



#17
november 2020

MIMAZINA #17

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BACK COVER ARTWORK
by artist Claire A. Baker

COLLECTION REFLECTION

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.

Group Show #5 Everyday Materials

In this edition of MIMAZINA we bring together three Middlesbrough Collection artworks that embrace innovative making processes with everyday materials. Caroline Broadhead has been part of the New Jewellery Movement which rejected traditional techniques and materials to experiment with crafting everyday materials into new forms. Kate Davis's subtle and intricate works, created by pushing tiny pin holes into white paper, challenge our perceptions of what drawing can be. Jeff Luke carefully layered elastic bands around commonplace objects, disguising and transforming them into an intriguing installation.



Tufted Bracelet, c. 1980

Caroline Broadhead

England, 1950
Wood, nylon monofilament, dye

This artwork is a bracelet composed of a simple wooden circle, with tufts of dyed nylon filament emanating towards the centre. The bracelet can be worn by simply putting a hand through the centre, the tufts holding it in place on the wrist or arm. Its creator, Caroline Broadhead, designed it so that when it is worn it gives the impression of being an extension of the body.

The simplicity and functionality of the bracelet reflects the innovative approach to design of the New Jewellery Movement of the 1970s and 80s. Broadhead was a key player in this movement, which was about experimenting with new and non-traditional materials in jewellery, including plastics and textiles, and new ways of making and wearing art. This piece was inspired by the large scale of some African jewellery. Its design is an attempt to combine elements of hardness and softness, and how to fill the gap between a geometric shape (the circle) with the shape of the human arm.

This piece became part of the Middlesbrough Collection when author and curator Ralph Turner was commissioned to assemble a collection of contemporary jewellery for the Cleveland Craft Centre, Middlesbrough, one of the organisations pre-dating MIMA. Broadhead continues to make art in a variety of unusual and unexpected forms.

9-5 Part II, 1995

Jeff Luke

England, 1962-1995
Found objects, elastic bands, four tables

Hartlepool-born artist Jeff Luke's piece *9-5 Part II* was exhibited in one of the first shows I ever worked on at MIMA in 2008 and I remember it vividly.

On entering the gallery, the visitor was immediately confronted with four low tables – each approximately a foot high – covered in a huge variety of initially unrecognisable objects of all shapes and sizes. They looked organic, almost wooden. Some looked like they could be exotic fruits, others like wildly fibrous and textural sculptures, maybe historical pieces, musical instruments or drums. Upon closer inspection you could see that they were objects wrapped in elastic bands, hundreds of them, maybe thousands, binding upon binding. They were covered so comprehensively that whatever was concealed was completely unrecognisable. You got an impression of the item within but nothing more. I recall discussing with intrigued visitors about what was potentially covered up: a TV remote; a cricket ball; a biscuit tin; a bible. Over time the elastic bands would deteriorate but despite some slightly worn away edges they were still largely intact during the course of the show (even though they were wrapped over a decade before).

The work provokes the viewer to participate – they are forced to wonder and speculate as to what recognisable items are shrouded within the bizarre mutated forms. The rubber will eventually disintegrate, and the contents will once again reveal themselves. Their enforced mummification will one day be over but for now they remain hidden: each one a mystery, each one a puzzle.



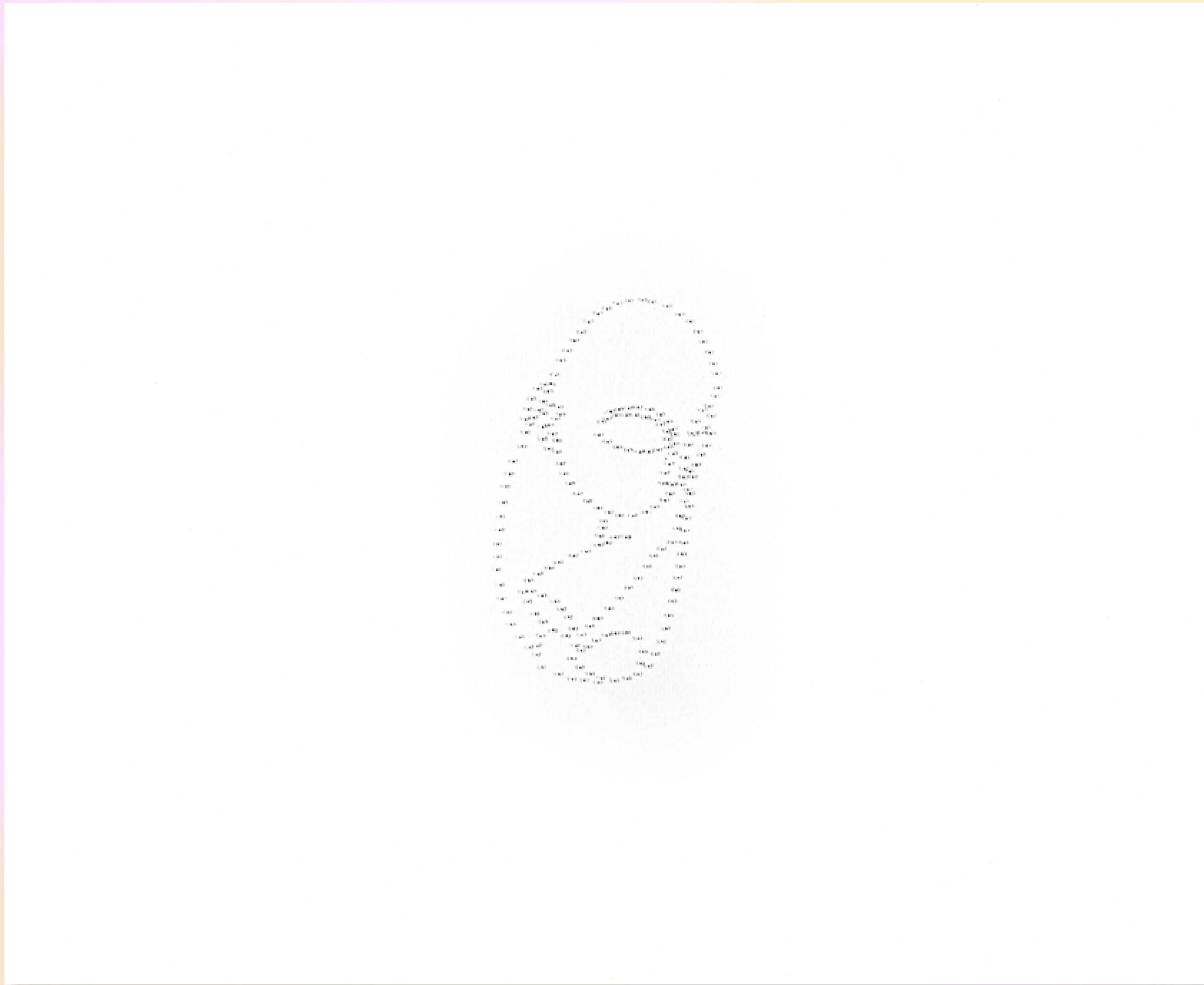
Mutual Betrayal No 1 (Brâncuși), 1994

Kate Davis

England, 1960

Pin holes through paper

Purchased through the Contemporary Art Society Special Collection Scheme
with Lottery funding from Arts Council England



Mutual Betrayal No 1 (Brâncuși) is a two-dimensional artwork created by artist Kate Davis in 1994. The piece consists of a number of intricately placed pin holes on paper and when viewed from afar, is reminiscent of a sculpture titled *Mlle Pogany*, 1913, made by Romanian-born artist Constantin Brâncuși (1876–1957) who lived and worked in France.

Davis is known for using her practice to reference well-known artworks, by male artists in particular. The technique she's used for this piece is quiet and humble, and could be seen to challenge the fame accrued around the original work, and the posturing of the art scene surrounding Brâncuși.

The sculpture by Brâncuși is a portrait of *Mlle Pogany* who was also known as Margit Pogany. She was a Hungarian artist who sat for Brâncuși on numerous occasions between 1910 and 1911. Not long after sitting for Brâncuși, Pogany returned to Hungary and Brâncuși began to carve his subject from memory. He used the carving to create a plaster mould, from which he made a further four versions of the sculpture.

Although Davis' practice spans a wide range of disciplines which include drawing, installation, film/video, printmaking and book works, she works predominately in sculpture. She is Senior Tutor in MA Sculpture at the Royal College of Art, London and has exhibited widely in the UK.

FOLK STORIES

Share memories of someone important to you. Perhaps mothers, grandparents, old friends. This is a page to remember and share descriptions of people from your past.



This month we lost our friend Sally Madge to Covid-19 related illness. Recently, Sally had written an article about the FLUXUS art movement in MIMAZINA #10 and had been a regular collaborator and colleague over the past decade.

Sally was the best partner-in-crime you could hope to find. She was imbued with collaborative spirit, curiosity and imagination – a big influence on Foundation Press. Adam shares a few memories of Sally and her work as an artist and teacher.

It is 2009. I am studying for my PGCE teaching qualification, via a placement at University of Sunderland's Foundation Art & Design programme. I am still unsure if teaching is what I want to do or what I think I should do. Over the course of the qualification, Sally is kind, generous and clear with her advice as I clunk around the building trying not to do too much damage as a clueless, rookie art teacher. I am inspired by how good at communicating with students Sally is – emphasising the value of emotional intelligence, political awareness as well as hard work, play and mischief. Sally really believes in the students and they in turn can see the work they are making is of real value, and they hold themselves accountable.

Words: Adam Phillips / Image: Sally celebrating at her 70th birthday party in 2016, taken by Alexandra Hughes. With thanks and love to Sally's family.

* * *

Sally has designed a new project for the Foundation course – it is called *Gameplay*. She speaks of the importance in art of making and breaking rules. There is a slideshow of artist's work which emphasises the joy of play, the importance of the 'everyday' and that 'the personal is political', featuring artworks by Hayley Newman, Yoko Ono, Adrian Piper, Rebecca Horn and Fluxus artists.

The teaching staff lead a series of art games with the students. Sally terrifies everyone in a game investigating the insidious nature of power, something that starts subtly before revealing itself more overtly. Sally is not afraid to point out the imbalance of power between student and teacher. She wants the students to understand that they don't have to always agree with their teachers – it is important to push back and think for yourself. I am introduced to teaching as performance art.

* * *

Sally has got me a ticket to a special event at BALTIC as part of *The Dream Of Fluxus*¹ exhibition. The event is called *Three Star A La Carte* and features a luxurious 'meal' of Fluxus games and performances. From a menu of artworks, I order a starter, main and dessert.

For my first course, I am given an IKEA sack full of Duplo building bricks and asked to construct towers on top of a grand piano before eventually slamming its lid and sending the bricks sprawling across the gallery floor. For dessert, I am handed a megaphone and asked to bellow into it as loud as I can (one of Dick Higgins' *Danger Music* pieces I think). I struggle with the extrovert nature of the endeavour, managing a sort of dry croak. I meekly return to my seat; Sally walks past me stroking a hen (as in a live chicken) whispering secrets into its ear. I realise this is also an item off the menu, proposed by Sally, called *Game Bird*.

* * *

Sally is *Making A Mess And Clearing Up*² in a gallery setup in artist Carol Luby's garage in Heaton, Newcastle-upon-Tyne. On her request, I am filming this performance for its full duration from 10am to 5pm. I record Sally, dressed in a familiar white lab coat, as she marks the clean white walls of the space with handmade charcoal – at first blindfolded and then responding to these marks intuitively at varying scales. A beautiful patina of lines and smudges builds up. For several hours Sally is in a world of her own, she is immersed in the joy of drawing (and mess-making). In the afternoon the marks are diligently cleaned and then painted over, leaving the space exactly as it was at the start of the day. The documentation of the performance ends up in the Jerwood Drawing Prize.

LINKS & NOTES

1. Sally Madge, *Avant Garde* (2009)

Available to view on Sally's website. Click on the images to visit.



2. Sally Madge: *Making A Mess And Clearing Up* (2010)

Click on the images to view this artwork.



* * *

After 3 failed attempts we are watching the movie *Cul-de-sac* (1966) on the remote northern shore of Holy Island.³ Many people have supported the endeavour, not least those carrying a heavy generator across 1-mile of desolate dunes, to get to *The Lindisfarne Shelter*.^{*} The screen is a bedsheet gaffa-taped between two found metal poles, weighed down by a pile of rocks. As the film reaches its conclusion and what is left of the sun disappears, curious seals bob their heads above the water to watch us on the shore, drawn by the eerie light of the projector, their howls adding to the film's soundtrack.

* In 2001 Sally made a shelter on Holy Island assembled from driftwood and scrap found along the shore. Over 15 years, a number of different iterations of the shelter were constructed on the island. Tom Jennings notes in his text⁴ about the shelter that Sally 'built it purely for personal pleasure, without pretensions to status or seriousness, the artist retrospectively designated the shelter a "public artwork, site-specific installation, a museum"'. The site she created was a meaningful place for many people, even occasionally hosting impromptu film screenings and gatherings. Mostly it was, as the name notes, a shelter, a space for respite from the Northumberland wind. Sally took her role as caretaker for the space seriously and went to great lengths to work with many different people to allow it to stay in the Lindisfarne Nature Reserve. In an article, published in The Journal (Saturday August 23, 2014), a reporter noted, 'it is believed the hut first appeared around 10 years ago although the reasons for its creation and who instigated it are a mystery'.⁵

* * *

I am holding a ladder as Sally climbs over a high metal fence into the house she grew up in – Newton Manor. In her hands, she carries a gas mask and a pair of Minnie Mouse ears, props for a performance she wants to try out within the other-worldly landscape of Seascle in Cumbria. The house is now derelict and owned by Sellafield Nuclear Power Plant, who have fenced it off and branded it with 'Trespassers Will Be Prosecuted' signs.

As Sally scales the ladder, a man walking his dog comes around the corner. 'You're not allowed in there!' the man shouts. His dog barks loudly. I am wondering if he will call the police, but the man is clearly also a bit confused by the scene he has walked into. Without skipping a beat, Sally warmly greets the man from the top of the ladder as if he were a guest at her party. They talk about the house and about Sellafield, the man has lived here all his life and can remember the house when there were people in it.

* * *

It is Sally's 70th birthday party and she has booked Tynemouth Sailing Club for a proper knees-up. The invite to the party states 'Sally is 70: A Bit Frayed Around The Edges But Still Up For A Party'. The great and good of the Newcastle art scene are out, the club is bustling with family and friends. Sally has requested that gifts should come in the form of a creative interpretation of a 'tree' – various sculptures, drawings and other artworks are handed over, much to Sally's delight. There is dancing into the night.

3. Screening of *Cul-de-sac* on Holy Island (2014)



4. Tom Jennings, *The Lindisfarne Shelter*

You can read Tom Jennings' text by clicking on the image below.

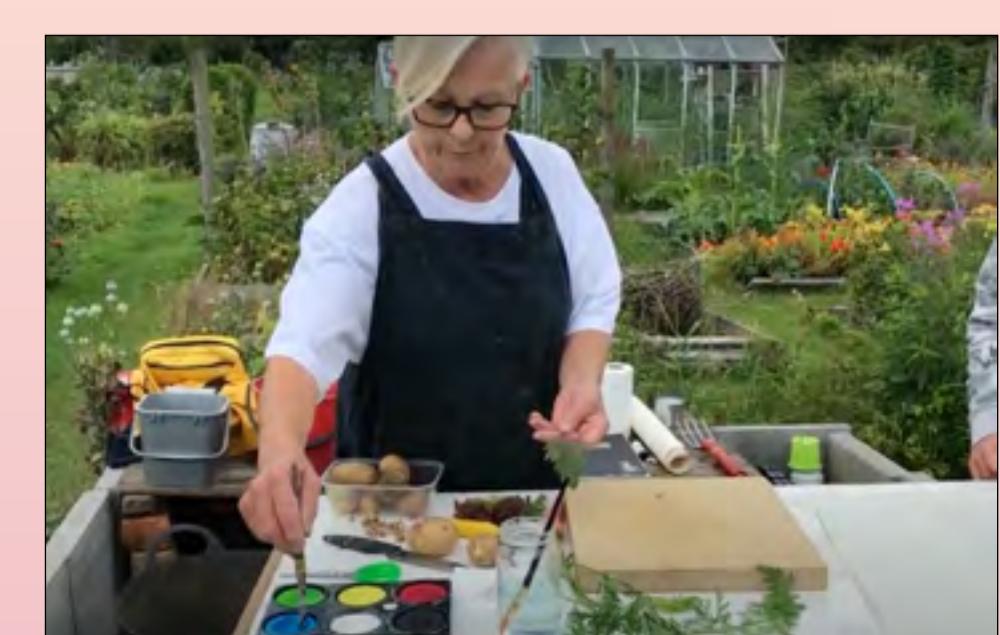
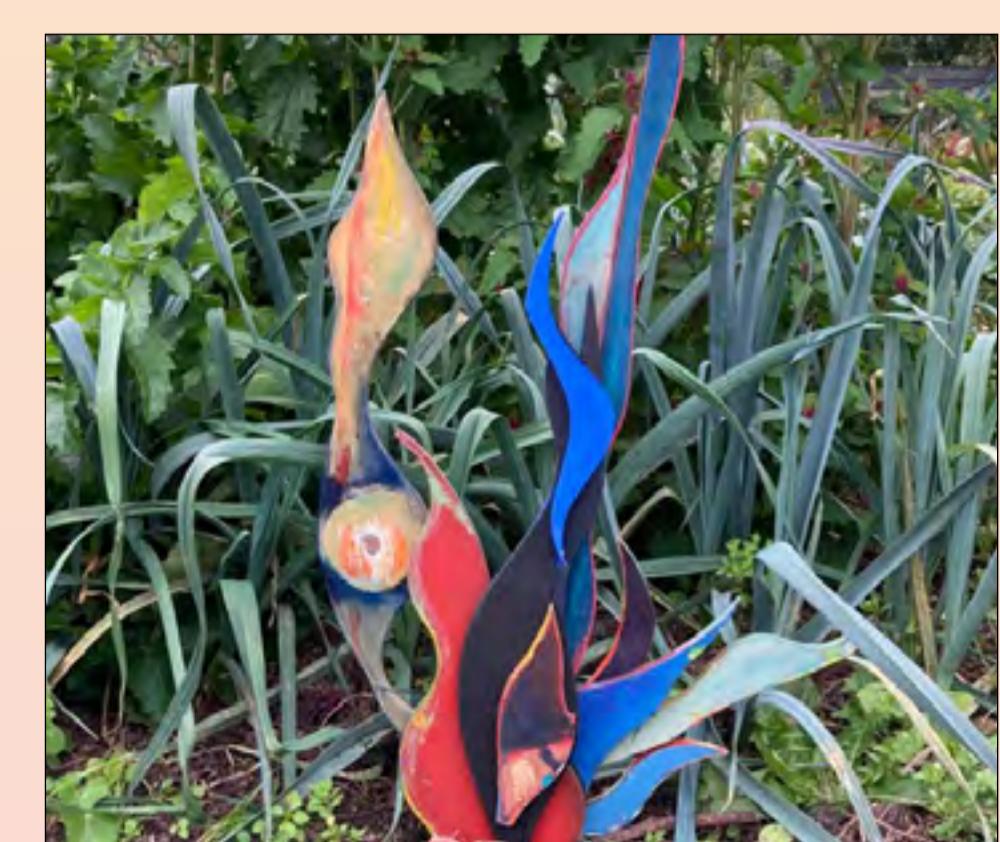


5. The Shelter Museum

Click the picture below to view a number of artefacts and things Sally collected at the shelter.



6/7. Painted offcuts in Sally's allotment (top) and a video Sally made for BALTIC about printing with plants from the allotment. Click the pictures below to watch this video.



Find 10 things to do with your:

hands
head
heart

**Sally Madge,
10 Things (2020)**

If you were a friend of Sally's there is a joyous Facebook page set-up by her family, full of memories and photographs from many different people.

[CLICK HERE TO VIEW](#)

TEES VALLEY TREASURE

Here we ask readers to propose overlooked or unknown gems from the Tees Valley. This week Elaine shares her appreciation of Temenos.

Temenos standing alongside bold Teeside structures



Words & images: Elaine Vizor

From The Boro to The Bean; Temenos to Cloud Gate

Life has a way of making twists and turns, some are not so good yet can lead to opportunities and experiences we may never have envisaged. In June 2008 my eldest sibling unexpectedly died. This was a painful twist that provided an impetus to return to my love of photography and which in turn led to me discovering I had a passion for Big Art. And you don't get much bigger than Temenos at 50m high and 110m long.

I started to study public sculptures and initially was inspired by a documentary project 'Changes' which I completed in 2009 and exhibited at Greenfield Arts in 2010. This photography was on the making of Joseph Hillier's 16m tall sculpture *In Our Image* (1) which is sited in Newton Aycliffe and is County Durham's tallest sculpture. To give perspective, the *Angel of the North* (2) is 20m tall, and the *Kelpies* (3) in Falkirk are 30m tall.

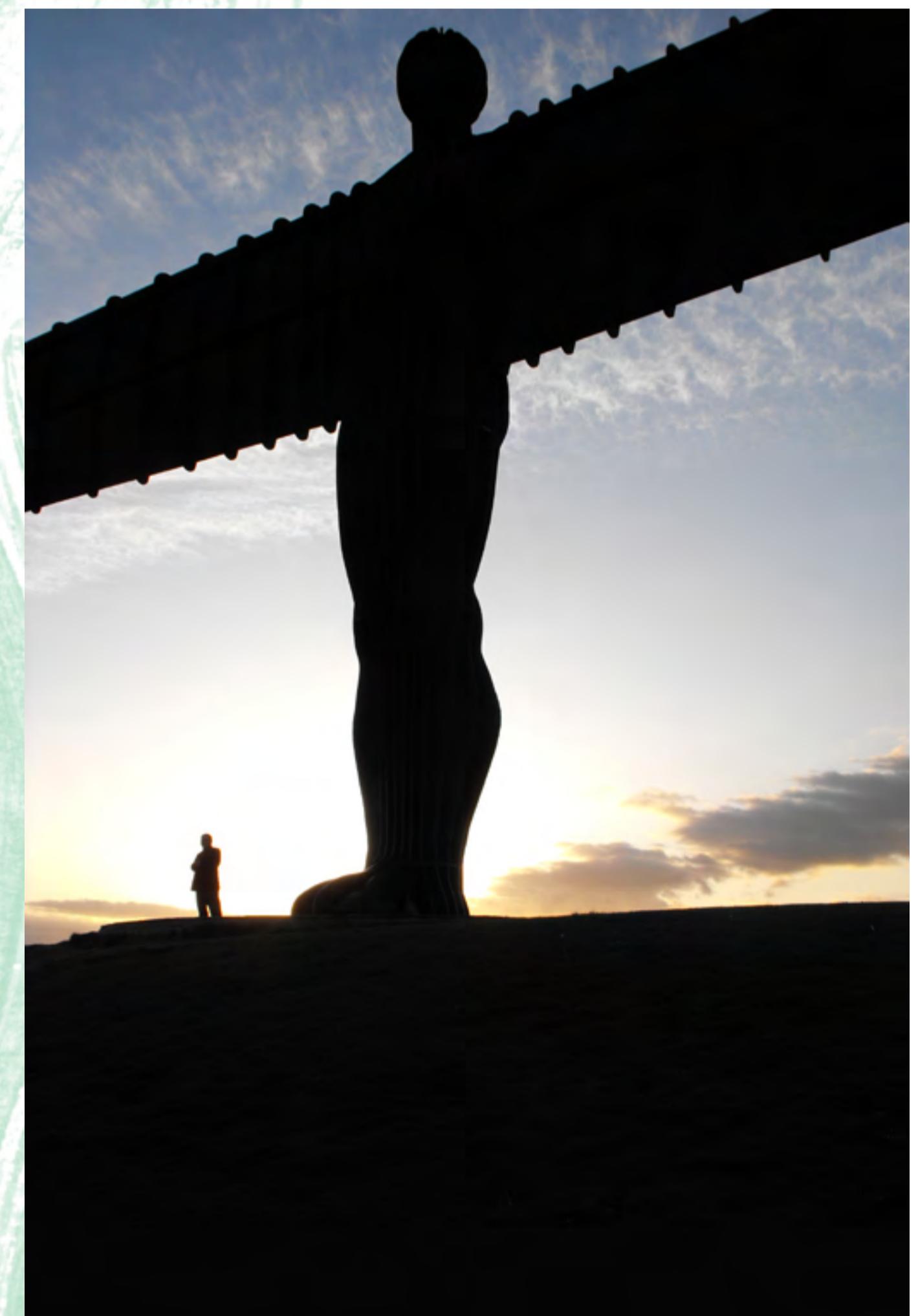
Following on from my *In Our Image* documentary I went on to explore the art of photography through the lens of Big Art. This led to me photographing many of the region's large scale artworks, including the iconic Angel of course but also many other works, not necessarily less well known but works I hadn't come across previously, including Middlesbrough's *Bottle of Notes*. This project happened to coincide with the installation of *Temenos* in 2010 which I discovered when researching Anish Kapoor's work. A photographer friend and I made a trip to Middlesbrough to view *Temenos*. This really was like a pilgrimage to a sacred place, a great discovery and wow, we were not disappointed to stand before, beside, behind, underneath and around this mammoth sculptural structure. Made from thousands of metres of steel wire woven between two steel rings, the sculpture is 50m high and 110m long. It is quite something!

While researching I had found that *Temenos* is a Greek word meaning land cut off and assigned as a sanctuary or holy area which explained the apparently austere setting. Some reviewers feel that the sculpture is amazing but in the wrong place and I can see how its context gives that impression, especially when failing to find a photographic angle that isolates the sculpture completely. But the sanctity of the ground is understood in the context of the vestiges of the engineering and industrial heritage that surround it. *Temenos* is a bold 21st Century contemporary artwork built to recall that history and keep the memory of Middlesbrough's manufacturing heritage alive. On the one hand it's important to know this, yet on the other hand there's something very refreshing to be unaware and to enjoy and speculate on the butterfly nets, the tights strewn between two rings or whatever else one might make of it. Art is in the eye of the beholder and in *Temenos* there is much to behold. It is a great subject for photographing from near and far, up close and in the abstract. I doubt the angles to capture it could ever be exhausted.

1



2



3



"Art is in the eye of the beholder and in Temenos there is much to behold"

My journey around *Temenos* led me to aspire to view another giant artwork by Anish Kapoor. This was *Cloud Gate*, AKA the *Bean*, in Millennium Park, Chicago which I had the opportunity to visit in November 2016. Like *Temenos* there seemed to be sacredness imbued in the place and reverence of the sculpture as so many people flocked to be part of it. This was quite literal as due to the reflective nature of the artwork viewers could enter into the sculpture and for a moment in time be immersed in it. Photography captures those temporary experiences, sealing them beyond the present.

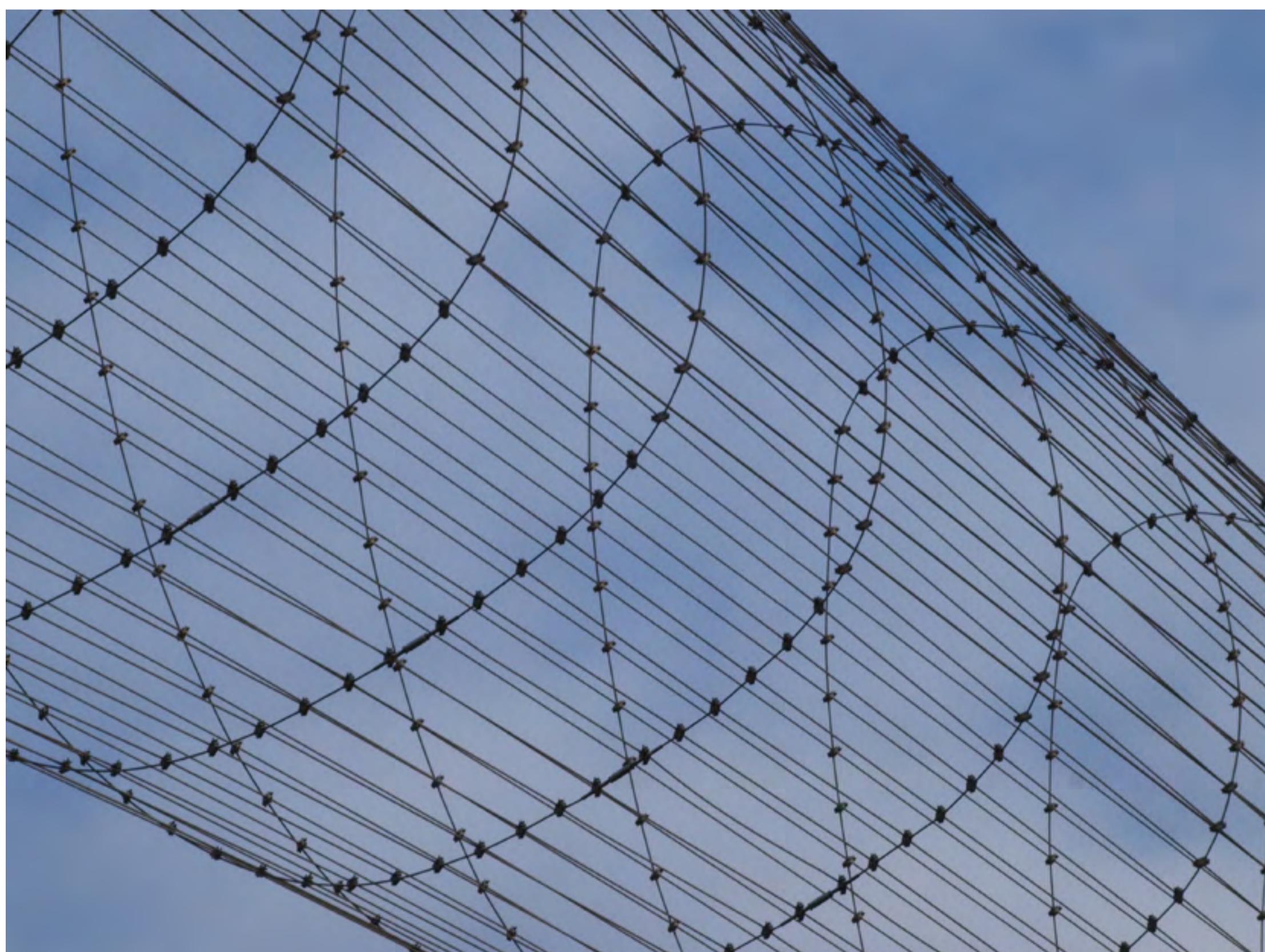
The *Bean* is 10m by 20m by 13m with a stainless steel surface inspired by liquid mercury. This mirror-like surface reflects the Chicago skyline, and due to its elliptical shape distorts and twists the reflected images. This is the same for visitors as the surface acts like a fun-house mirror distorting reflections. This curiosity is particularly interesting on the underside of the sculpture, where its *omphalos* (Greek for naval), a concave chamber and indented mirrored surface, creates multiple reflections of any subject beneath it. The concave underside allows visitors to walk underneath and through its arch to the other side so that they view the entire structure. Reflected images under the *Bean* are intriguing and can be very abstract. Every movement creates a distortion and sometimes quite hideous pictures. People revel in the changes and clearly enjoyed every aspect of their voyages around and under the *Bean*, as I did too.

The Bean



Generally speaking, as with *Temenos*, it was difficult to capture an isolated image of the *Bean* but that was down to the number of people surrounding it, not the context. It happened, coincidentally when we visited, that Chicago Cubs won the baseball World Series and this gave me an opportunity to circumambulate the *Bean* alone. Barriers cordoned off hundreds of celebrating fans who had made their way

Close up of Temenos





Underneath the Bean



The Bean on Victory Parade Day



Phil Townsend's Pit Pony

to the sculpture. This can be seen in images reflecting the Victory supporters calmly behind the line. I was able to photograph all sides of the mammoth sculpture and this felt like a pilgrimage round a sacred piece too. Sculptures aren't holy objects of course (unless designed as such) but there is sometimes a sense of awe with the scale of a piece, or in the way an artist's ideas have been realised and the workmanship evidenced in them.

My love for sculpture hasn't diminished and in 2018 it led to me becoming a volunteer photographer with Art UK's three year public sculpture project. The aim is to photographically record all the public artworks around the UK. I cover areas around South West Durham and through this I have also gained a massive respect and appreciation for small artworks, many of which celebrate and preserve the history and heritage of local towns and villages, for example Phil Townsend's *Pit Pony* in Willington, reminding of the area's mining past. Art, sculpture and photography are all important tools for recording, interpreting and representing much of value that might otherwise be lost. They can evoke emotions, both good and bad, curiosity, wonder, debate, educate; give a sense of identity to a place and add an aesthetic interest. I enjoy being able to freely access and appreciate public art. I wonder if you do too and what your favourite pieces might be.

WHAT'S HAPPENING?

This month MIMA's Helen Welford interviews Ellie Lowther, CEO of Essential Learning Curve Ltd and founder of Trans Aware.

Can you describe the work that you do?

I'm really lucky that my passion for community inclusion and my work align perfectly. I am the founder of Essential Learning Curve Ltd and deliver highly respected diversity training and consultancy around the UK. My voluntary input is a patchwork which includes trans & peer support, collecting Tesco FareShare supplies for various organisations to ensure that surplus food is distributed to people who need it most, and I host a Sunday morning show on CVFM Radio.

What inspires and motivates you?

When I was a child, I remember what it felt like to grow up and not understand who I was due to gender dysphoria. I am inspired by the bravery of those who have come before me and navigated life in a much less understanding world. My motivation is to help educate the world that being trans is valid.

What are you reading/listening/watching at the moment?

I have just finished "Speak" by Laurie Halse Anderson, such an amazing book. I usually like books around philosophy as I am a fan of Søren Kierkegaard. I am not really one for watching TV though I do enjoy listening to music, mostly Elliott Smith, although my radio taste seems to have gravitated towards Radio 4!

"I AM INSPIRED BY THE BRAVERY OF THOSE THAT COME BEFORE ME AND NAVIGATED LIFE IN A MUCH LESS UNDER-STANDING WORLD"

LinkedIn
[Ellie Lowther \(she/her\)](#)

[ELC Ltd](#) | Diversity & Inclusion Specialists

"I DON'T FEEL THAT ANYONE HAS THE EMPIRICAL TRUTH OR CONSIDER ANYONE TO BE A 'THOUGHT LEADER'"



Who is an important voice for you right now?

This is an apt question for me as I had a conversation yesterday which included the quote “your beliefs are nothing more than opinions and perceptions that have been presented to you”. I don’t feel that anyone has the empirical truth, or consider anyone to be a “thought leader”. I like to hear the voices of those who are facing oppression because if they don’t speak out, how can things change.

If you could share one idea, thought or message, what would it be?

There are eight billion or so people in the world, and a conservative estimate is that 1% of people are gender variant. This means there are potentially 80 million trans people in the world, most born to cis-hetero families. We aren’t ‘different’, we are simply part of your wider community, and have been for centuries. Advances in understanding have brought us to where we are now. The future is not set. Let’s be more inclusive.

What's great about the Tees Valley?

I was born in Middlesbrough in 1966 and have always found the resilience of local people in the changing economic climate to be the most admirable thing. It has also always felt like a place where outsiders could be welcome and settle here which now leads to a rich diversity of cultures. This is a strength of our area.

Things To Do

**USE
THE
ENVELOPES
FROM
BORING**

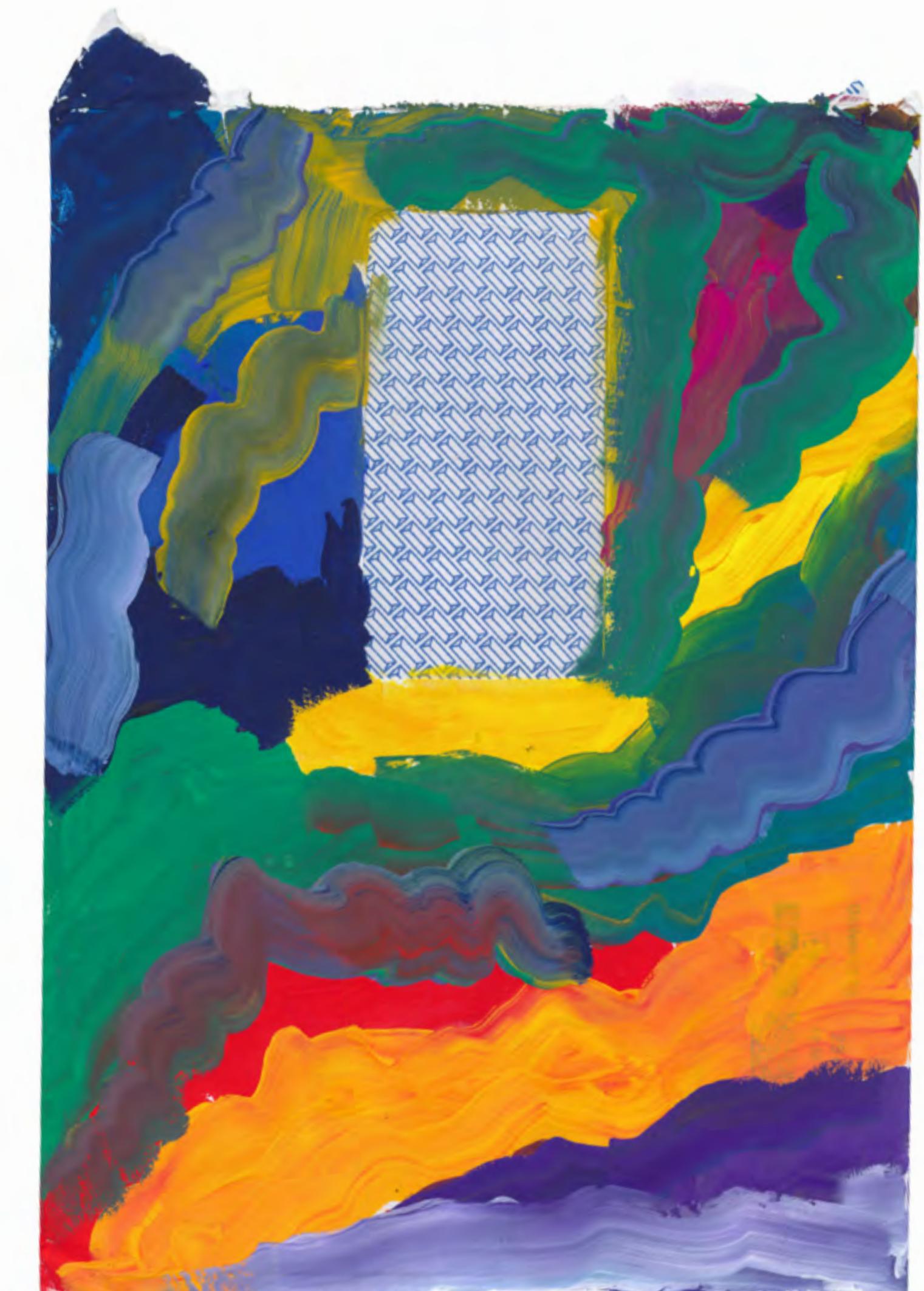
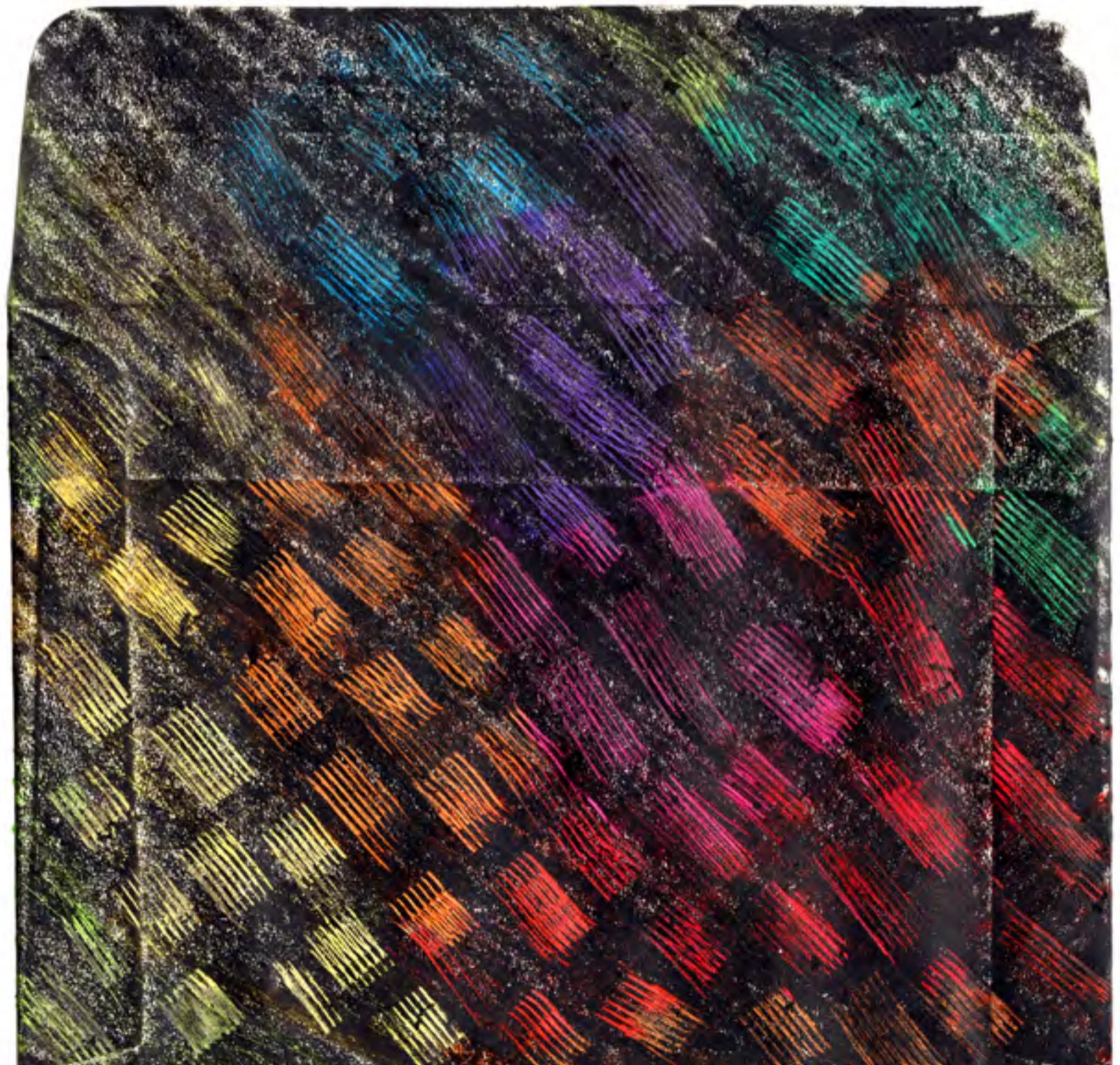


**ABSTRACT
ART.**

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

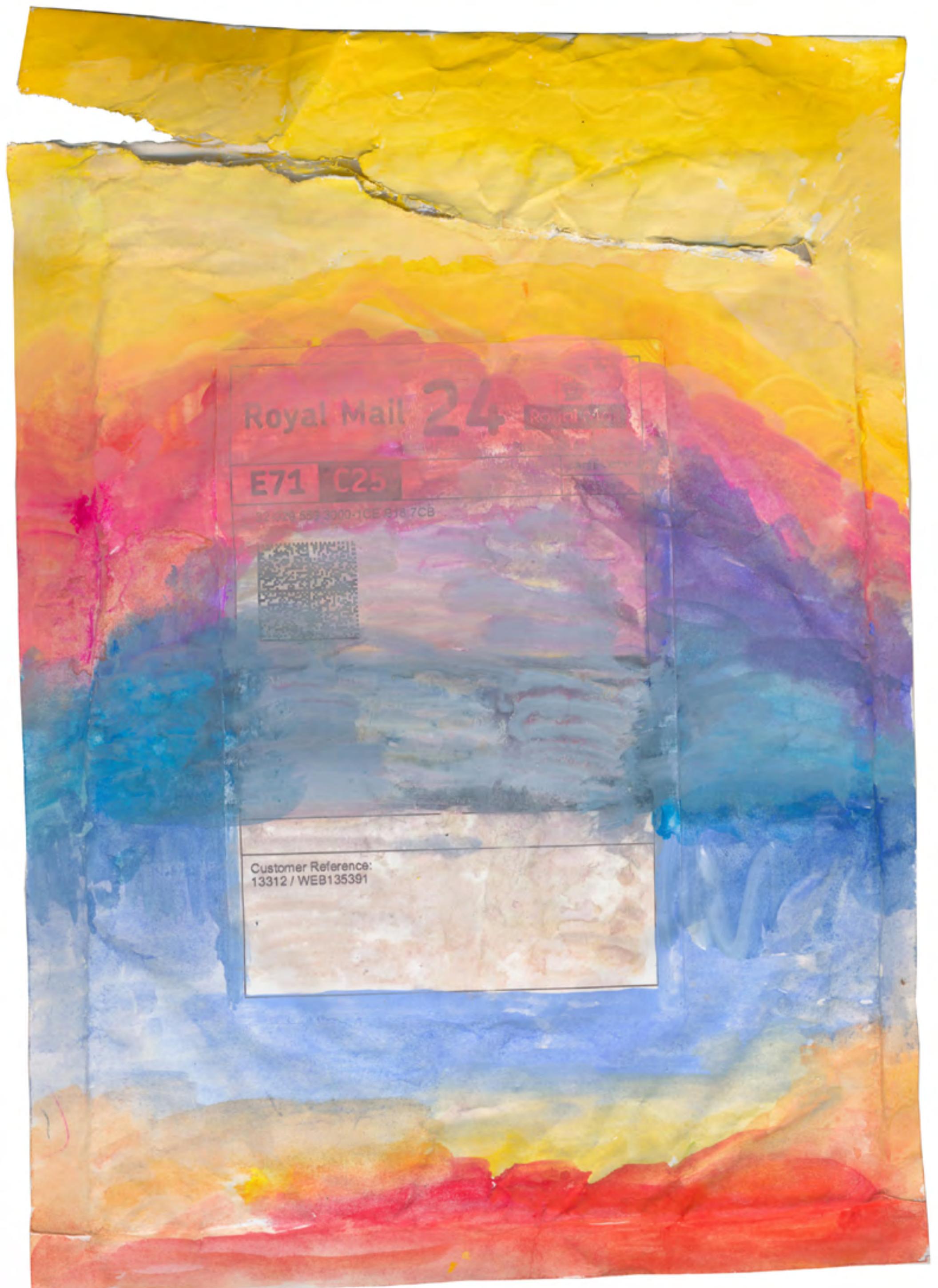


**POST
AS
CANVASES
FOR**









NOTES

Here are some of the materials we used to make these:

- Stabilo Woody Colouring Pencils
- Stockmar Wax Crayons
- Posca 5mm Paint Pens (including fluoro range)
- Holbein's Acryla Gouache

A NOTE ON TYPEFACE

Smith's Dock is a typeface made by Foundation Press from blueprints drawn by Denis Roger Spence, who was Managing Director of Smith's Dock shipyard (1981-87). You can read more about this in a Black Path Press book [CLICK HERE TO VIEW.](#)

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.



Image credit: Ansis Starks

Text: Janina Sabaliauskaitė

Greetings. Sending love from Vilnius, Lithuania!
How are you? I hope you are safe and healthy. My days here have been vibrant, full of light, love and inspiration. While I am writing and reflecting, I'm listening to Palanga Street Radio www.palanga.live and enjoying Tilto namų radio festival. It's playing some of the most celebrated Lithuanian music: Kamanių šilelis, Vilniaus energija, Solo ansamblis, Egomašina, Kabloonak, Monikaze, Garbanotas and others.

The first thing that I got involved with once I got back home was on 24 July 2020, when the Kaunas Artists' House*. Reading Room together with Nida Art Colony and Writer Thomas Mann Memorial Museum hosted the event - 'Insomnia Salon - Gone with the Wind'. Here, alongside other LGBTQ+ authors and artists of various generations (Agne Jokšė, Arturas Tereškinas, Denisas Kolomyckis

LINKS AND NOTES

*Kaunas Artists' House
<http://kmn.lt/en/>

**You can buy it from Six Chairs Books, an independent art and theory bookstore, a debuting publishing house. Six Chairs Books seeks to assist in the growth of the independent publishing culture in Lithuania and supports sustainable publishing practices.
sixchairsbooks.lt

***As they state: if you're interested in... Left anti-hierarchical organizing // DIY // Preparations for Demos // Punk // Queer Politics // Radical Literature // Mutual education // Workers Solidarity Network // Simply hanging out in warmth with a cup of coffee without being pressured to pay money ...you might want to visit and get involved!

Operating since 2014.
Featuring critical reflection, debate and community self-care, SapfoFest seeks to mobilise and make visible queer-feminist lives in the pursuit of solidarity, emancipation and social change!
Feel free to spread this info to any individuals, groups or communities that might be interested in contributing to the programme or attending www.sapofest.lt

*****"Vilnius Queer Festival 'Kreives' describes themselves as a cultural and social initiative which started in 2014. "We aspire to be a unique space for film screenings, events and community building. We are committed to bringing stories that spring from diverse lives and transform our vision of who we are and who we can be. Our vision is a community which acknowledges and passionately supports variety in LGBTQI expressions and viewpoints. Entrance to the film screenings – free of charge or donation at your choice. "
<http://festivaliskreives.lt/>

and Monika Kalinauskaite), I was invited to read recently transcribed love letters dedicated to a lesbian Lithuanian interwar photographer - whom I adore - Veronika Šleivyte (1906-1998).

A book celebrating Veronika Šleivyte's photographic work and life came out recently, called 'Foto Veros Šleivytės'. It's bilingual (LT/EN) and has texts by renowned Lithuanian writers like Agne Narušytė, Laima Kreivytė, Milda Dainovskytė and Ieva Burbaitė.**

Thinking of Kaunas, if you ever go, I recommend visiting Emma Social Centre: a physical space in the heart of Kaunas, Lithuania, offering a range of resources for groups and individuals wishing to politically organise in the spirit of co-operation, solidarity and mutual aid, i.e. radical left politics. It is called "Emma" as a tribute to the prominent anarchist Emma Goldman, who lived in Kaunas Jewish ghetto for several years as a child.***

Also I had a pleasure to go to SapfoFest, queer-feminist camp for the 3rd time in a row. It took place between 31st July- 2nd August 2020! This year the festival was called 'For better and for worse'. SapfoFest is an independent, non-commercial, community-initiated festival providing a much needed collaborative and grounding environment for building tents and queer-feminist community in Lithuania and beyond.****

I also had a dream to start a magazine celebrating Lithuania's queer community. So in late February 2020, together with my friend Laura Varžgalytė we decided to put a call out. Calling for submissions to start a new interdisciplinary LGBT+ printed art magazine in Lithuania and in the Lithuanian language, to be launched as part of Kreives, Vilnius Queer Festival***** (where we actually met each other three years ago). We got in touch with artists, curators, poets, writers, photographers and created a truly fantastic first issue celebrating queer art, creative writing and bringing to light past and current issues that LGBT+ people face. To have a physical magazine was really important. Together with Laura we talked about memory; how important it is to archive in general; that a lot has happened in the past but was not properly documented, is forgotten or lives online. We also have a rule that everything has to be written in, or later translated to, Lithuanian. We printed 100 copies, and had the launch in September 2020 at the festival. We

plan to create two magazines per year. A few days ago we posted a second call out, so if you want to be part of it, send your submissions our way via zurnalas.kreives@gmail.com.

Also, I am currently doing a curatorial residency at Northern Gallery for Contemporary Art, Sunderland, UK, where together with director Alistair Robinson, we are curating an exhibition celebrating Lithuanian photographer Rimaldas Vikšraitis, which is due to launch in 2021. Next year Rimaldas will be celebrating 50 years since taking up photography.

Other than that a few days ago Lithuania went into a second national lockdown and I decided to stay closer to family, so I am spending time in nature, reading, watching films and cooking good food. I am feeling very much in love and alive.

I miss friends in the UK, my studio at the NewBridge Project and my housemates at 151.

I hope to see everyone dear soon,
Keep safe and healthy,

Janina



Janina and Laura launching Kreivės magazine at PLANETA, new film & media space in Vilnius (Former Meno Avilys)

Kreivės tūsuumas

– Af rečiu išek socialas, – atskle arčiausias draugas, kuris nori plauti, o aš jam pastūlau kuo daugiau į kaičių vengi „Kreivų“ festivalio kuo daugiau.

– O ji tik leibiedė, ar iš kuria apie lesbietes? – atsugai pūkusi.

Jonė ir Meda

Jonė tūsuumas

– Af rečiu išek socialas, – atskle arčiausias draugas, kuris nori plauti, o aš jam pastūlau kuo daugiau į kaičių vengi „Kreivų“ festivalio kuo daugiau.

– O ji tik leibiedė, ar iš kuria apie lesbietes? – atsugai pūkusi.

Nr. 2

Bardžias
bordėlis
be butų
glovej
kambarys
su langu
šviesą
piguai
svečių
be stovo mešupreparant rankon
ka žaikmas plaukai akverta diafragma
išėdantie manė iš justu

Man iš esmės pagalvėlėje savo
tolerancijos draugus, kuri prima, atrodyti.
Viš pasaulį, bet ne ta dielė skano, kuris būtų jūs vedodžio atspindi.
Sakoma, vienamė kėvame kino seance.
Kas vienam pornografijai, kitam poezija...

[Tad nuleidžiu rožinį valovyrčiuklę pro savo langą.
Ir kol kai į kinių keliavau viena –
Palauku, kol saugia mina dielerečių.]

Gabriėlė Lapinskaite

I pasimatymus tenka važiuoti 18 valandų, bet, pasirodo, tai nėra taip sunku. Nors tikrai norėtūsi, kad tas atstumas dingtu – kalp ir norėtūsi, kad neberekėtų kai kuriems žmonėms prisistatyti tik draugėmis.

22 23

ELLE
A GENTRIFY DISTRICT?
queer FOR SALE

DISCOVER, CREATE AND COLLABORATE

We bring you exciting updates on MIMA's work with Community Day Friends and Creative Age elders. Follow @mimauseful on social media to see more.

Cloth Club

Co-curated by artist Claire A. Baker and MIMA, this thoughtful new making programme is all about memory, place and home with self-settling elders of Chernobyl and Community Day friends from far and wide. Using the history of embroidery as a starting point, we stitch together as a way to exchange stories and share mutual experience. Making kits are mailed to Cloth Club friends and a series of YouTube tutorials offer inspiration and introductions from the artist and MIMA Team.

Words: Claire Pounder

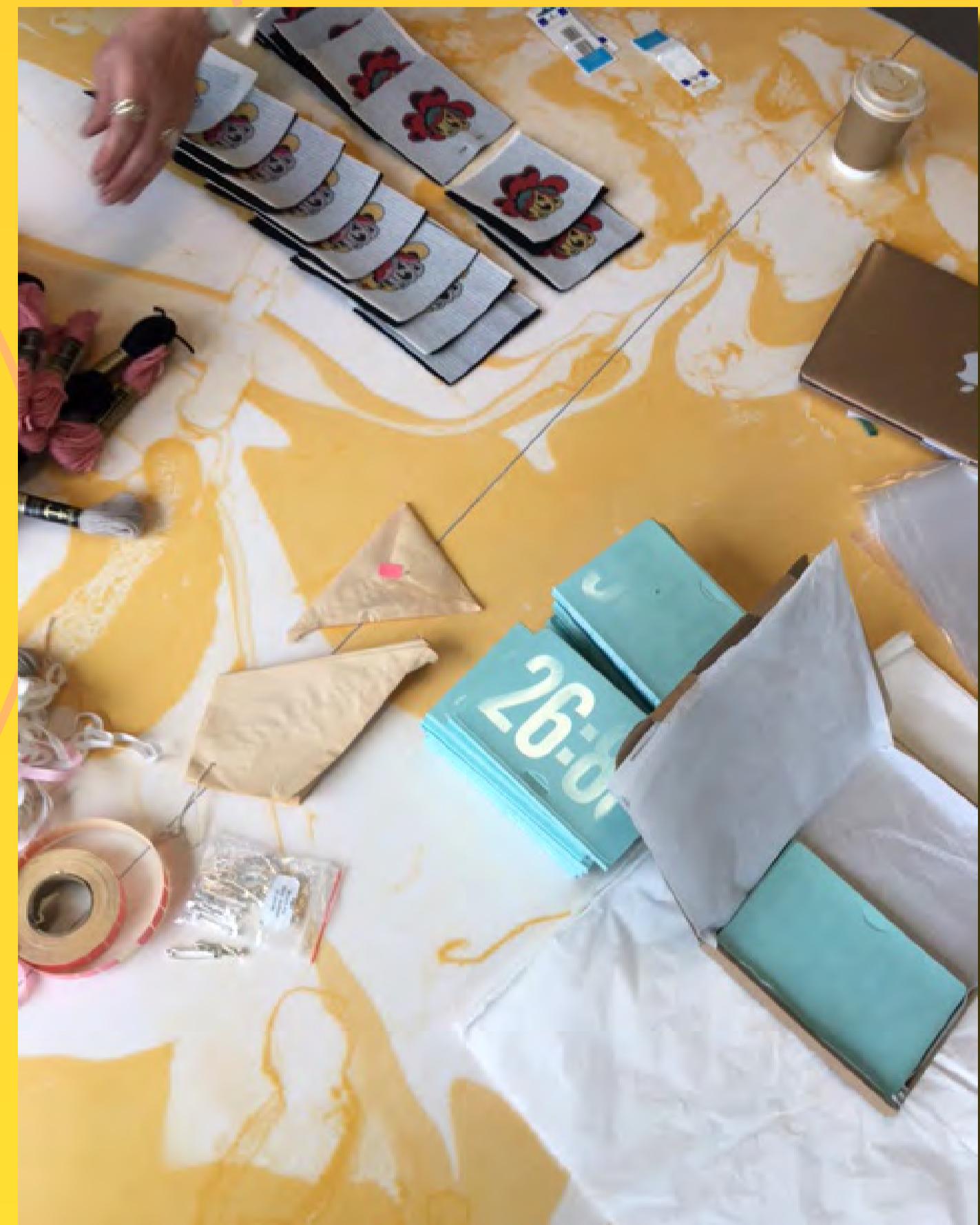


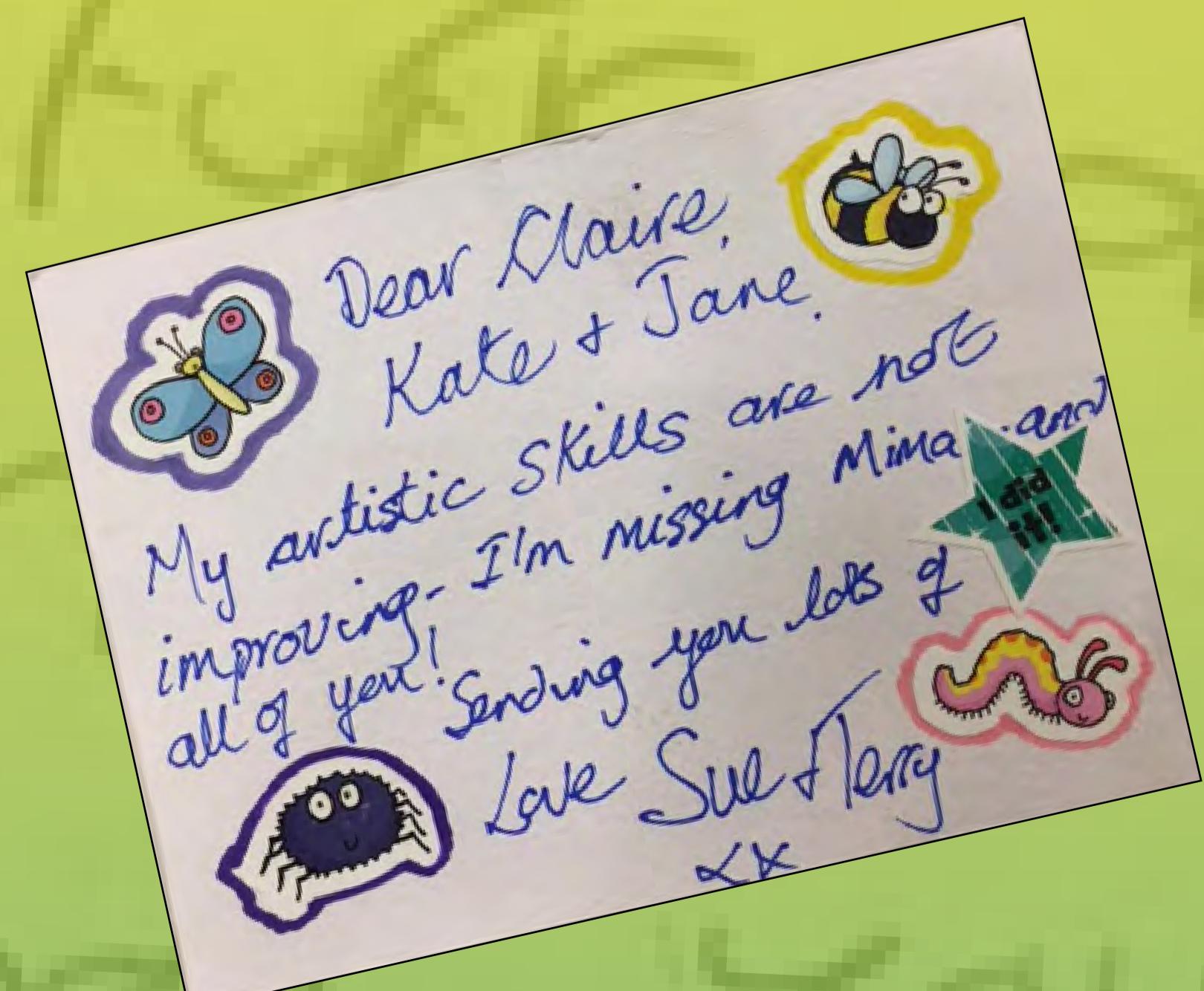
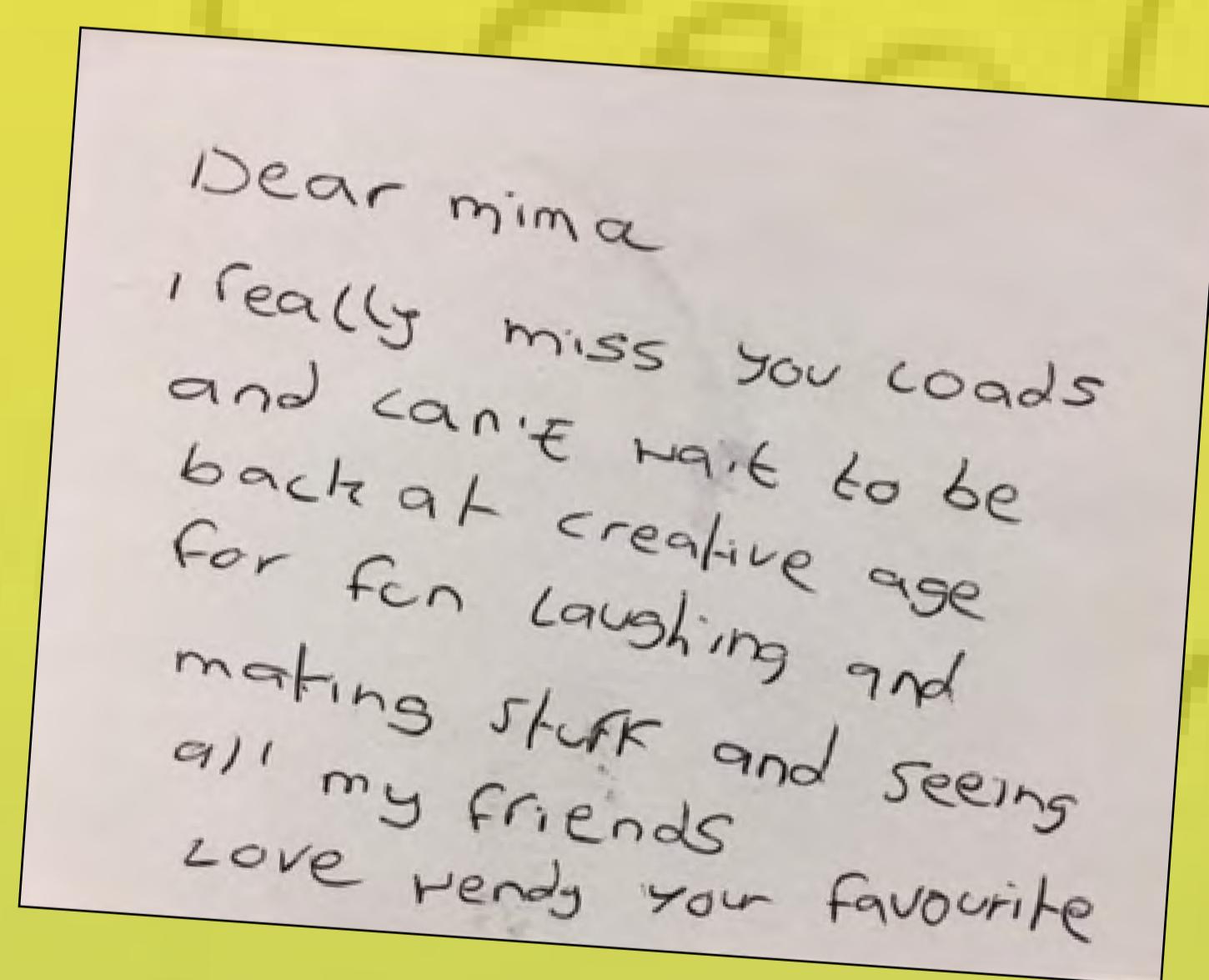
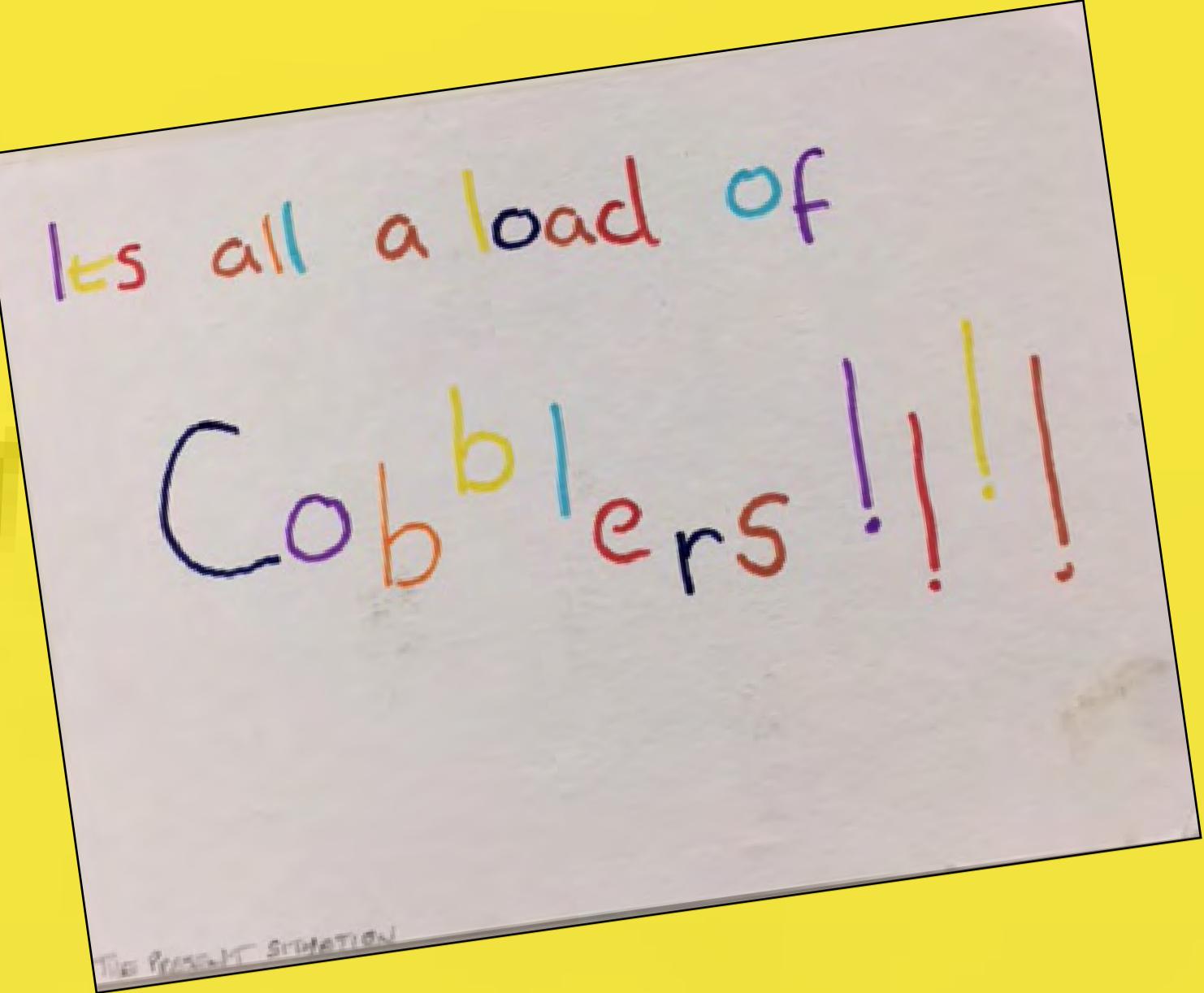
Image: Cloth Club kits being made up / credit: Claire A. Baker

PS. We Miss You

A programme of creative engagement with Creative Age elders and artist Jane Cuthbert. Postal packages of goodies, messages and postcards are sent with care to the group as a way of staying in touch and connected. We love receiving correspondence back and having chats.



Image: Postal box full of goodies for laughing, making and doing at home / credit: Kate Pounder



Community Campus Learning Garden

This year we prepare our garden to serve the MIMA Kitchen with a host of edible delights including herbs, flowers and fruits curated with artist duo Barefoot Kitchen.

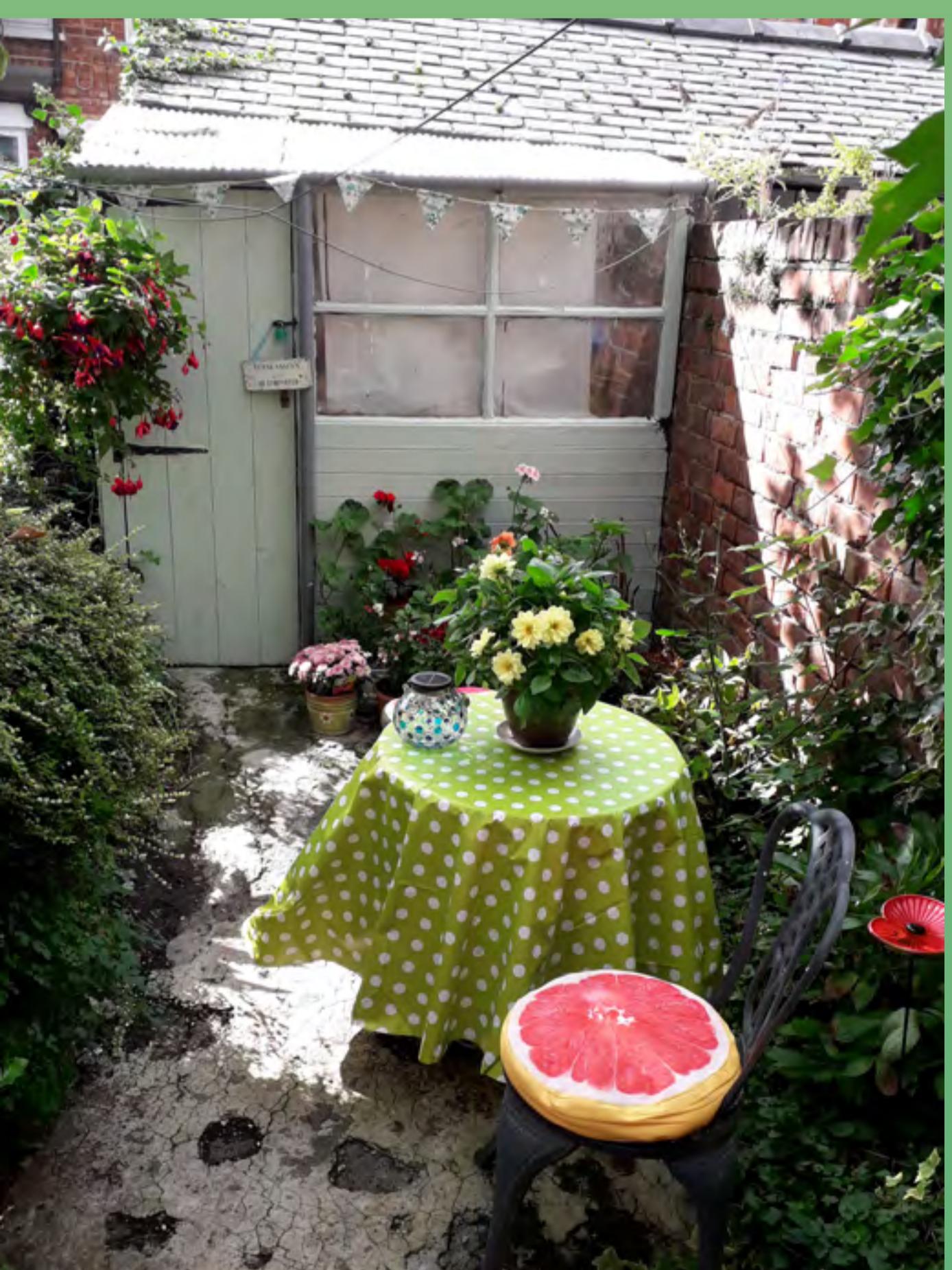
A programme of talks, workshops and gatherings will be hosted by MIMA, guests and our Community Day friends next year... watch this space for updates and news alerts.

A huge bunch of herbs picked from the garden herb spiral, ready for use in the MIMA Kitchen, displayed on a sunny day.

Veggie planters all ready for new planting, with the sun shining through the trees on a warm Autumn afternoon.

A large mining bee, burrowing away in the afternoon sun in a planter that once had funny shaped carrots growing in it.

An array of plants and compost are carefully placed on a chair ready for planting action.



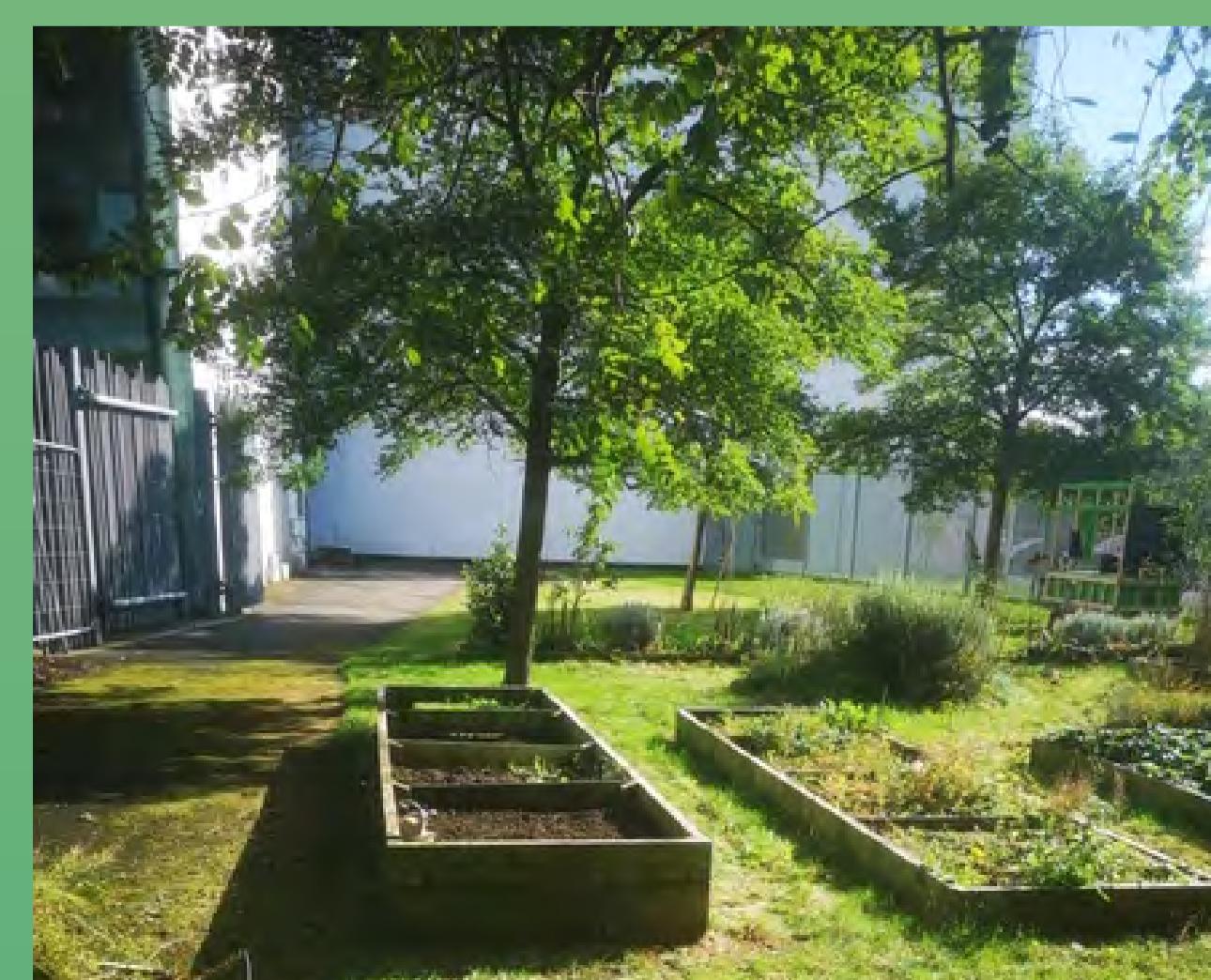
Jan's Courtyard

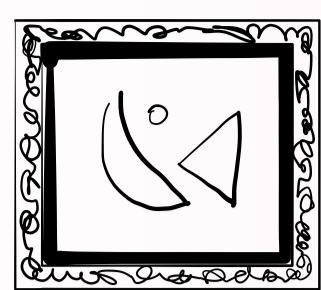
Jan is missing the MIMA garden loads and loads so has turned her courtyard terrace into a place to sit and be mindful, inspired by her years of volunteering with MIMA and Community Day friends.

Image: Jan

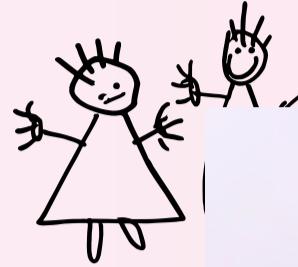
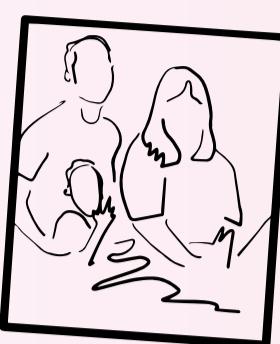
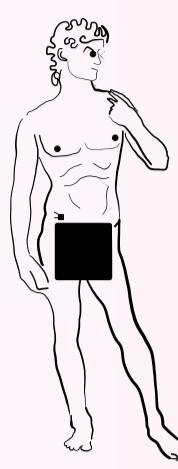


Words: Kate Pounder / Images: Barefoot Kitchen





OUR HOMES ARE A MUSEUM



From Mombasa to Middlesbrough

As I child, I was often sat at my grandfather's knee, next to the brass implements on the hearth and the coal fire waiting until evening to be lit. We would wile away the time playing cards – usually Aces or Sevens and Snap – and then do the walk to the shop or to pay 'the rates' (the municipal rent for the house on Saltersgill Estate). The narrow mantelpiece was crowded with ornaments. A china poodle intrigued me with his head that unscrewed

and once contained brandy; a wooden clock; my grandad's pigeon racing trophies and a pair of wooden doll statues he had bought back from East Africa. Among these was a giant shell from Mombasa beach. Grandad – whose name was Eddie – would frequently ask me if I would like to hear the sea and hold the shell to my ear. I listened attentively, surprised every time at the distant roar from within. The shells felt like cold marble against my ear. I closed my eyes and heard the swell: not so much the crashing of waves but an overall sound of water far away that was constantly churning. It was the North Sea that entered my mind: slate grey and battering the pier at Whitby, the smell of raw fish and trawlers bobbing in the harbour. The provenance of these shells was something beyond my imagination at the time. There were no glossy magazines with photos of white sand and clear, turquoise waters promising the Caribbean.

What object in your home do you think should be added to these pages? This month we hear from Claire Davies and an object that has held many stories.



Grandad, however, liked to regale me with stories about Kenya and Tanzania, even though his time in East Africa was 30 years gone by. I must have made a willing listener because I remember never being bored of it all: of Arab Dhows sailing into Mombasa, the roar of lions in the night, the vastness of Lake Tanganyika and taking a tot of whisky every night to keep the malarial mosquitoes at bay.

Grandad was born one of twins in Middlesbrough, his twin sister Winifred dying in infancy. In his youth, he began to have recurring dreams where he found himself walking down a line of black men in bright dress. As far as I knew, he had no intention of going to Africa. At the time he worked as a welder at the steelworks and travel was not a luxury of the working class. When World War II struck, he was relatively old and not called up for service at first, but in 1945, he found himself on a warship bound for Burma, as it was then known.

Prisoner of war camps in the Far East had a fearsome reputation. Everyone in the family prepared themselves that he might not survive. As the ship sailed, bombs were dropped on Hiroshima and Nagasaki. As the course of the war changed, so did the ship's orders and it turned towards East Africa where grandad would serve for several years in what were the British colonies.

Grandad was still talking about Africa every day until he died aged 89. I never really thought much of those conversations other than they seemed like part of normal life at his house. Something must have implanted itself in my subconscious because, in my twenties, I developed a yearning for the continent. My first trip was to Uganda – surprisingly wet and vibrant green – and then Kenya and Tanzania. I saw the waters of the Indian Ocean in Zanzibar and appreciated the majestic Dhows but never managed to make it to Mombasa. Since then I have fallen for Ethiopia. I have lived there twice and travelled back and forth numerous times in between. Four years ago, my husband and I adopted our little boy from Ethiopia, who also enjoys listening for the sea in the shell.

I am often intrigued by my grandfather's relationship with East Africa. It seems unusual that a working man of Middlesbrough developed such a relationship with the place. Being an adoptive parent, the relationship between nature and nurture intrigues me. Was it something in my blood that lead me there or simply the layering process of hearing the stories over and over as a child? Finally, it now fascinates me to see that Middlesbrough now hosts a community of Ethiopians and Eritreans. My son, aged 5, enjoyed his trip to Salam Jebena's Eritrean Restaurant in the town. The woman working there said she liked Middlesbrough because the people are friendly – although she added they were less ready to sample Eritrean food. I think if my grandfather were alive today, he would have been happy to try.

Salam Jebenana
Specialising in
Eritrean and
Ethiopian food

86 Newport Road
Middlesbrough
TS1 5JD

01642 973883

[https://www.
salamboro.com/](https://www.salamboro.com/)

SKILL SHARE

HOW TO DO A RESEARCH PROJECT

Words & Images:
Karis Richardson

What do you need to start a research project?

All you really need is a sense of curiosity. You can research anything. You just need to choose a topic: your family history, the biography of a famous author, the rise of the Steampunk scene, the evolution of the iron industry – your possibilities are endless.

Plan (at least a little bit)

To begin with, think about a research project like your potential Mastermind specialist subject. You might be interested in the history of the Victorian period, but that is a lot of information to try and plod through. Try and be more concise. The history of Middlesbrough in the Victorian period is going to be more manageable. Being overwhelmed with too much information at the start will put you off. Start small and build upon what you learn.

Keywords

Make a list of words which are important to your research that you can come back to again and again to prompt you in your search.

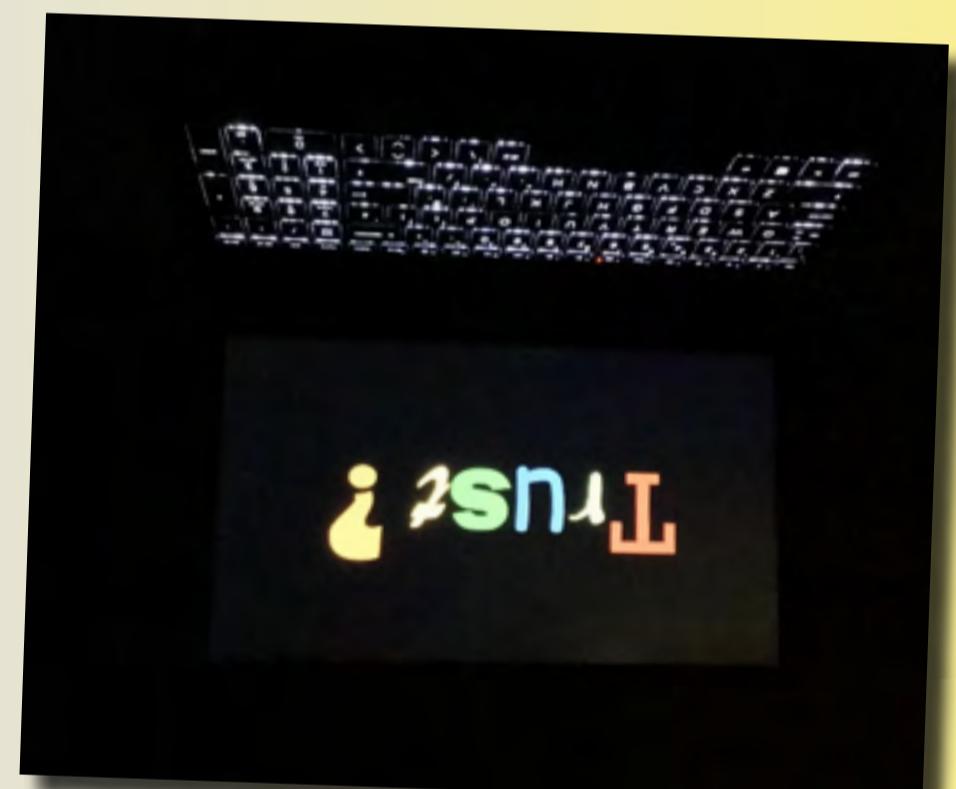
Take note

Keep notes as you go along. I love stationery and like to keep my research organised with colour coding, but you don't need to be as fussy as me. Buy a notebook to jot down ideas and notes as you go along. You can use note-taking apps or programmes on your smartphone or tablet, such as Evernote. Or online sites such as Padlet. You don't have to be too precious about what you write. No one else needs to see your notes if you don't want them to. Make doodles, mind-maps, crossings out – whatever works for you.

Adapt

Be flexible. If 2020 has taught us anything, it is that unforeseen obstacles will materialise when you least expect it. Don't let that be the end of the line, take stock and adapt to what you can do, rather than focusing on what you can't do. If physical spaces like libraries and archives are closed, look at what is available online. I yearn for days spent in Middlesbrough's stunning Reference Library, or in the awesome Lit & Phil Library in Newcastle.

- Try something different each month, under the expert guidance of different members of the MIMA team.



Budget

I hate to bring it up, but budgets affect everything we do. If you are researching your family history, there are a lot of useful and comprehensive websites that can help you. However, many ask you to pay-to-access and also if you request certificates of births, deaths and marriages, then there is a cost involved each time. My bugbear is paywalls. Be savvy and choose wisely if you want to sign up to pay-to-access information services. Equally, books can be expensive. Look at what is available through your local library (they can help with more than books too!) #ALibraryIsMoreThanABuilding

Use reliable sources

Wikipedia is an excellent open-source platform offering a wealth of information, but anyone and everyone can submit changes to the website. They rely on a community of volunteer editors to be the gatekeepers of misinformation. Sometimes little acts of “Wikipedia vandalism” or misinformation have caught out the most seasoned of journalists. They are occasionally amusing but often have more cruel intentions. However, every article has bits of information in the hyperlinks in the reference section near the bottom that can lead you to something more reliable. Use it as a springboard to other places rather than treating it as indisputable fact.

Explore rabbit holes

Despite your best-laid plans, sometimes a spark of inspiration can occur in a place you least expect it. Some of my most significant developments have happened when I am doing something completely unrelated. These eureka moments can be magical. Follow leads and links into other sources of information and

don't be afraid to explore these rabbit holes. A magnificent nugget of information might be lurking in the dark somewhere along the way.

Let social media be your friend

Follow people and places who post or write about the things that interest you. There is a vast world of information out there, and it is easy to miss a valuable gem. If your interest is film, TV or book-related, there are loads of fan sites and fandoms with a fantastic amount of information. The most comprehensive I have ever encountered is the Whovians (fans of the BBC TV series Doctor Who).

Sharing

Lastly, what do you want to do with your research? Think about what you want to achieve. Will it be for your eyes only? Or do you think that it needs to reach a wider audience? If so, how will you share it? Online? In a physical format?



Karis Richardson is the current Graduate Intern working with the MIMA team. She recently completed an MA English at Teesside University. Her passions are reading, creativity, cosmology, and the culture and history of Teesside.

Twitter: @KarisLouSirak

NATURE APPRECIATION SOCIETY

Share with us an element from the natural world that you've spotted this month. Here is what was found in November.



Fungi

Yellow Stagshorn *Calocera viscosa*

This may or may not be exactly what they are called, but these lovely things were glowing all over the forest floor earlier in the month.

Urban plant

1. Wall Screw-moss

Tortula muralis

A common moss that grows in alkaline conditions so you find it on concrete and cement, and things made with limestone. The 'screw' refers to the way the spore capsule (the pointy bit at the top) untwists to let out its spores.



Lichen

2. Genus: *Cladonia*

Did you realise that lichen is actually a fungi living symbiotically with an algae or a cyanobacterium (photosynthetic bacteria!)?! This is new to us and we did try to identify this lichen but can only say its genus (we think!). Perhaps it's specifically a cup lichen or the wonderfully named pixie cup lichen?



Wildflower

4. Daisy

Bellis perennis

Daisy comes from the old English name meaning the 'Day's Eye', as they close up at night. Katie photographed these in Locke Park in Redcar, as well as the busy squirrel (3).



Natural Heritage

Middlesbrough Heritage Action Zone - Tunnel Gallery Artist Commission

Project insight from artist Sara Cooper:

This piece of research takes inspiration from Middlesbrough's historical natural heritage and starts by sharing knowledge and skills in observing and recording plants.

Working in partnership with Teesside Archives' Community Engagement Officer Christine Corbett and botanist Dave Barlow, we've begun to survey Middlesbrough Heritage Action Zone, documenting both scarce and abundant plants through drawing and data collection.

Here are some images of overlooked plant species number four - Liverwort, an ancient plant with over 9000 species that first colonized land 473 million years ago

Want to find out more and see what the final artwork looks like? Check out the pedestrian tunnel in Middlesbrough Railway Station from the first week of December.

Look out for a project takeover of Nature Appreciation Society in the next MIMAZINA.

Thanks to Christine, Dave and to Navigator North for collaboration.

Tunnel Gallery - A series of new artist commissions sited in and around Middlesbrough Railway Station and Middlesbrough Heritage Action Zone which respond to hidden heritage stories in the town. This programme is being delivered by Middlesbrough Cultural Partnership with Historic England and their High Street Heritage Action Zone. To find out more visit [here](#)



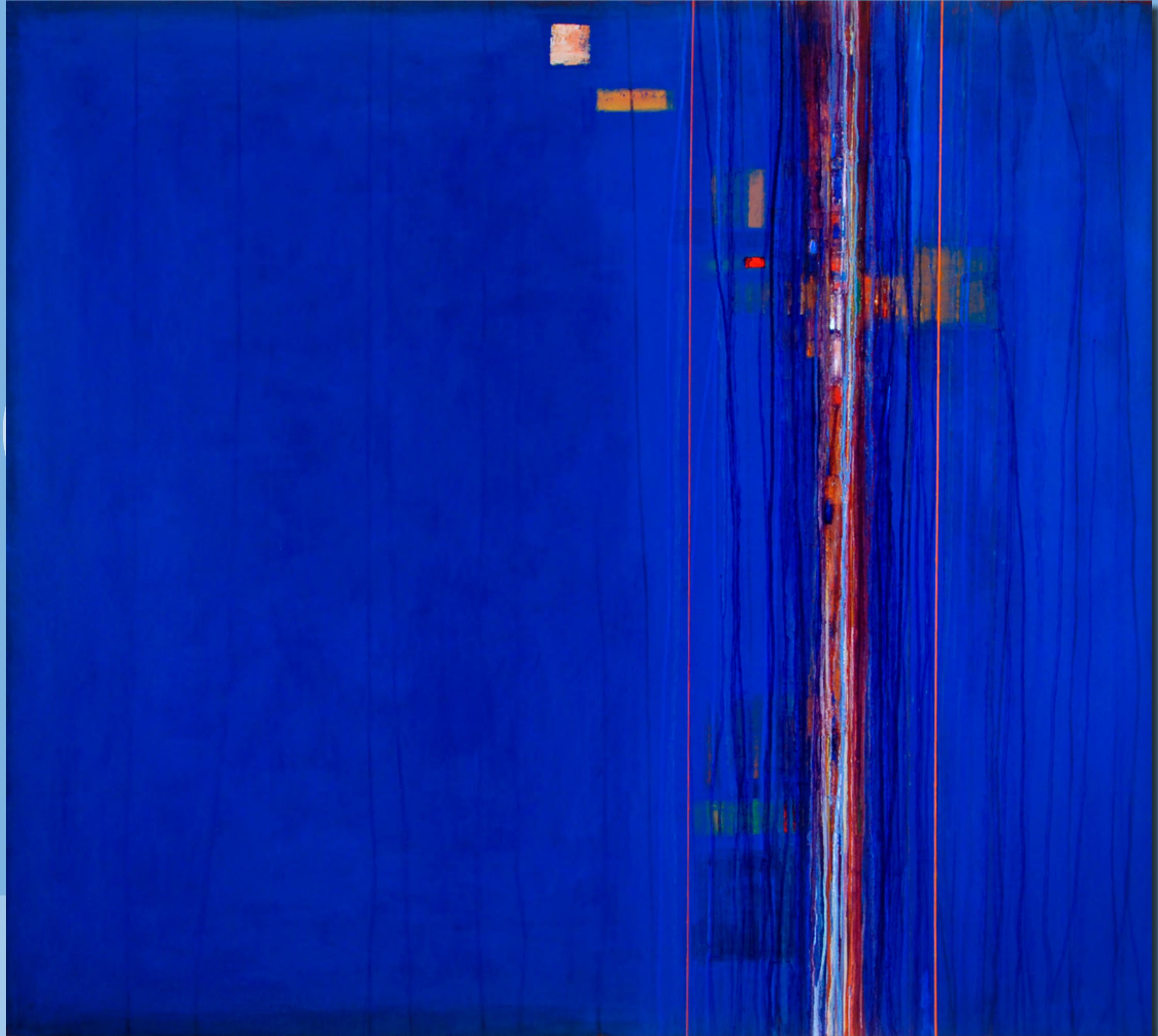
LINTHORPE ROAD IN THREE MOVEMENTS - FOR ANDREW GIFFORD

A POEM BY JOHN POWLS WITH PAINTINGS BY ANDREW GIFFORD.

i

The line

Of poetry
Stretches
To and through
The landscape
To which all
Poets come
Eventually
An abstraction
Into words
Our true colours;
At ground,
Molten blue,
Rough-ruched velvet,
Lapis stream
Liquid aesthetic flows
With the logic
Of a dream;
A transport for
Imaginings.
Strung out strands
Of rainbows drip
With shades;
Wine and tar
Opal blood
Fig ripening cut
Grain rinsed husk
Ice candy and
Funk punk rouge
Run together.
Stop. Punctuates.
A moment
Falls open,
Frame by frame,
Revealing, ripe
A more shapely chaos.
Street sussurus
Aluminium cloud,
Sky control,
Intrusive cobalt



Linthorpe Road Line Painting II, 2000
Andrew Gifford
Sheffield, England, 1970
Oil on canvas
Image: MIMA ©Andrew Gifford

ii

There's a long
Road running
From The Village
To The Town
From Roman road
To the ford
From Roman Road
To Boho and River
Straight in
To stories, rising
Remembrances
Time and space
Travellers' tales
Meaning and memories
A wayfarer's weave
Got with walking -
That time, this time
Next time; who
What, where, when -
Some of those semi-
Honest servers
Windowshop hardware
Of happenings store.
And sometimes, why?
That restaurant,
Those shops,
This museum,
That home, pub, park
Or cinema caught
In the glowing dark;
Slick dark slabs
Paving my way
Lusted by wet
With lamptrails
Ribboning road
As if set by moving
Moonlight purpose
On slow surface of
A river of
Reflection



Middlesbrough Art Gallery II, Evening, c.2000
Andrew Gifford
b. Sheffield, England, 1970
Oil on board
Image: MIMA ©Andrew Gifford

iii

Under gentle drench
Blackblue roofs
Pitched shining
Reclining;
Light caught
In heavy lidded
Yellow-white
Windows.
Talking pictures.
Under streetlamp
Sodium skyspilt
Evening unscrolls
And headlight flow
Hard and tender
In that vein
Embracing fierceness
Soft rain
Slowfalls from
Velvet wrapped
Sky
Simplifies issues
As day wanes
And drains
Rain on panes;
Droplets dance
Perform physics;
Glass, darkly
Screens designs;
Slow red and amber
Black tarmac shine
Colour of lost love
Reflected in gutters
Rainbows run with
Signs of neon
In passing,
Evening Crawl
Disorderly mix
Town to village
The journey home;
Appetite whetted
By daily grindstone



Linthorpe Road South, Night II, c.2000

Andrew Gifford

Sheffield, England, 1970

Oil on board

Image: MIMA ©Andrew Gifford

NOTES

Linthorpe Road features in a new collection of poetry by John Powls published on 10 December, entitled *North Sea To The East*. The book is a personal landscape of Teesside and North Yorkshire. It is his response to his native area from his earliest years to revisiting now as a pensioner. The poems in the collection were written over a period of almost 30 years and cover more than 60 years of John's life. Beautifully and extensively illustrated, *North Sea To The East* is also a celebration of the work of many visual artists whose work inspired John's poems. Amongst the more than one hundred images contributed to the book are works by J.M.W. Turner, L.S. Lowry and renowned Teesside artists William Tillyer, Mackenzie Thorpe and Andrew Gifford - as well as more than twenty other painters, printmakers and photographers.

[CLICK HERE](#) to find out more about John's poetry or to buy the book [CLICK HERE](#).

DOORSTEP PORTRAITS

The MIMA & North Star teams spent their final days of 2020 out and about on location. This series of images is a glimpse into the lives of local residents, staff and the North Star Group community, revealing what or who helped them cope in lockdown.

We are looking for people to join in with Doorstep Portraits. We'll come by for a friendly, physically distanced chat, work with a professional photographer to take your portrait and talk with you about your COVID journey and adventures. If you and/or your family or friends are interested in your very own Doorstep Portrait please contact Coral, Community Connector for North Star Housing.

E Coral.Smith@northstarhg.co.uk
M 07501682560



Jayne McDonald

Housing officer, North Star Housing Group

We got a real feel for how strong the community became through lockdown on my patch, everyone helped out and together we've made lots of forever friends. I lived in my PJs for most of lockdown and had to have an operation to remove my dressing gown, laugh out loud!

I've enjoyed all the family time with my daughter, partner and four dogs and pottering in the garden in the warm, sunny weather we've had recently.

Doorstep Portraits is a project documenting life following lockdown and the experiences of residents and families living in North Star accommodation or communities. Doorstep Portraits is organised by MIMA, in partnership with North Star Housing Group Ltd.



Adam Clark

Executive Director of Customers, North Star Housing Group

It's great to connect with MIMA and together collect stories and images from our residents and to have their voices heard. We really want to find out what more could North Star Housing do for our communities.

Dean Chaffer

North Star Housing Community Resident

I've always worked from home so not much changed for me apart from my social life. I loved to go to music gigs at least four nights of the week, anything involving a guitar. Now I livestream all the gigs as the music industry has moved online. I miss the lack of social contact.



Juliette Menezes

North Star Housing Community Resident

I've been filling my time with experimenting with fermentation, pickling and jams and have mastered a lovely cup of Kombucha. I bought a treadmill to keep fit at home but it's missing a bolt so I haven't had chance to use it yet. Seriously, if I won the lottery I would still live here in my cosy North Star home, I love my home in Middlesbrough and as the location is urban, everything is on my doorstep.



Catherine Hartigan

Supported Housing Officer, North

Star Housing Group

I'm really proud of North Star Housing and the services we provide for our residents and it's great to hear their stories through this exciting new partnership with MIMA.

I've really enjoyed online weekly quizzes with colleagues, I've started knitting and taken dressmaking back up. Being creative has helped focus the mind and encourages creativity with our tenants and wider staff team.



Barbara Hagan

North Star Housing Community Resident

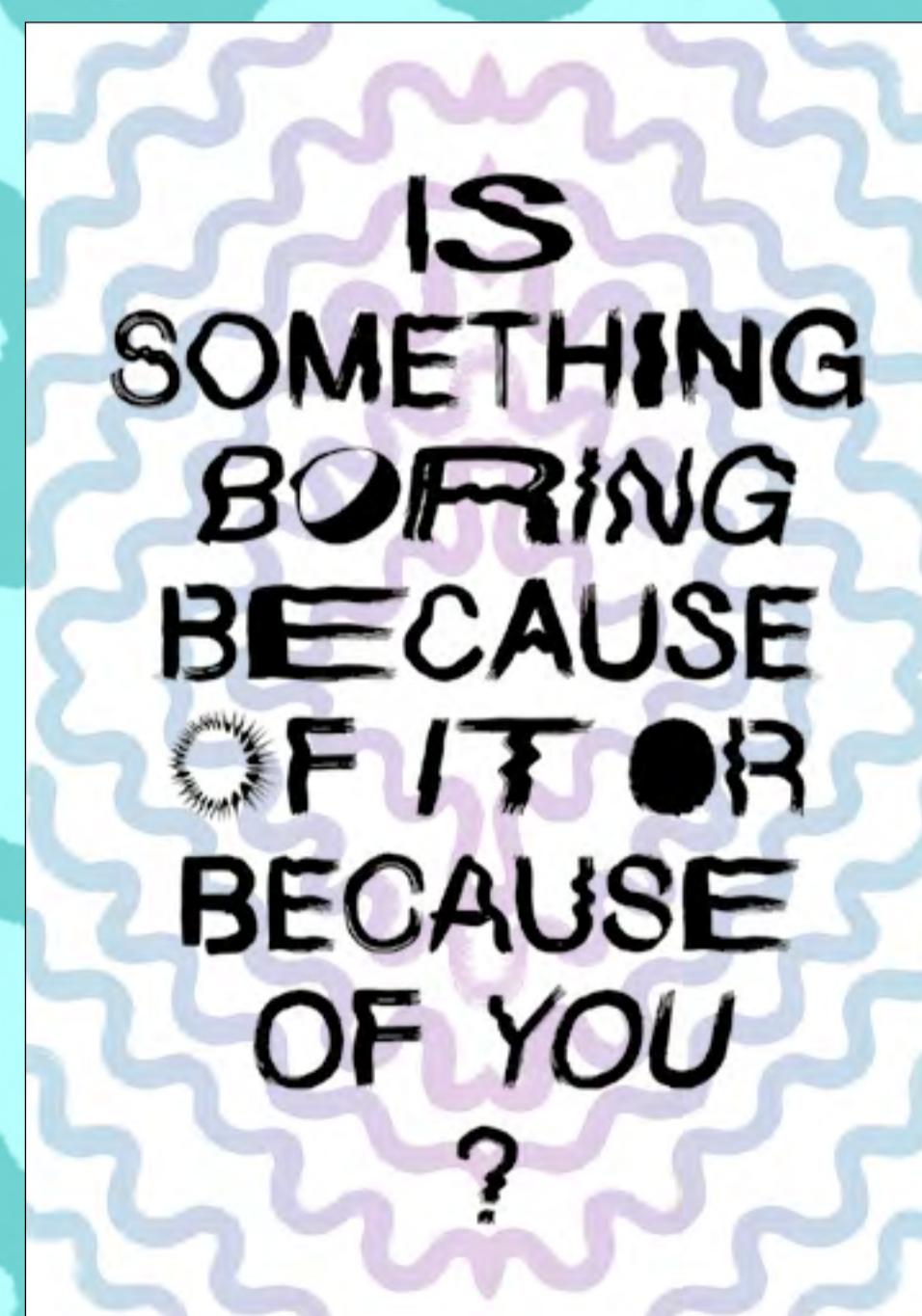
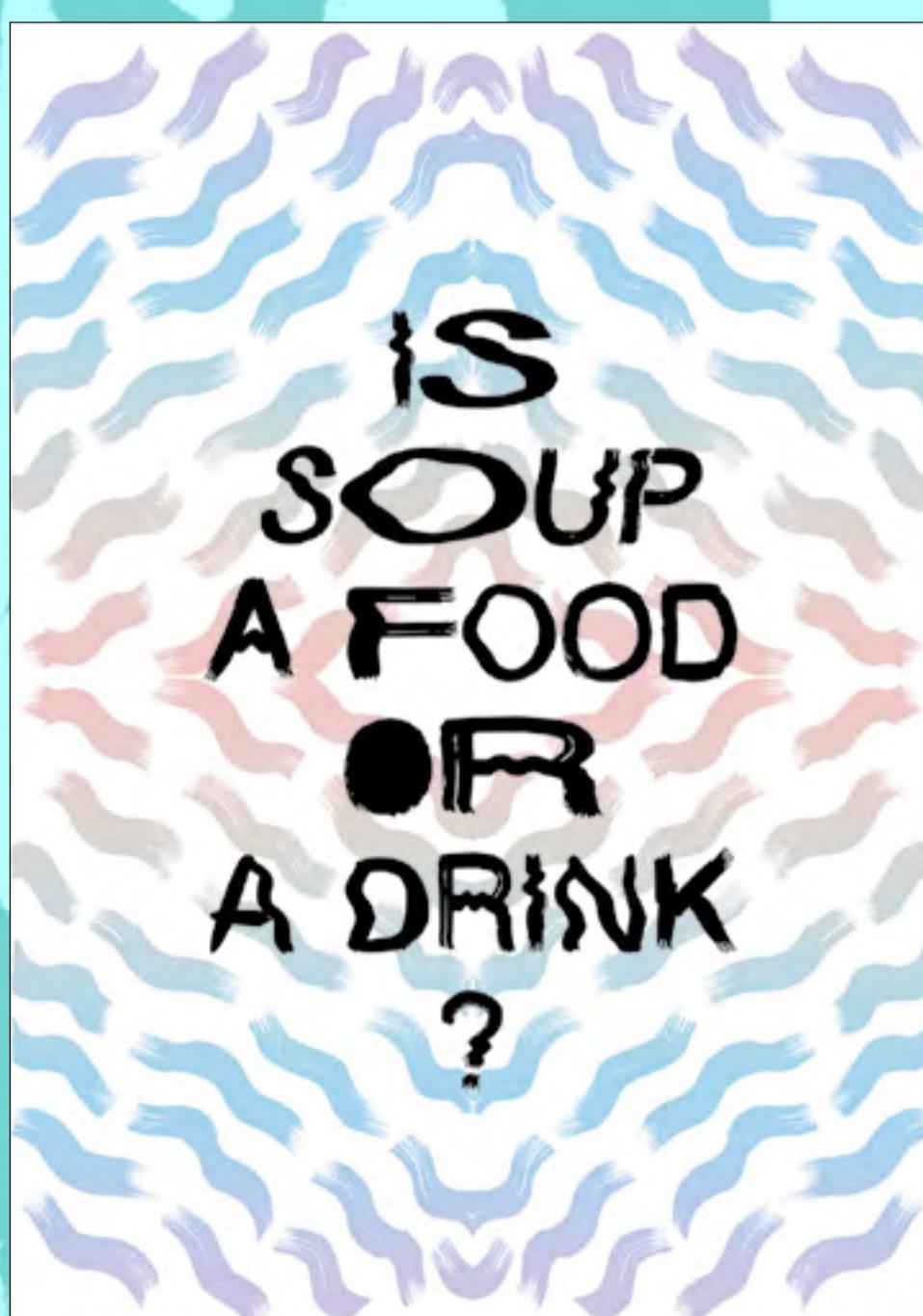
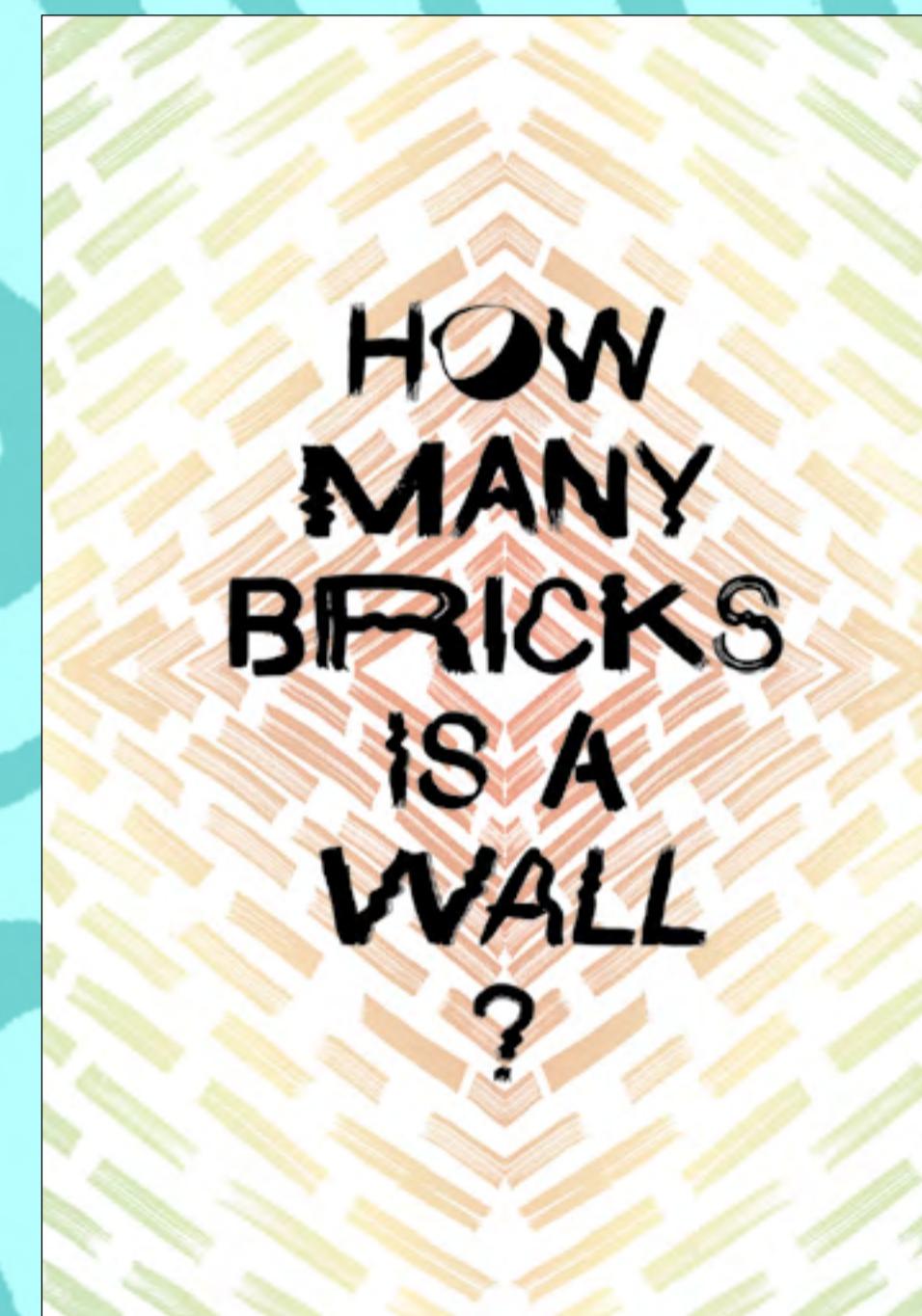
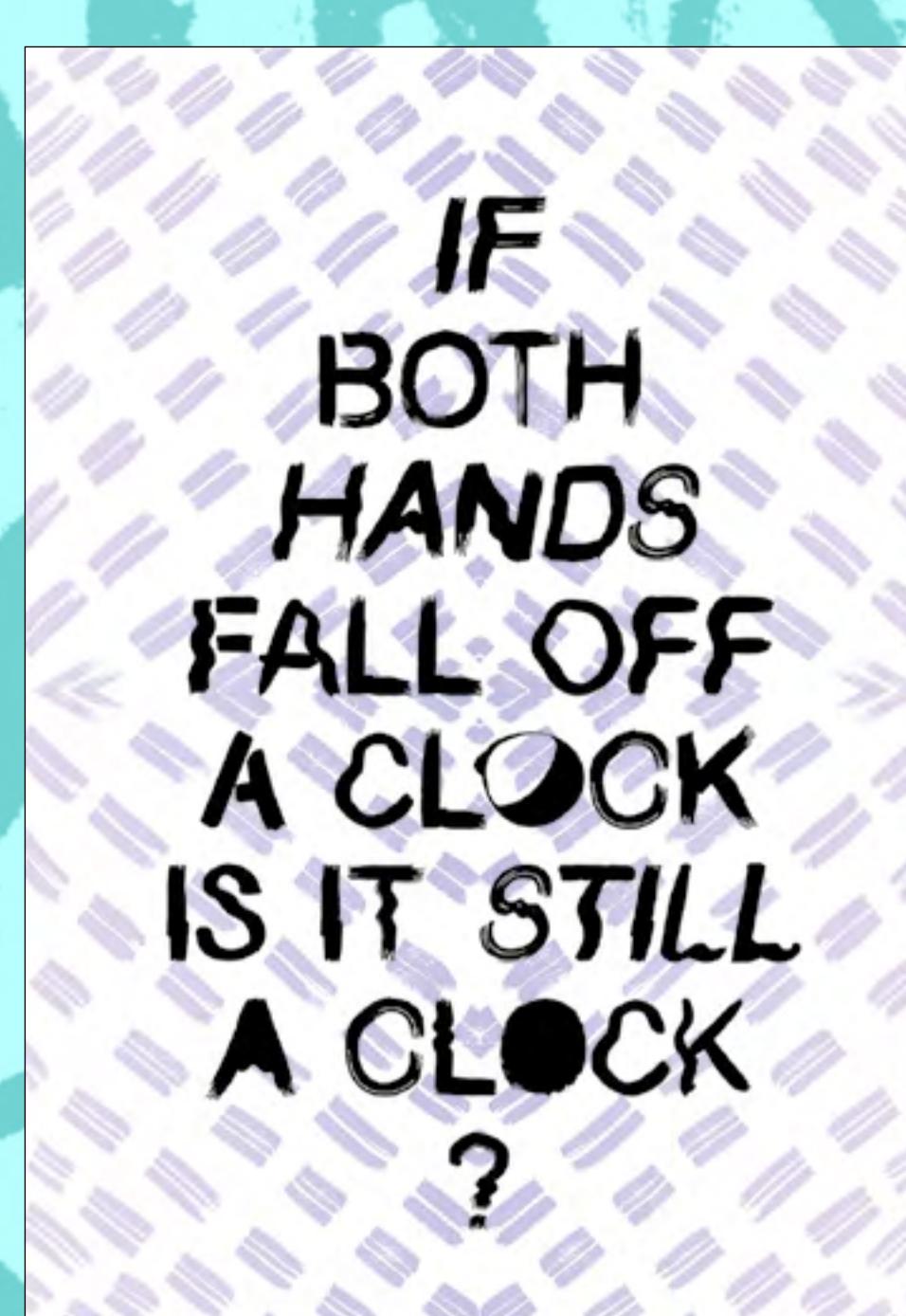
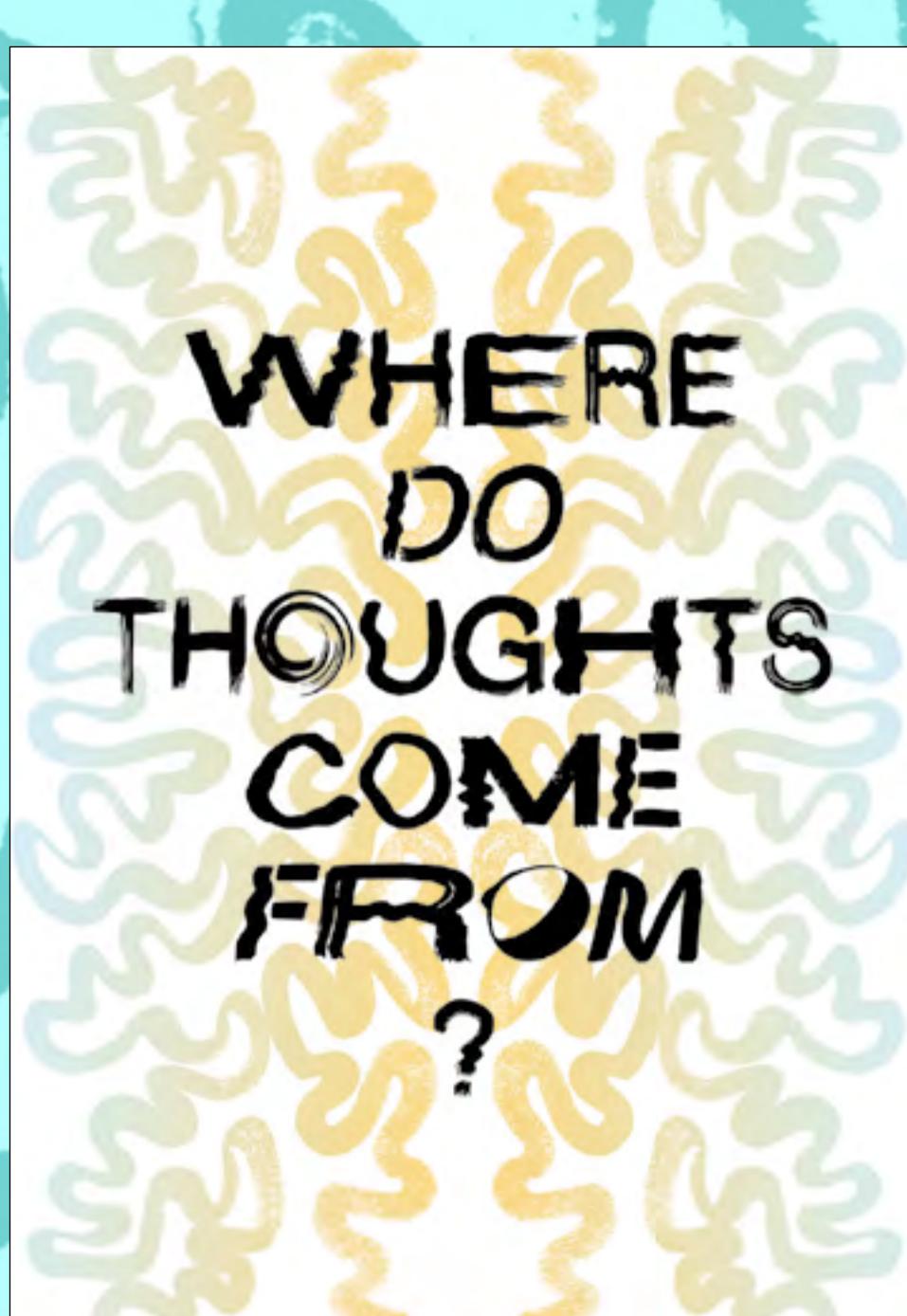
I started a new life in the country in a little stone cottage on the first day of lockdown after losing my partner. This cottage was meant for me. I love all the beautiful walks and painting watercolour landscapes. I didn't know anyone when I moved and now I know everyone in the village, and everyone knows me. I would advise anyone who's fed up to come live in the country.



SHOULD WE
CARE MORE
ABOUT
DOING THE
RIGHT
THING, OR
DOING
THINGS
RIGHT?

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.

**WANT
YOUR
VERY
OWN
THUNK
POSTER
?**



Great! Choose
which design you
want then email
claire.pounder@tees.ac.uk for
payment and
delivery options.

Please specify
what size poster
you would like,
which design and
also your name
and address.

Posters are
printed full
colour on
instant dry satin
260gsm and
come in a poster
tube.

A0: £30
A1: £25
A2: £20
A3: £15

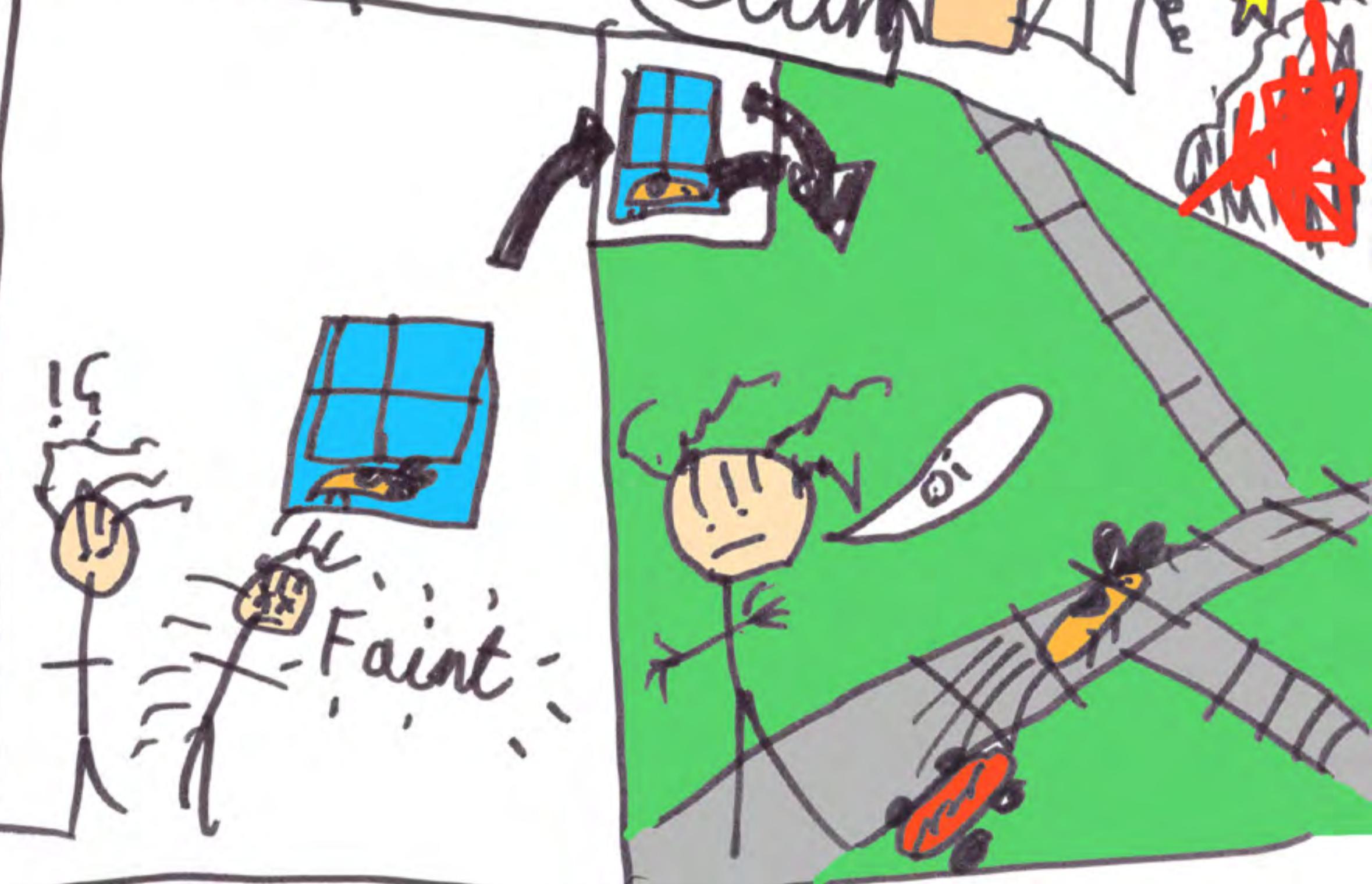
By Oscar Fleming



B-A-D

LUCK

Ki D



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 #18 will be published mid December.

MIMAZINA #17

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See you next month!



