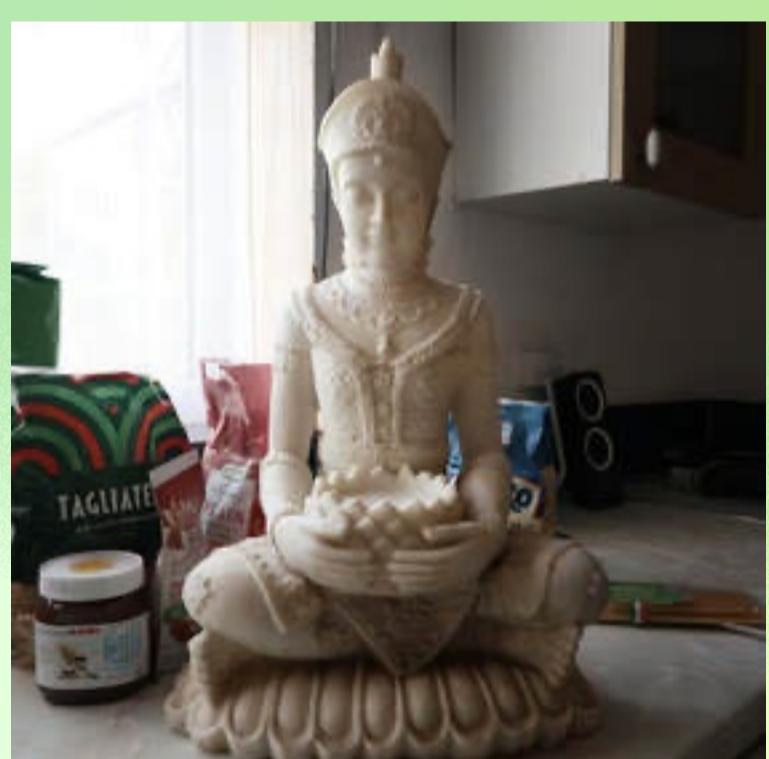


What art in your home do you think should be added to these pages? In April we suggested curating an art exhibition based upon the different objects around your home – what stories do they tell? We were delighted to receive this response to the challenge from Ian Hollingworth.



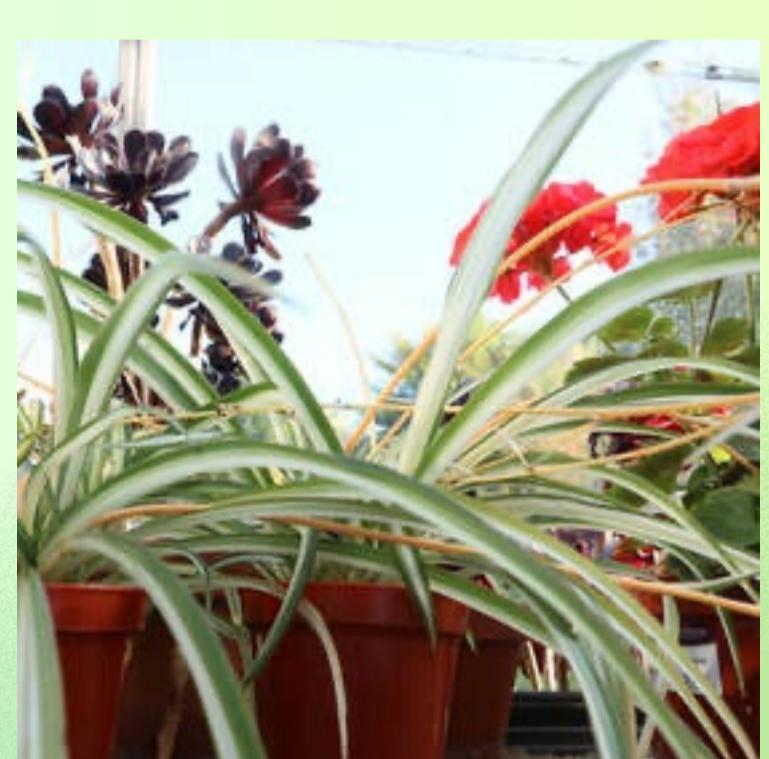
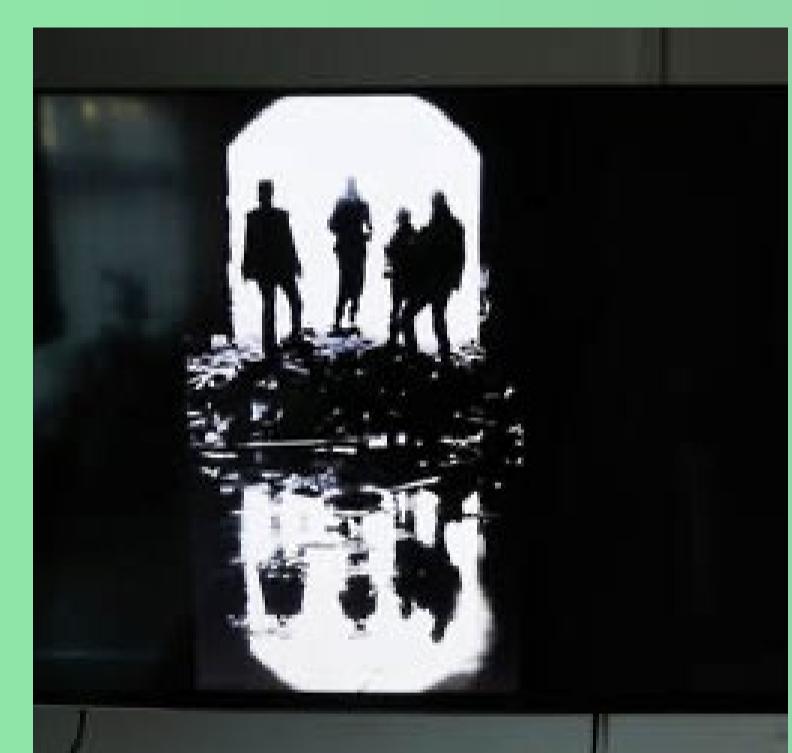
← ← ← ← ← ← ← ← ← Child's Birthday Candles

These cake candles found in the back of a cupboard are from my children's birthday party in the fifties. They went missing for years and have recently been rediscovered.



We now use it to store bird seed.

We bought the Thai Princess for the garden and she was placed on the table when we got home. Since then, she has never left and has become a permanent feature in the room.



A very short film about a virus apocalypse, which is an

A very short film about a virus apocalypse, which is an ongoing project, to be finished before the 2028 deadline.



This paper could be from the forties. It was put there by Dorothy who lived and died in the house before us.

This paper could be from the forties. It was put there by Dorothy who lived and died in the house before us.



An alligator foot from a vintage handbag. I used to chase my brother all over the house with this foot. It has suffered as a consequence and is down to one claw

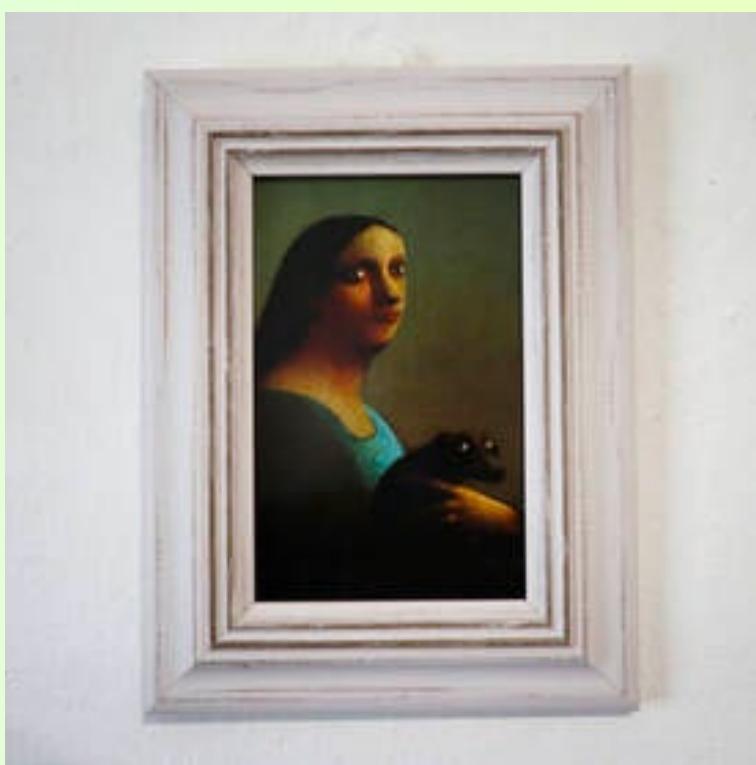
The Christmas Tree Threat → → → → → → → → →

'OK kids, we can't afford Christmas presents or decorations this year so we're putting this tin up instead'. Is it only me that finds this amusing?

Words and images: Ian Hollingworth

**Click here to view
Ian's website.**

← ← ← ← ← ← ← ← ← Michael Sowa: *Herbert*

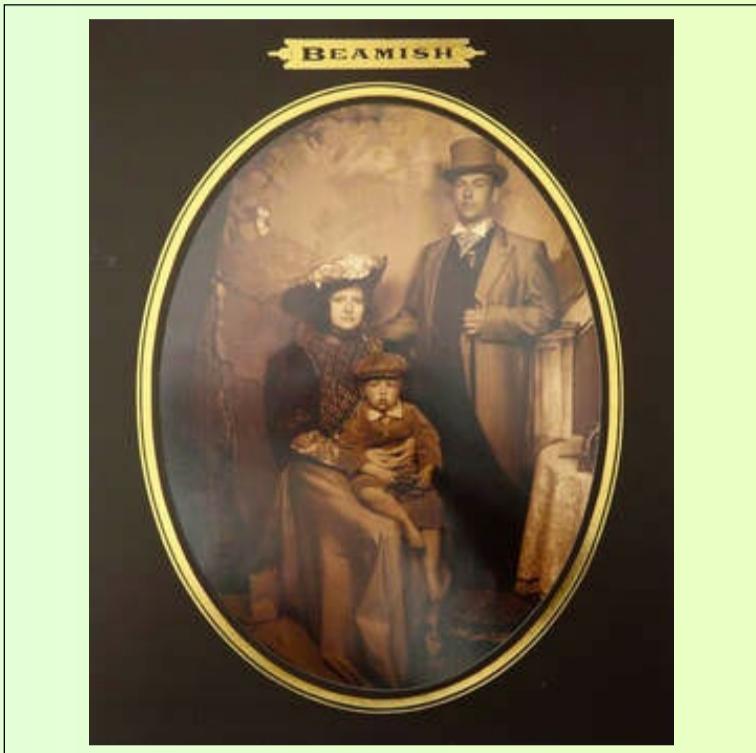


This picture is on the toilet wall, always watching, always watching, always watching.

Cushion from Lanzarote → → → → → → → → →

A cushion with cacti. A reminder of holidays to Lanzarote and visits to César Manrique's Jardin de Cactus.

← ← ← ← ← ← ← ← ← Our Victorian Photograph



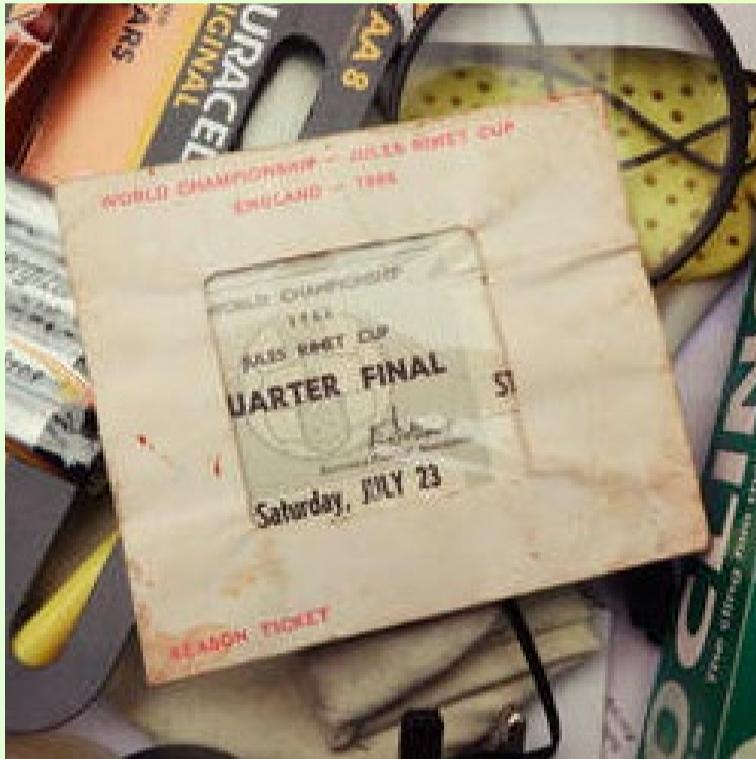
Stern, austere and relentlessly severe.

Solar System → → → → → → → → → → → → →

Grandad gave us this book which shows the solar system. I was always captivated by this image as a child. Last week I watched *The Sky at Night* and was amazed at how research and knowledge has advanced since looking at this.



← ← ← ← ← ← ← ← ← World Cup 1966 Tickets



Tickets for the 1966 World Cup Quarter final have been in the bottom of the 'bits and pieces' draw since anyone can remember. No one knows how, when, or why they arrived.

Millie's Soft Toy → → → → → → → → → → → →

Try to prize this from her fingers at your own peril.

← ← ← ← ← ← ← ← ← Beth's Alice Rabbit



This was bought while decorating Beth's bedroom in the Alice in Wonderland style. The longer one lives with it the creepier it becomes and it would not look out of place in Jan Svankmajer's film called *Alice*.

Flip Flops → → → → → → → → → → → → →



Heather with the red hair leaves the flip flops in the hallway for when she visits Jake.

← ← ← ← ← Happy Easter Mommy and Daddy

A child's Easter card which really conveys an Easter feeling. It could have been made by me or my brother.

Jack → → →

Jack is the horse Beth learnt to ride. She was five years old and he was an imposing massive black thing. Even when he threw her she got back on and put him in his place. This is her painting of him.



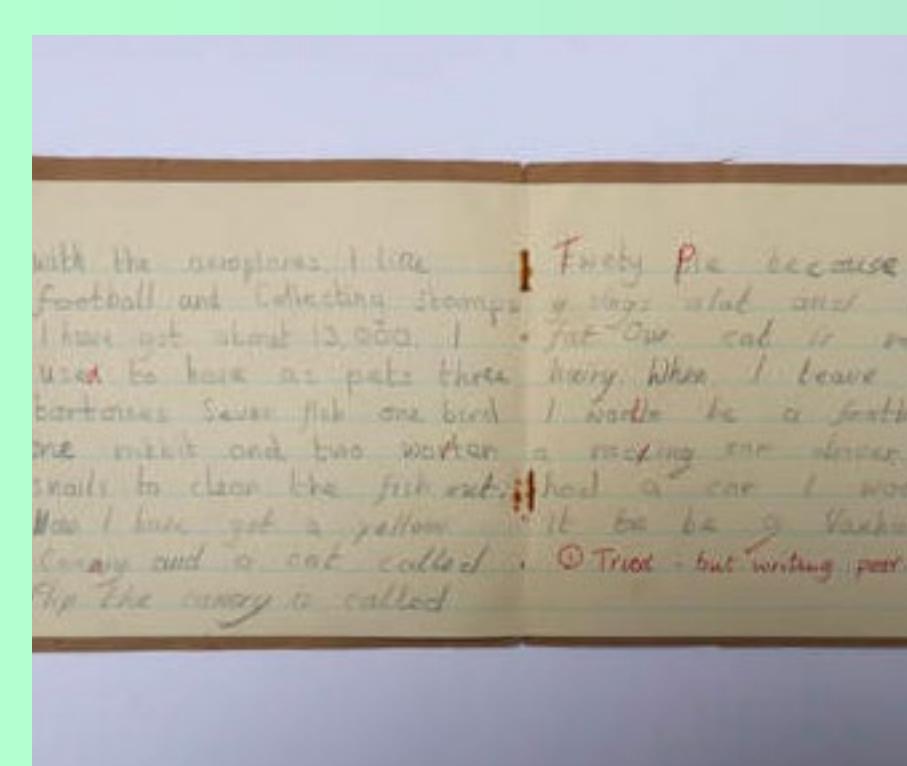
Vase ← ← ←

Bought in Crete. This is a Kamares style vase from 1700BC Made by Mr Solitakis in Greece. I just knew immediately this was for me and have looked after it for thirty years. A museum copy.



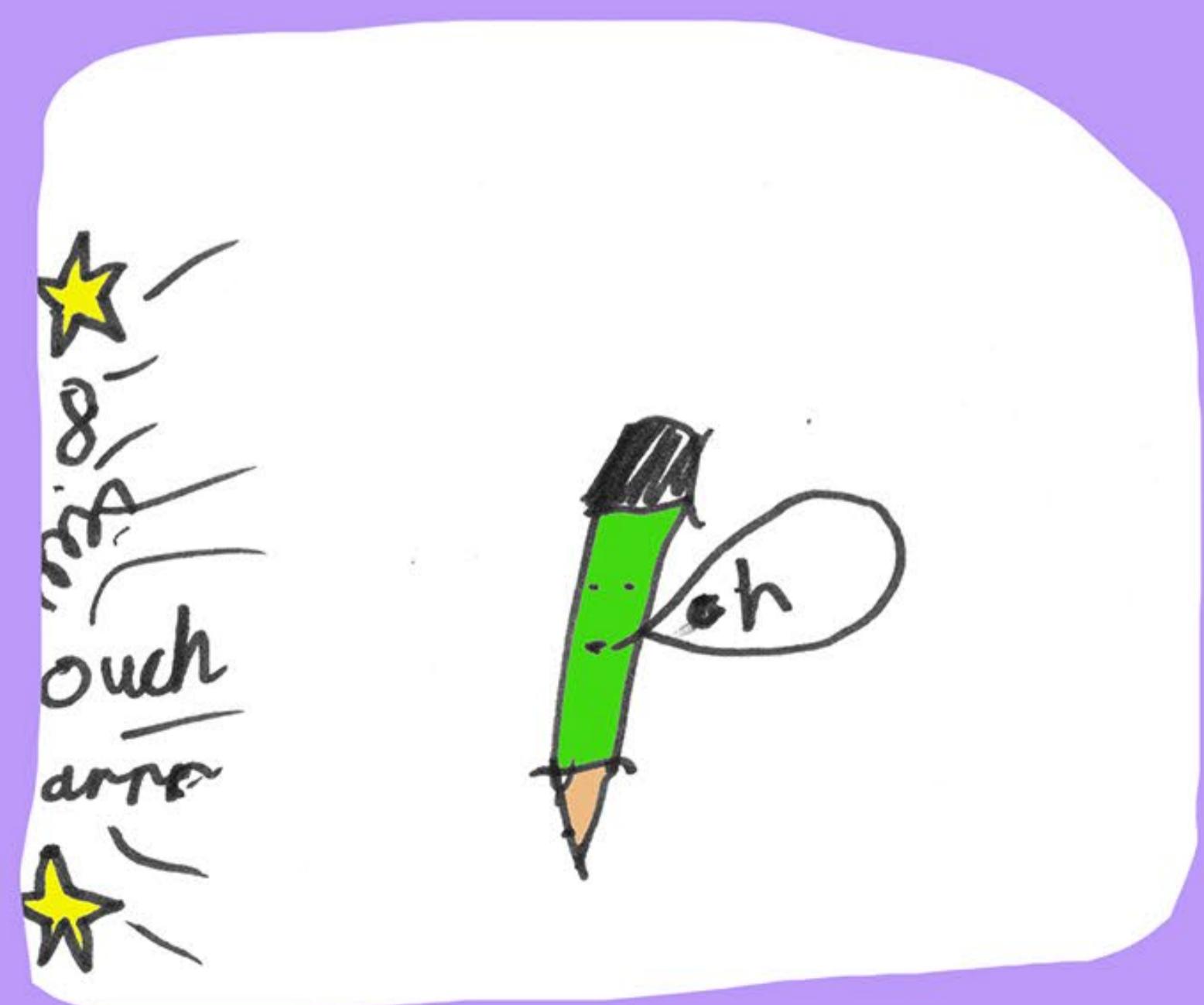
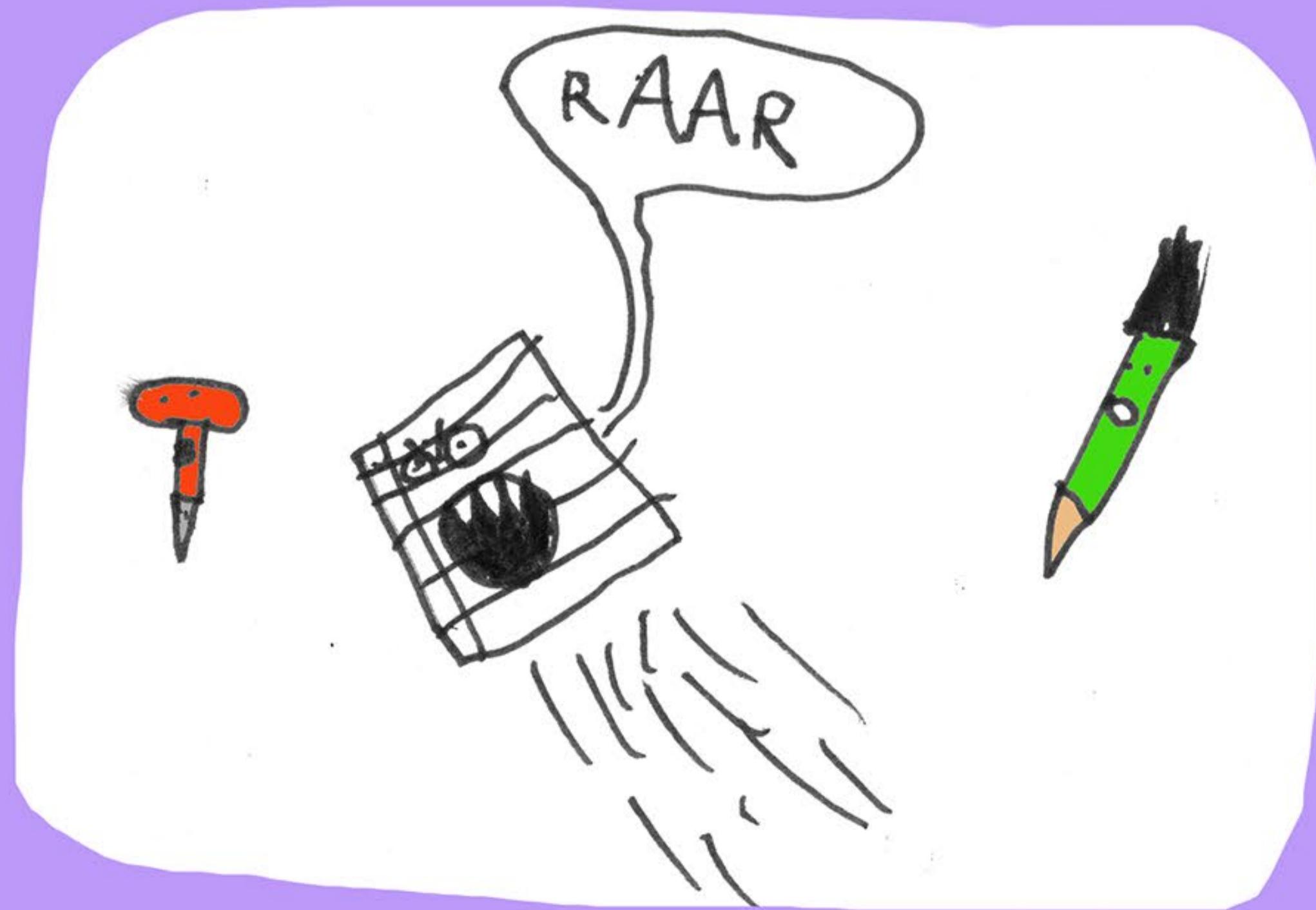
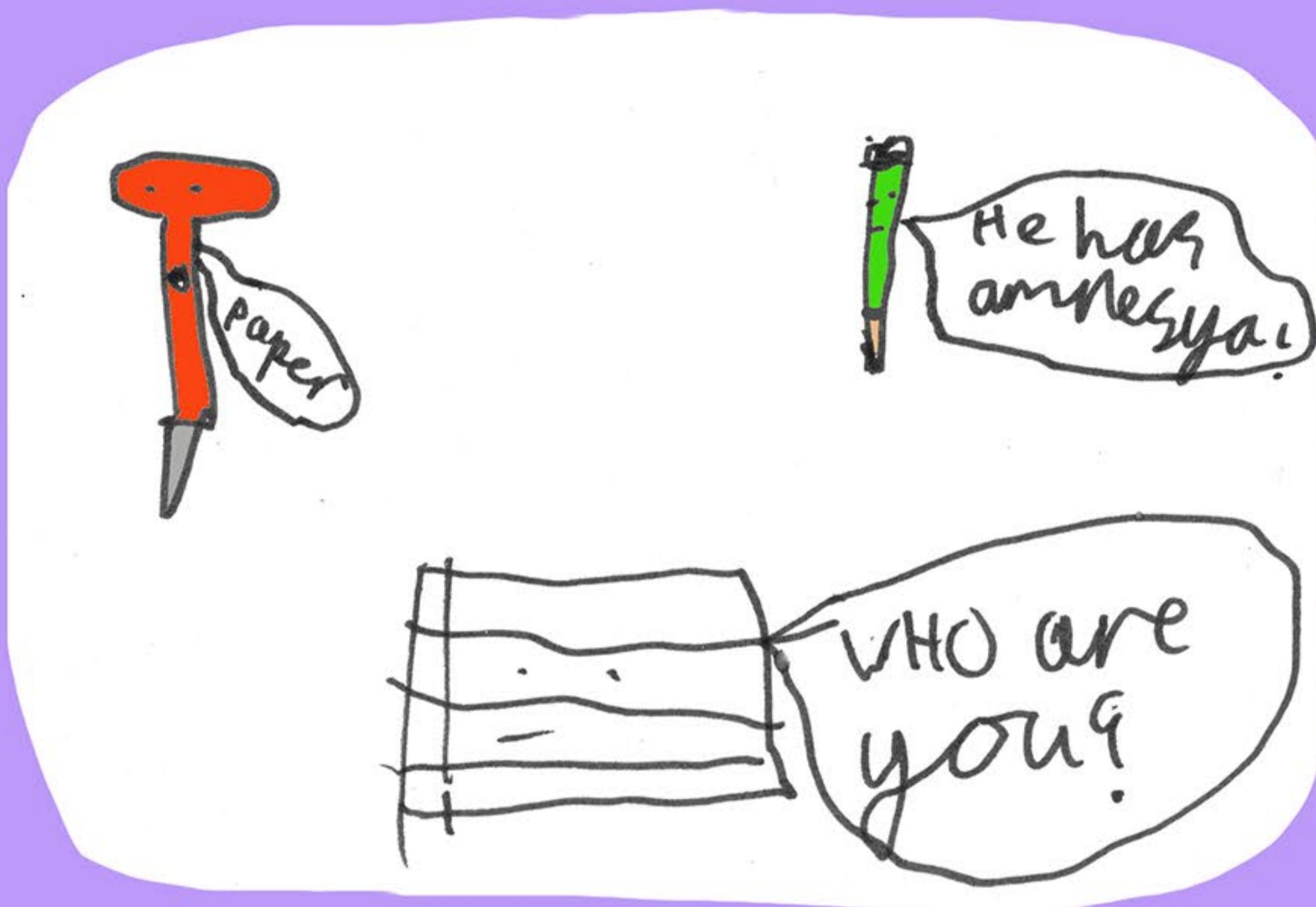
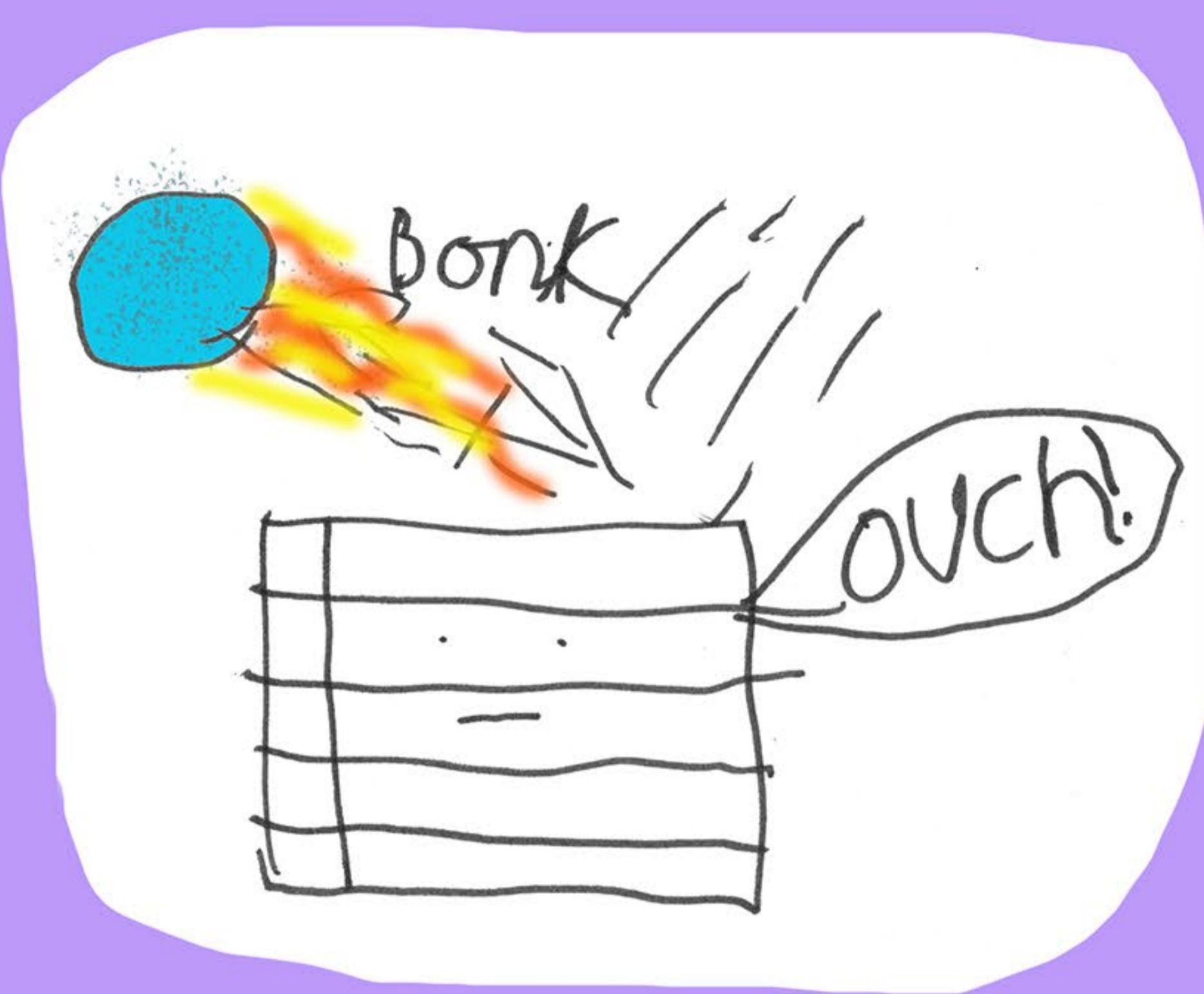
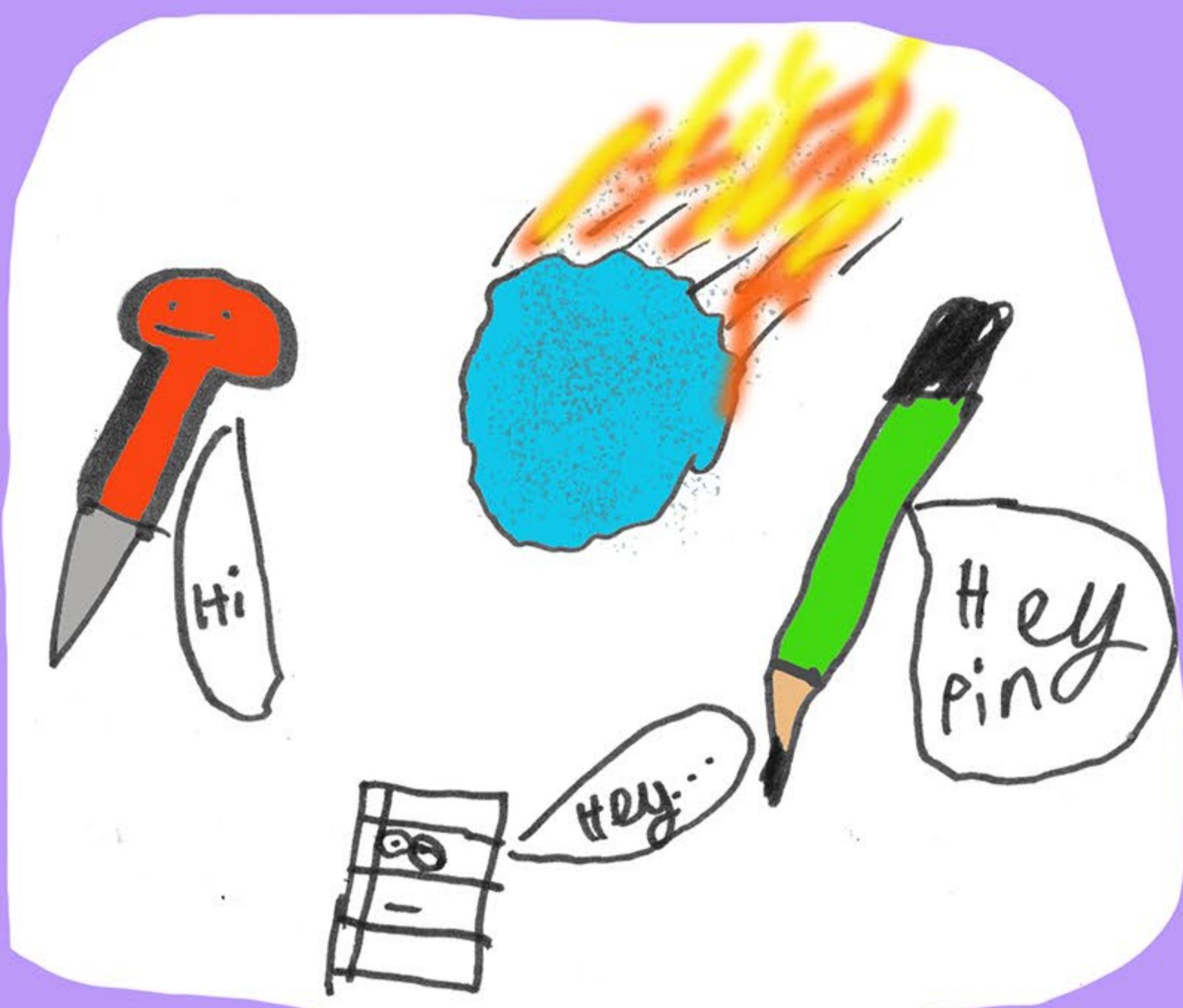
'Our Cat Is Very Hairy' → → →

This book was written while at school and is titled 'My Life'. Still trying to improve writing and still trying.



THE PPPs

A horizontal banner with four items: a red pushpin, a stack of lined paper, a green pencil, and a yellow pencil.



Comic by Oscar

IS HISTORY IN THE PAST OR PRESENT?



Thunk of the Month:
Philosophical fun
for all the family.
A thunk is a simple
question with NO
right or wrong
answer. It makes
you stop and think
about the world
around you.

ANYONE CAN BE IN MIMAZINA!

WE ARE LOOKING FOR WRITING, PHOTOS AND MORE:

BACK COVER

Propose a bold, eye-catching or meaningful image for our back cover. It could be a photograph, drawing, print, pattern...

OUR HOMES ARE A MUSEUM

Share an artwork from your home that you love or that has an interesting story behind it.

TEES VALLEY TREASURE

Suggest intriguing artefacts. We are interested in a real variety of things with a story to tell! They can be historical, more recent and better still, a bit left field.

FOLK STORIES

Tell us about someone you remember – perhaps mothers, grandparents, old friends. A page to remember and share descriptions of people past.

BASED ON A TRUE STORY?

Share your own stories and myths relating to the region. It could be an urban legend, folk story or a tale of the unexplained.

NATURE APPRECIATION SOCIETY

Share with us a photograph of a wildflower, tree, bird or vegetable that you've spotted this month. Collectively we will observe the changing of the seasons and miracles of nature.

GREETINGS FROM...

If you are a reader of MIMAZINA from outside the Tees Valley send us a 'postcard' (in email form) about where you are. Share some interesting facts about your home or describe what you've been up to recently.

ONE-OFF ARTICLES OR STORIES

Share a short article on a subject of your choosing. We are especially interested in writing relating to the Tees Valley past, present and future, but whatever you want to publish – we would love to hear from you.

SPECIAL FEATURE: FAVOURITE BLACK-OWNED BUSINESSES

Is there a black-owned business or entrepreneur who plays a big part in your life, or lifts your heart and spirit, or makes a big difference where you live, or makes your work possible? If there is we'd like to feature them in a future edition of MIMAZINA.

Share your stories, photographs and letters in future issues of MIMAZINA.

NOTES

- Content should be sent via email to info@foundationpress.org
- Please keep written contributions to less than 1000 words.
- Please only submit content that you would be happy for us to publish in MIMAZINA.
- We will try our best to share as much content as possible but cannot guarantee to publish all suggestions and content we receive.
- Content may be edited before publication.
- Content should be appropriate for audiences of all ages.
- Issue #17 will be published Tuesday 24 November.

MIMAZINA #16

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See you next month!



