



MIMAZISUA

#22
april 2021

OSCAR'S COMIC STRIP

MIMAZINA's 'in-house' cartoonists kick things off

LISTEN UP!

This month's music arrives courtesy of the fabulous Rachael Macarthur

THINGS TO DO

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

MIDDLESBROUGH

A poem sent in from Khadim

GREETINGS FROM SHEFFIELD

A postcard with beautiful pictures from Chelsea

NATURE

APPRECIATION SOCIETY

The society documents Spring's everyday wonders

TWELVE WEEKS

Elaine shares a creative challenge she set herself

COLLECTION REFLECTION

A group show of artworks all featuring animals

GRADUATES 2020

Gemma tells us about the Graduates 2020 project

ARLO'S COMIC STRIP

Another treat from our 'in-house' graphic artists

WHAT'S HAPPENING?

A Q&A with artist Tony Charles

ON CAMPUS

Creative Writing student Wil tells us about his work

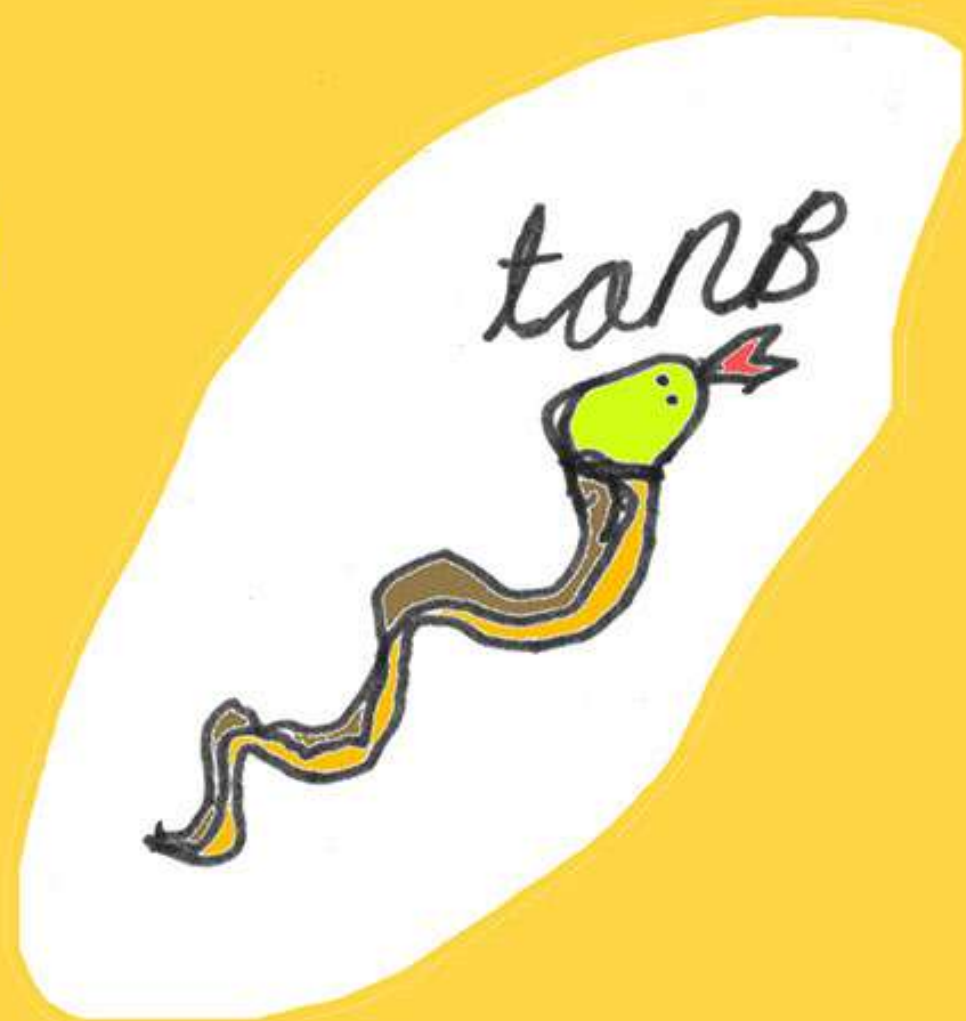
CONTRIBUTIONS

Get involved in future issues of MIMAZINA

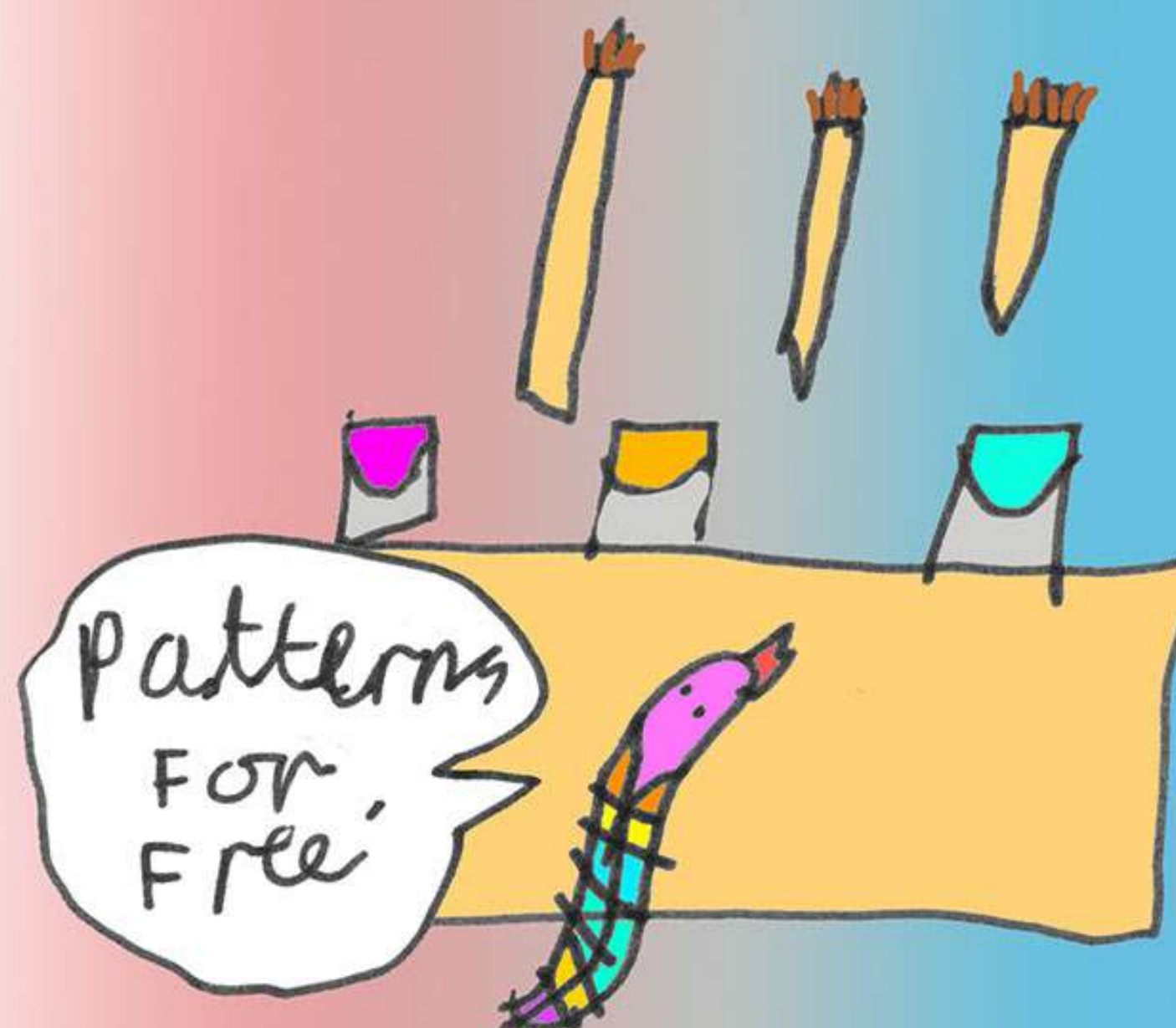
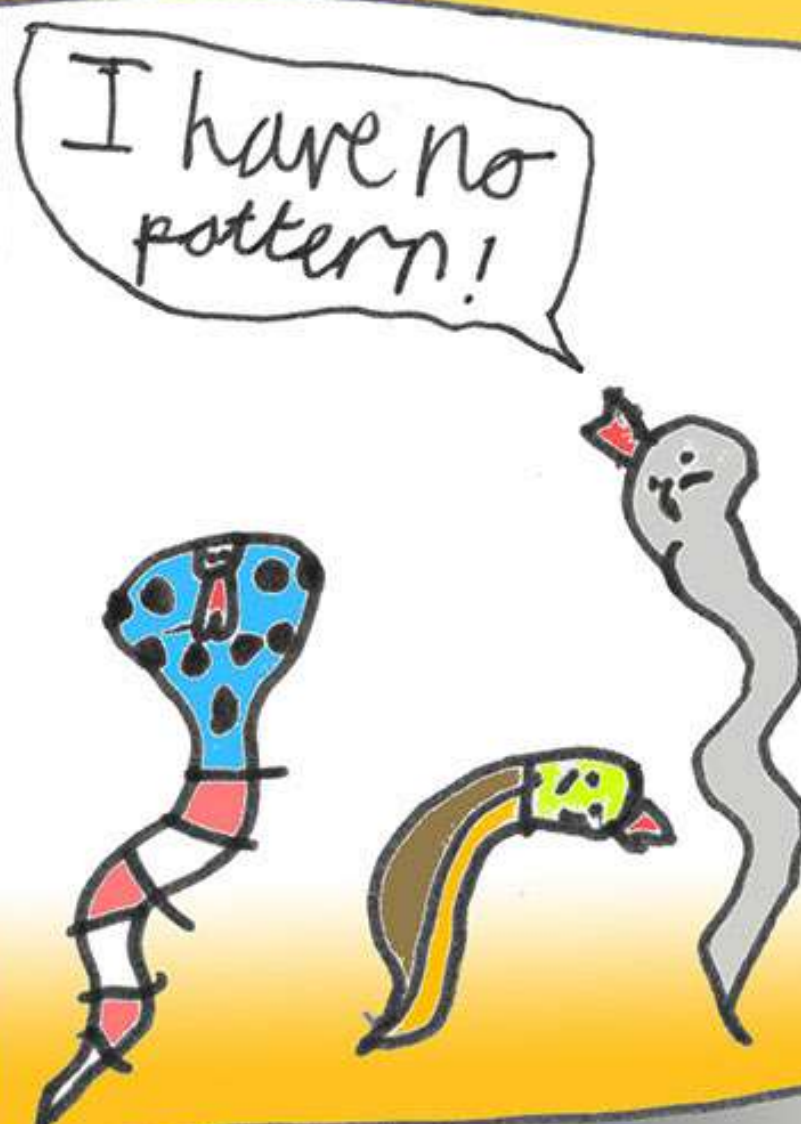
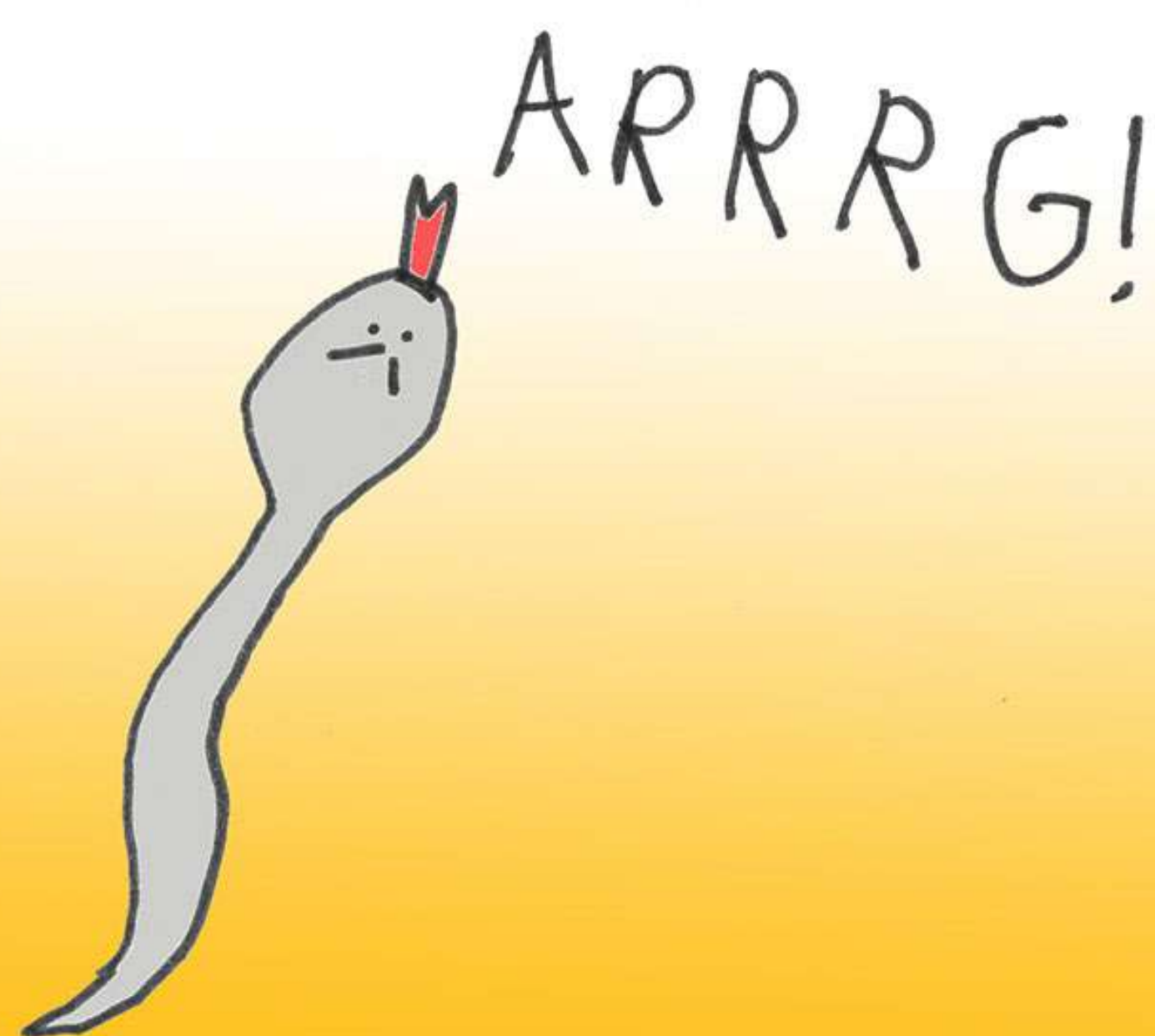
CREDITS

BACK COVER GALLERY

Artwork by Ruth Scott Blackson



in HOW
TO
Get
a
pattern



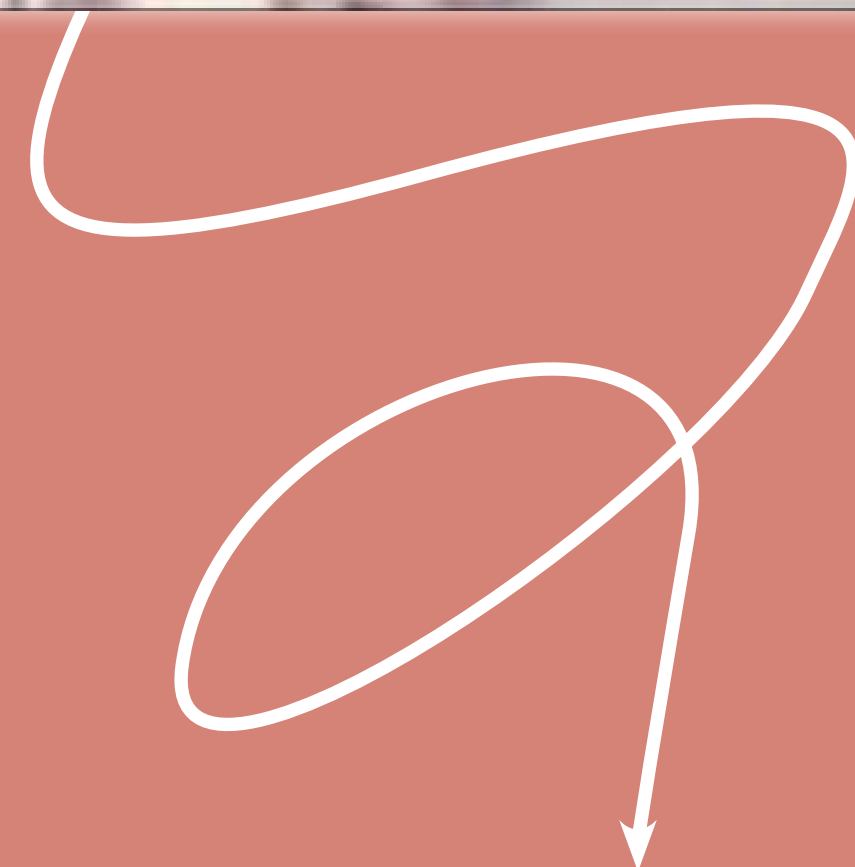
This feature shares musical playlists put together especially for MIMAZINA by musicians and enthusiasts. This month it's Edinburgh based artist Rachael Macarthur...

LISTEN UP! LISTEN UP! LISTEN UP! LISTEN UP! LISTEN UP!

Words and images: Rachael Macarthur



Hello! I'm a painter living in Edinburgh. I work in a primary school as a teaching assistant, and sometimes make art projects with young people. I enjoy traveling, reading, watching films and walking my dog, a border terrier called Linus. I'm not a musician, but music is one of my favourite things, and I am lucky to have friends who are musicians. I like singing and spent a brilliant time singing backing vocals with my friends Dawn and Sally in our friend Richard's band.



I grew up listening to lots of different music because of my dad. He was so enthusiastic about music it was infectious. The first music I remember liking was Gilbert and Sullivan's *The Mikado* (I think my uncle bought me the tape, I wore it out and it got stuck in the cassette player), and then Judy Garland films. My long suffering/ old hippy/ Frank Zappa fan of a dad would take me to endless musical matinees. Nowadays I probably do have the music taste of a seventy-year-old man- The Grateful Dead, Bob Dylan, Warren Zevon, The Faces.

I think this past year has been hard. I miss friends who are like my family. When I was thinking about this playlist, I found myself attaching songs to the past, to people, to a different space and time, and then to times and places in the hopes of a future. The reasons behind my choices are therefore subjective, but I hope not too maudlin!

You can
listen to
the whole
playlist
[HERE*](#)

*Track 4 is not on this list - go to the individual track link.

NOTES

Image: Detail from the painting *The park by your house* (2020), Rachael Macarthur (courtesy of the artist)

Rachael's instagram: [@rachaelmacarthur](#)

Peasant, the Richard Dawson album
Rachael did backing vocals on can be listened to [here](#)



1. [LISTEN](#)

Todd Rundgren *Love of the Common Man*

My dad used to make me mix tapes with no track listings which would infuriate me, and he put this song at the start of a tape when I was about fifteen. It sounds like a fanfare of plucked out notes, describing a galaxy of stars, which I used to listen to while looking at Todd's mythical album covers, his hair dyed in jeweled multitudes. I think Todd Rundgren is brilliant. A singer-songwriter-producer extraordinaire, a shapeshifter. His voice is golden.

2. [LISTEN](#)

Fiona Apple *Daredevil*

Fiona Apple writes a subverted pop song and veils it in a language of intriguing phrasing. I like that her songs are often fragile in their honesty, full of desire and complexity. She fights to understand and live life on her own terms and makes me know it is okay to feel that life is hard but amazing. I love the shouting-it-out chorus here! Her inimitable voice, power and singularity!

3. [LISTEN](#)

The Lemonheads *Rudderless*

The Lemonheads are effortlessly cool in my mind, a child of the '90s who watched too many Party of Five episodes. This is probably the reason why I covet troubled, long-haired beauties in plaid shirts, such as lead singer Evan Dando. Their songs are tuneful, pretty and worn out like endless summer days. Juliana Hatfield's sweet vocals add an extra diamond shine.

My friend Barbara and I went to see The Lemonheads in Glasgow a few years ago, and we unashamedly pushed ourselves down to the front, linked arms and belted out song after song. Evan Dando saw us and laughed (at our fervor, I hope!) and I felt like a teeny bopper. When we're together and this song comes on, we sing along and it changes in our mouths, from a sort of nursery rhyme into a riddle, leaving us singing out an adage.

4. [LISTEN](#)

Eleanor Joan *The Rainbow Passage*

This song from Eleanor's EP *Cryptics* gives me goosebumps. It feels like electricity. Eleanor plays the clàrsach, and I can hear Nirvana or The Smashing Pumpkins in her playing, its cadence grungy, stiling into perfectly formed verse.

5. [LISTEN](#)

Bob Dylan *Tough Mama*

I kept Bob at arm's length until I became a big fan at the age of twenty-six, when I walked around calling it an epiphany, only half joking. It takes all I can not to shove Dylan down people's throats. This is from my favourite Dylan album, *Planet Waves*, probably because The Band are all over it. I went to see the Big Pink in Woodstock, New York, the house where Dylan and The Band lived and wrote music together for a time, with my good friend Brian (a Bob fan too, after I shoved Dylan down his throat). It was hard to find. We wondered how they ever got down the dirt track back to anywhere, misfits in their pilgrim outfits and brimmed hats. I like the song's big boned sound and jumpy guitar, its rolling organ, and the lyrics, which sound like courage.

6. LISTEN

Laura Nyro *New York Tendaberry*

Laura Nyro eschewed celebrity, and most of her songs were hits for other people singing them, like Barbra Streisand. Thankfully, her own versions are delicately handled. This tender song makes me think of the saddened glamour of the Merchant Ivory film *Roseland*, of tobacco-tinged rain coats the men wear in Cassavetes' films, or the smell of the city after a thunderstorm. Nyro sounds in awe of hometown New York which she says, 'looks like a city, but feels like religion'.

7. LISTEN

Shawn Colvin *Steady On*

When I was a teenager, my angst played out in me watching a lot of films about lonely teenagers in America. My favourite was *Gas, Food, Lodgings* by Allison Anders. For a while, I wanted to move to the Mojave Desert and get a big truck. Listening to Shawn Colvin was a soundtrack to this daydream. This song has a great line about falling in love- 'cos he seemed like a miracle, I ate it up like a cereal'. Alas, this kind of obsessive love (to which I was prone) comes with a warning- 'but it was something like shrapnel.' I used to listen to Shawn Colvin, Nanci Griffith, Rickie Lee Jones, The Roches, Tori Amos on loop, dancing in my bedroom after school with my friend Louise. That was where the real love was!

8. LISTEN

Steely Dan *Gauche*

Steely Dan seem to divide people, but I think they are really cool. I always wanted to be their backing singer, it looked like great fun. (It probably

wasn't!) I don't have a clue what this song is about, but it unravels like a short story. It seems to me that it's about a betrayal of some sort when catty remarks are weaponized as a means of self-preservation. The amazing saxophone has me floating down a gold escalator to board a flight to Los Angeles. I've never been to LA, but I think this is what it must be like, gritty and layered, the air full of wit and loud arguments behind dark sunglasses.

9. LISTEN

Apostille *Deserter*

I think I just want to be Apostille, aka Glaswegian musician Michael Kasparis. After my dad died, my friend Dawn sent me Apostille's album *Powerless*. At the time, I could only listen to this and Joanna Newsom's *Divers*. They felt like albums of great sorrow, of finding a way through and emerging tougher. I love going to watch Apostille live, it's life affirming and assuring. Phwoar.

10. LISTEN

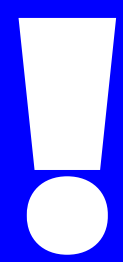
Iris DeMent *Sweet is the Melody*

What a brilliant song, perfectly formed and told, with almost surreal imagery. It reminds me of going to the parties of my parents' friends when I was wee or being at my auntie and uncle's house in Motherwell where music was always blaring out or singing along to music in the car on the way home from a holiday in Millport. 'An arm's just an arm 'til it's wrapped 'round a shoulder'- words to live by when you are missing friends.



Image: Rachael Macarthur,
Waiting (2020)

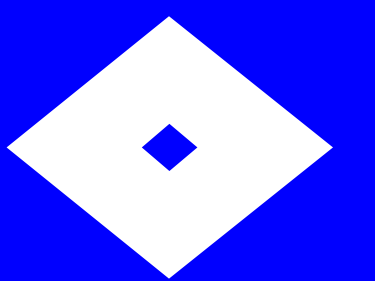
Foundation
Press suggest
things you may
or may not
like to do at
home.



Things To Do

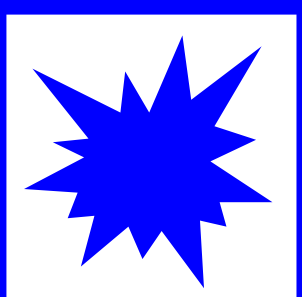


MAKE A



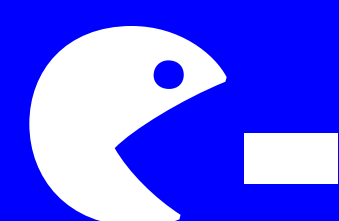
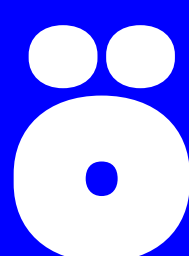
SOUND

DIARY



1.

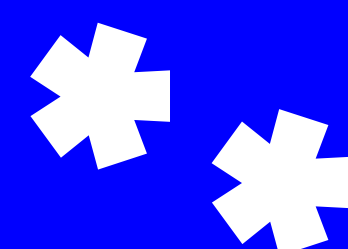
Use your phone to video short clips capturing as many different sounds as you can from across (either) one hour, one day or one week.



Focus on recording the sounds as clearly as possible – don't worry too much about the visual image, it's sometimes hard to hold the camera straight whilst moving or making a sound!

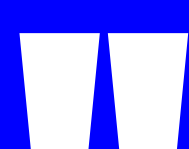
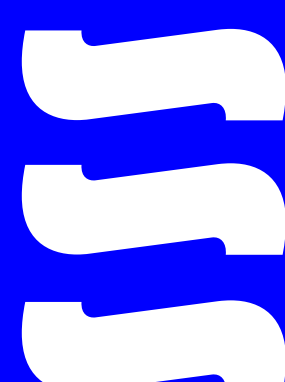
2.

Use a simple video editing app (see examples below) to combine your clips together into one video collage. Take a bit of care to trim off any unwanted sections. Try to make each clip as short as possible so your diary features lots of different noises within a short duration.



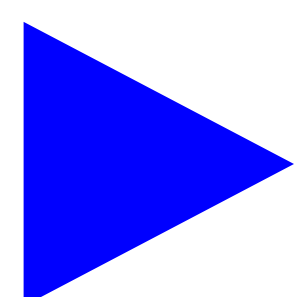
3.

Repeat the task and see how different your next diary sounds. If you want to you can upload your video onto YouTube or Instagram. We'd love to hear it if you do! Feel free to share a link via our email (info@foundationpress.org) or Instagram (@foundation.press) – happy listening!



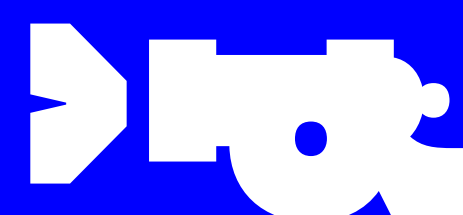
EXAMPLE

Sound Diary #1
Captured by: Adam Phillips
Date: Saturday 10th April 2021
Click to view on YouTube



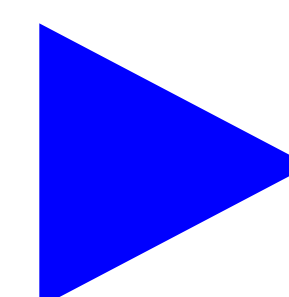
Adam has an iPhone and used iMovie to edit his clips together. The app is free and very simple to use.

View Adam's Sound Diary here.



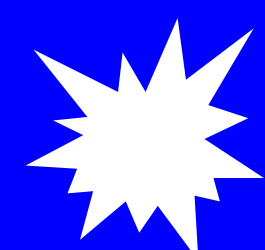
EXAMPLE

Sound Diary #2
Captured by: Deborah Bower
Date: Saturday 10th April 2021
Click to view on YouTube



Debbie has an Android phone and used a free app called FilmoraGo.

View Debbie's Sound Diary here.



Middlesbrough

A farm,
Wind swept marshland,
River Tees,
Teeming with wild fowl.
Visionary Quakers,
Coal port foresaw,
Ore from Cleveland Hills
An Ironopolis grows.
Infant Hercules
Coughed his first breath.
Master of such power and valor
Famed throughout the world.
At his prime,
Lulled by false promises
Stabbed in the back
By the Iron Lady.
She trampled His body
In high heels,
Proclaiming
Middlesbrough of iron and steel is no more!
Middlesbrough shall never be a ghost town,
The founding fathers motto remembered,
Erimus! We shall be!
Still glints in the eyes of the workers,
Like on the polished surface
Of the steel river
As it winds its way to the sea.



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 and photos from your home or describe what you've been up to recently.

Words: Chelsea Abbott / Image: Minecraft (2020)
/ Credit: Chelsea Abbott



GREETINGS FROM SHEFFIELD

I write this as a born and bred Sheffielder on the cusp of Spring. We are the dee-dahs of Yorkshire, brought up knowing these things for a FACT:

We are a city on seven hills, just like Rome, therefore we are exactly same. We have approximately four trees for every single person living in the City, therefore considerably greener than you. Sheffield is to thank for the very cutlery you eat your tea with. You're welcome. And we are responsible for many talented musicians you have danced and sung along to. There's something about Snooker and the birthplace of Football just to top it off.



With all these grandiose claims you'd think the city would singing this from the top of its lungs, but we're a bit rubbish. Insular, self-deprecating, and quiet. An overgrown village full of students. And secretly, I think we like it.

The suburb I live in, on top of one of the infamous hills, is a short walk from the social club proudly stamped with a plaque detailing the first ever gig of Def Leppard. A young Joe Elliott was known to wash the pots in my maternal grandparents' home if he popped in, until he and my mother fell out after a kick in the shin, or so the story goes. Although I have strong family ties to this suburb I was brought up in the heart of the city, opposite Bramall Lane and across the road from the pub my Paternal Grandparents ran. The smells, the culture, the City on our doorstep, it's a different childhood to the near village life my children are being brought up in.

Since the pandemic hit, I am extremely grateful for our suburb. The Peak District joins the valley down the hill and the local supermarkets and essential shops are there when we need them...

But I am tired.

I am well aware it is a privileged tiredness. I am tired of walking around the field, the graveyards, and the woods. How I long for a change of scenery, how I long to be inside a venue of any kind that isn't my home. The regular interactions I had with my friends, family, my roller derby team, and even strangers, came to an abrupt halt and a new word



Lockdown Mother (2020)



Winter Garden (2020)





BoxCat (2020)



DO NOT STROKE (2021)



Stones to throw at Witches (2021)

was added to my vocabulary: Furlough. I am an extrovert and I thrive off human interaction in many forms and I find myself currently on standby. A story that unifies everyone feeling the loss of interaction in these times.

Through the apparent never-ending lockdowns, I became blind to my local environment, taking the streets and woodland for granted. It was through picking up my instant cameras that I was able to see again, to view the area and capture moments of my boys and of course, the damn cat.

The tangible aspect of holding a photograph is one of the joys of instant photography. Since discovering Robert Mapplethorpe's Polaroid work, I was lucky to have a few years before the peel apart film was discontinued, mostly shooting daily life with my then toddlers, I forged new family photo albums that replicated the old, documenting our lives in the garden and surroundings that I now feel oversaturated with. The photos I've taken over 2020, and now into 2021, have been cathartic to create. The small white framed images began to feel like a form of therapy and taking a couple every other day became a short-lived ritual to fill my mind with a task, of course until the film ran out!

My social life that I have grafted so hard over since having my boys is on hold. Most mothers know the feeling of losing your identity, or noticing it slipping away, when the small creatures you've created take up every waking moment of your life. The metaphorical balancing act is something I've luckily managed to work out within the last few years. And now it's gone. I realise writing this that I have grieved this loss.

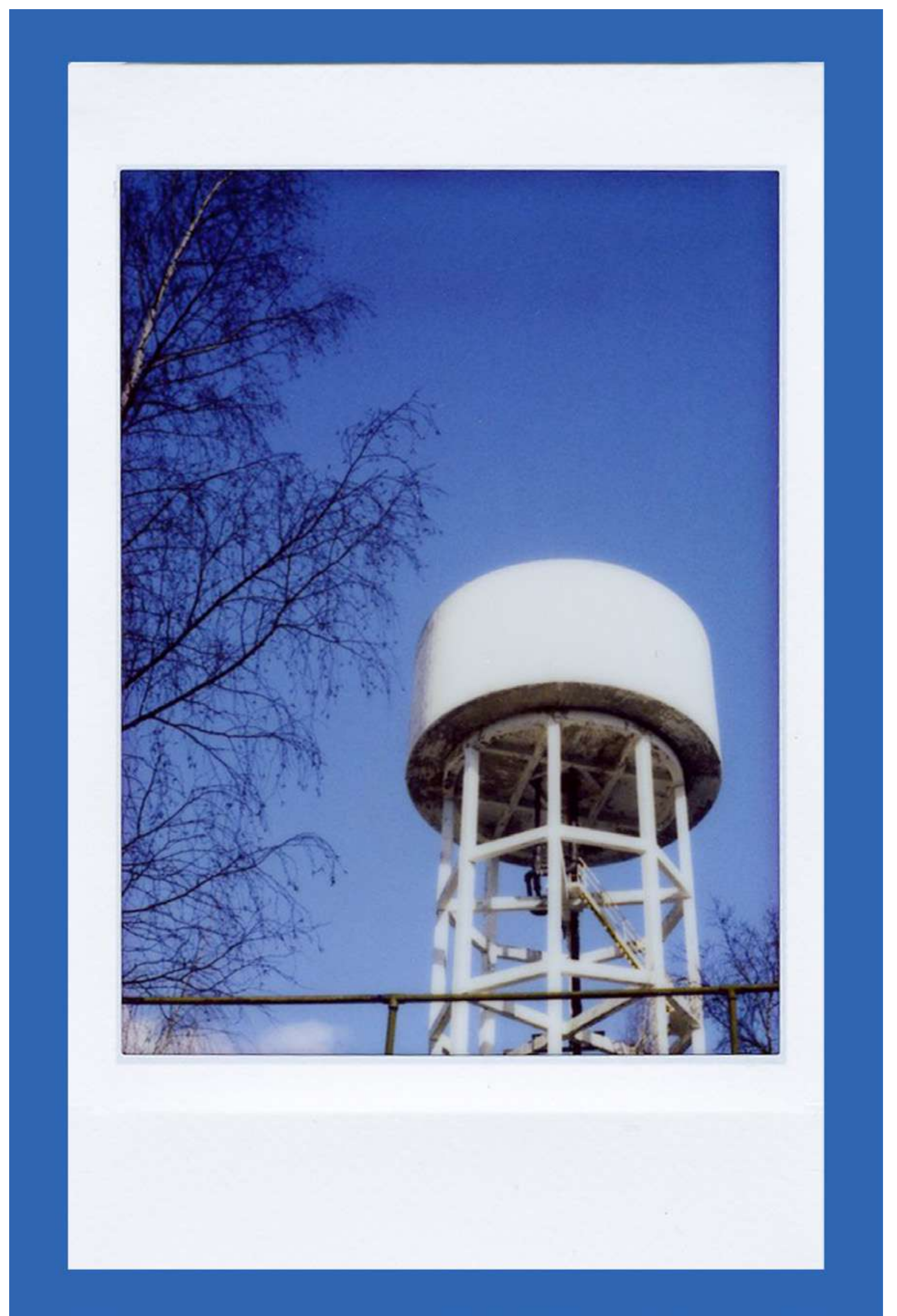
This is so minute in the grand scheme of things, we have our health and a roof over our heads to be so thankful for, but what I wouldn't give to play a game of full contact Roller Derby with the stank of people's wrist guards and the compactness of people in a pit at a gig right now!

Here's to the vaccination. Here's to the small moments I got to appreciate. Here's to Spring. Let us grieve lost time and make the most of what's to come.

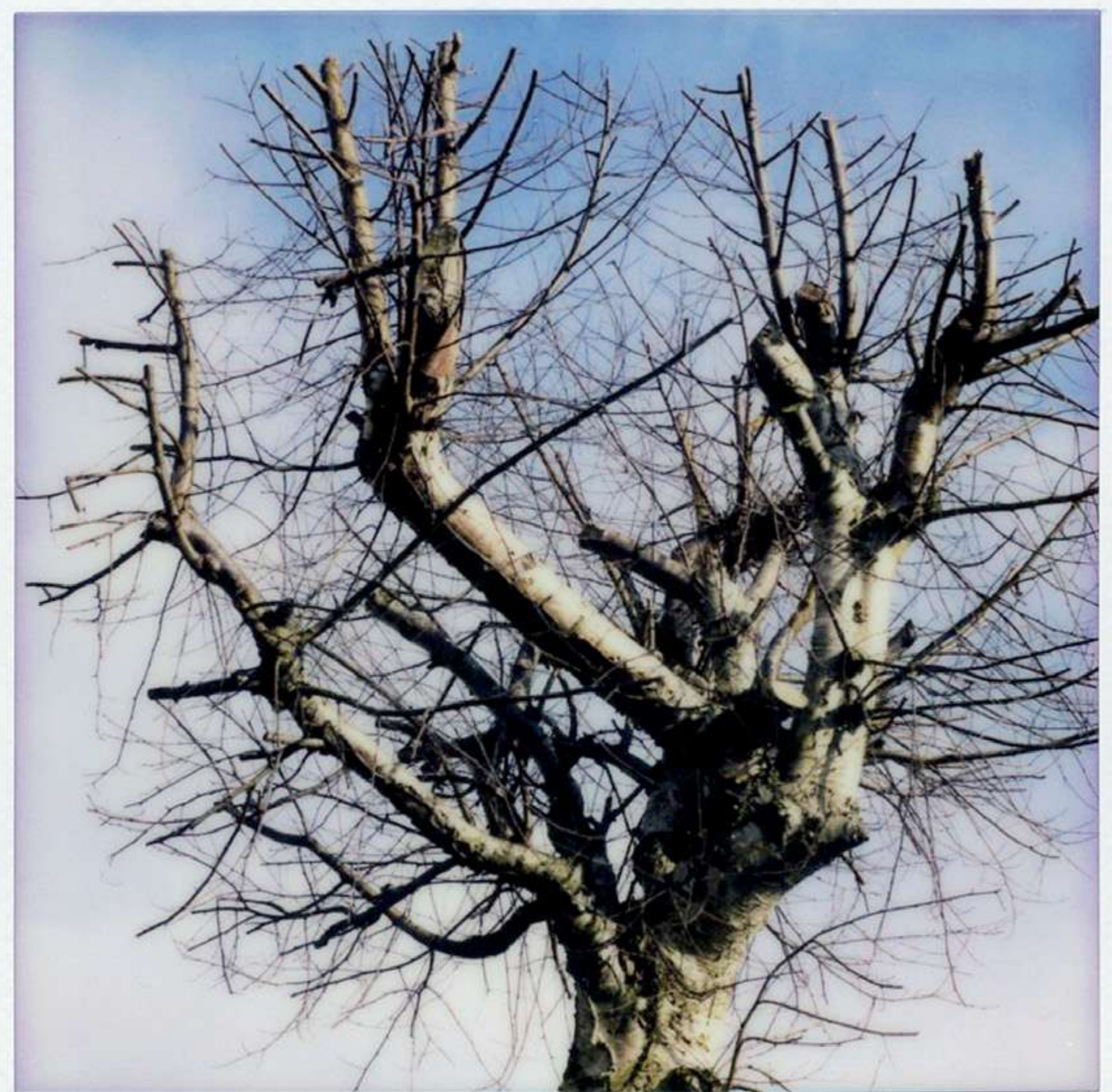
Speak soon,

Chelsea

See more
of Chelsea's
photography
by following
her Instagram
account
@chelseabbott_



Tower (2021)



No.109 (2021)

NATURE APPRECIATION SOCIETY

.....
· We've been watching ·
· nature as it changes ·
· through the year. ·
· Here are some spots ·
· the past month – for ·
· future issues, please ·
· send your photos to ·
· info@foundationpress.org ·
· org ·
.....

Moss
Common haircap
Polytrichum
commune

This photo by
Duncan Hutt (@
duncanwildlife) is of
a beautiful little moss
he found in Hepple,
Northumberland.

1. Pussy willow *Salix caprea*

Elaine Vizor, who sent us a photo of a willow for the last issue has followed up with a picture of the catkins that follow on from pussy willows. These catkins are clusters of petalless flowers. If you are interested in monitoring signs in nature, such as trees budding, you can take part in the Woodland Trust Nature Calendar [here](#) These ongoing records are helping to track the effect of weather and climate change on wildlife.

1.



2. Beauty of Bath *Malus domestica*

Here is an image of Adam's apple tree in his village's community orchard.

2.



3. Tree tobacco *Nicotiana Glauca*

This plant is a type of wild tobacco that has sprung up in Clinton Crawshaw's yard in California. They actually grow fairly large (2m+) and all parts of the plant are poisonous.

3.



4. Wild Cherry *Prunus avium*

This is the blossom of a non cultivated cherry tree. The fruit is smaller and more bitter than the cherries we are used to eating. The blossom however is truly magnificent.

4.

1. Globe Artichoke *Cynara scolymus*

These beautiful big leaves belong to the perennial globe artichoke plant that lives in Michelle Hirschhorn-Smith's allotment.

2. Wild Garlic / Ramsons *Allium ursinum*

It's that time of year! Jo Burke has been harvesting wild garlic and making delicious meals with them. If you walk by some, you'll smell it!

3. Sycamore *Acer pseudoplatanus*

Debbie collected these sycamore helicopter seeds in a Leazes Park. There were hundreds all around and just about to sprout. She put them on the surface of some soil at home and kept them watered by a window.

4. Rhubarb *Rheum rhabarbarum*

This is close up of a rhubarb stem with its beautiful rich pink and green colour scheme. The pink in a rhubarb stem is caused by a compound called anthocyanins, these also give the colour to raspberries, blueberries, black rice and aubergines - so they can appear red, purple, blue or black.

1.



2.



3.



4.



TWELVE WEEKS

Words and images: Elaine Vizer



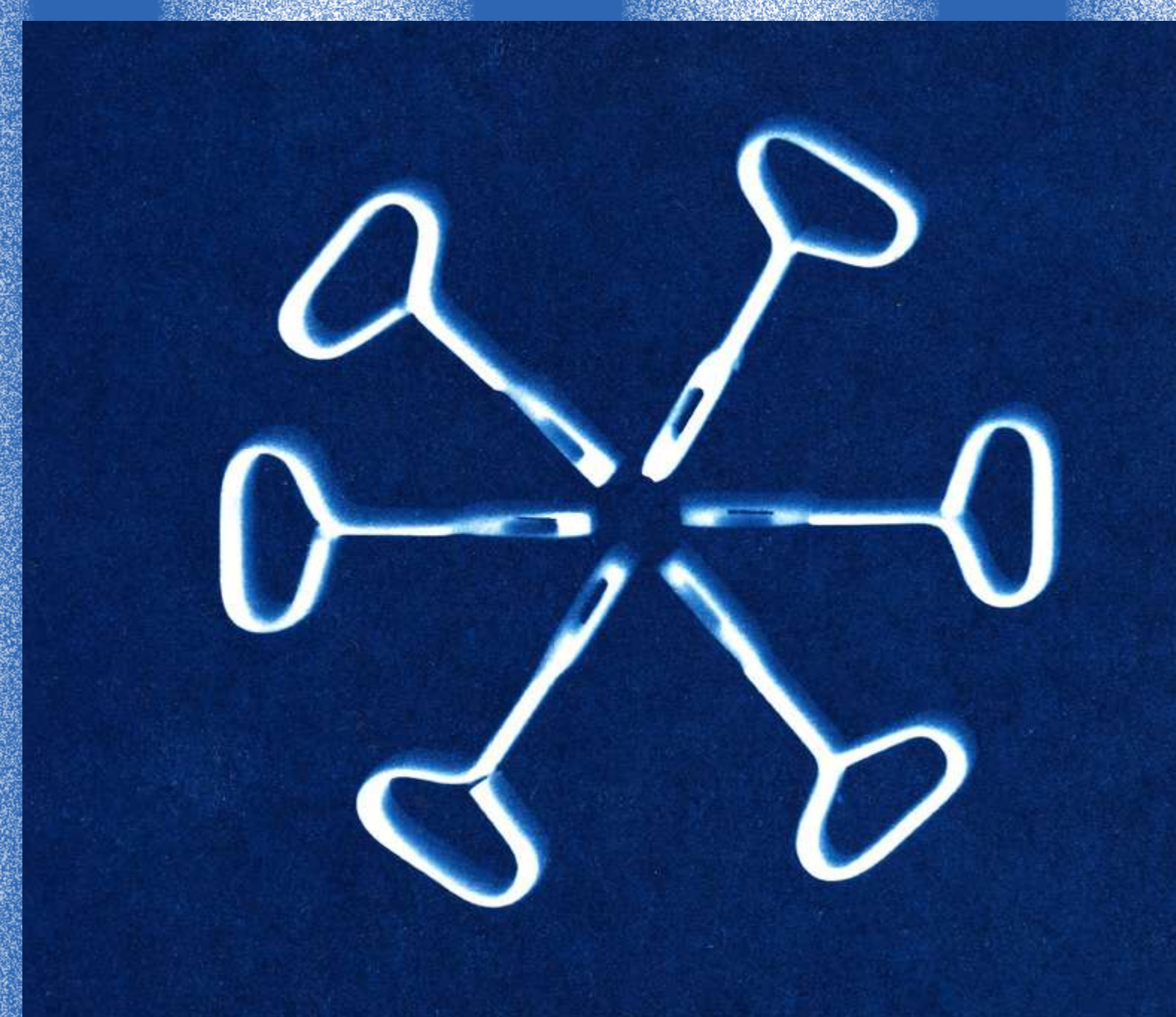
In this special article photographer Elaine Vizer tells us about her Creative Challenge. If you have an idea for a one-off article get in touch – we would love to hear your ideas!

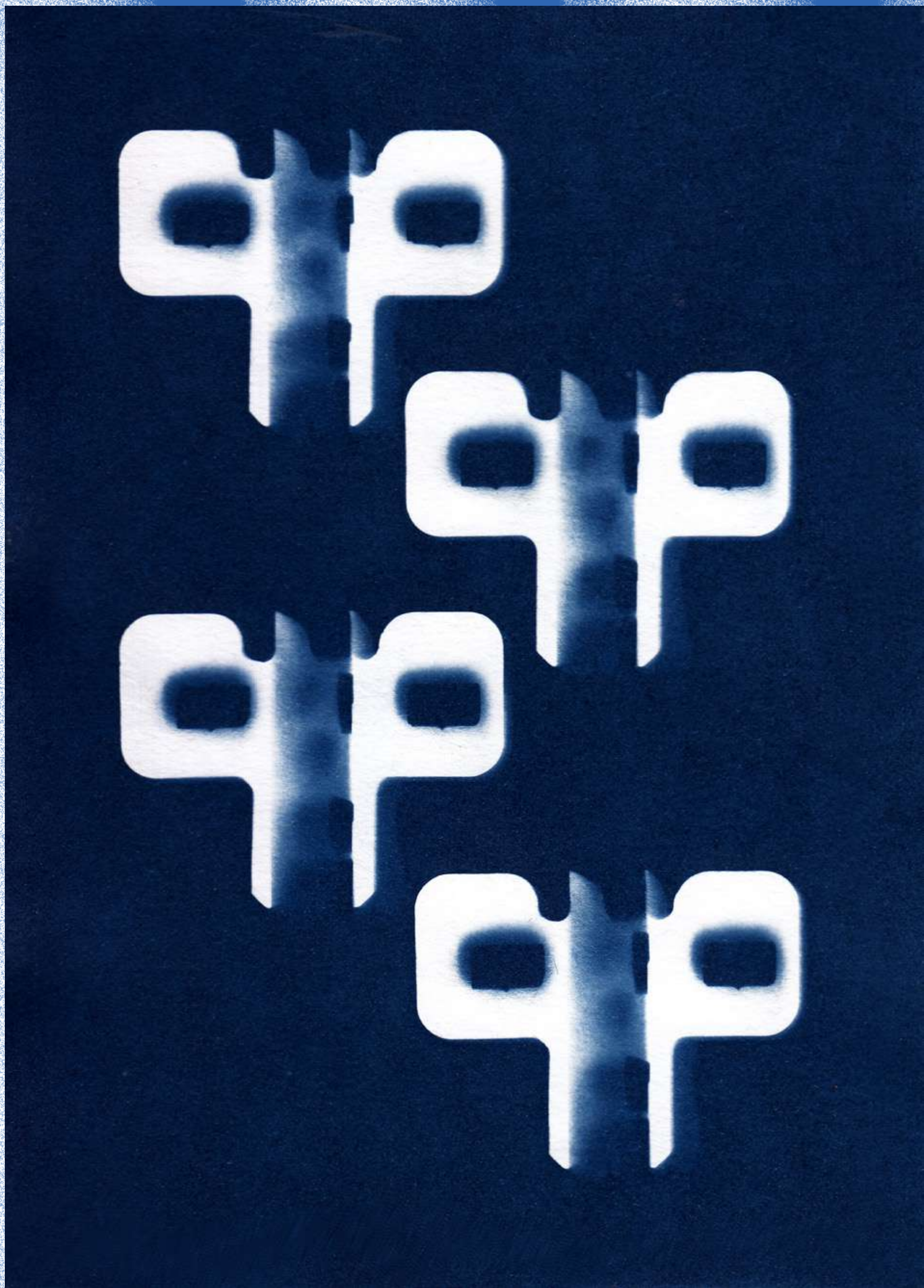
March last year it became clear that the UK, like most of the world, was to be locked down. As the first wave of the Coronavirus Pandemic swept across the globe and onto our shores we were urged to STAY HOME, STAY SAFE, SAVE LIVES, and in so doing PROTECT THE NHS. This should suppress the transmission of the rampaging virus which in fact became more brutal and insuppressible. Twelve weeks has become twelve months and counting.

This is a snapshot of my first Creative Coronavirus Challenge which was to create prints using the oldest form of cameraless photography with found objects. Introduced in 1843 by botanist and photographer Anna Atkins the Cyanotype process is a way of creating photograms without a camera. The process uses light sensitive chemicals and sunlight to produce blue and white images. Found objects are natural or man-made objects found or bought and kept because of some intrinsic interest to the artist. My challenge was also to only use resources I already had and those I started to save from the recycling bin. For me, each print created over the TWELVE WEEKS has attachment, symbolism or representation. The selected images, made in response to the daily news bulletins and bombardment of sadness and scary statistics, briefly illustrate this 12 week creative challenge. The found objects became representational of virus imagery, fear, emotion and scientific terminology.

My starting point was the news we received about Coronavirus in Italy. I found this particularly harrowing and haunting with images of people at windows and hospitals bursting at the seams. This abstract image I called 'The Haunting' as for me it seemed to represent the buildings and that sense of horror that was coming our way.

It wasn't long before the UK started to record deaths including the first losses of medical personnel in the frontline. Wartime terminology became the norm along with constant virus imagery, graphs, scientific terms and information. My found objects took on viral and pandemic nuances. Feathers very definitely represented death and angels. Ring pulls had a look of horror or began to look like masks. Corned beef tin keys and IKEA fittings symbolised both the virus cells and the passage of transmission, and NHS soldiers respectively. I used doilies to represent round virus imagery and

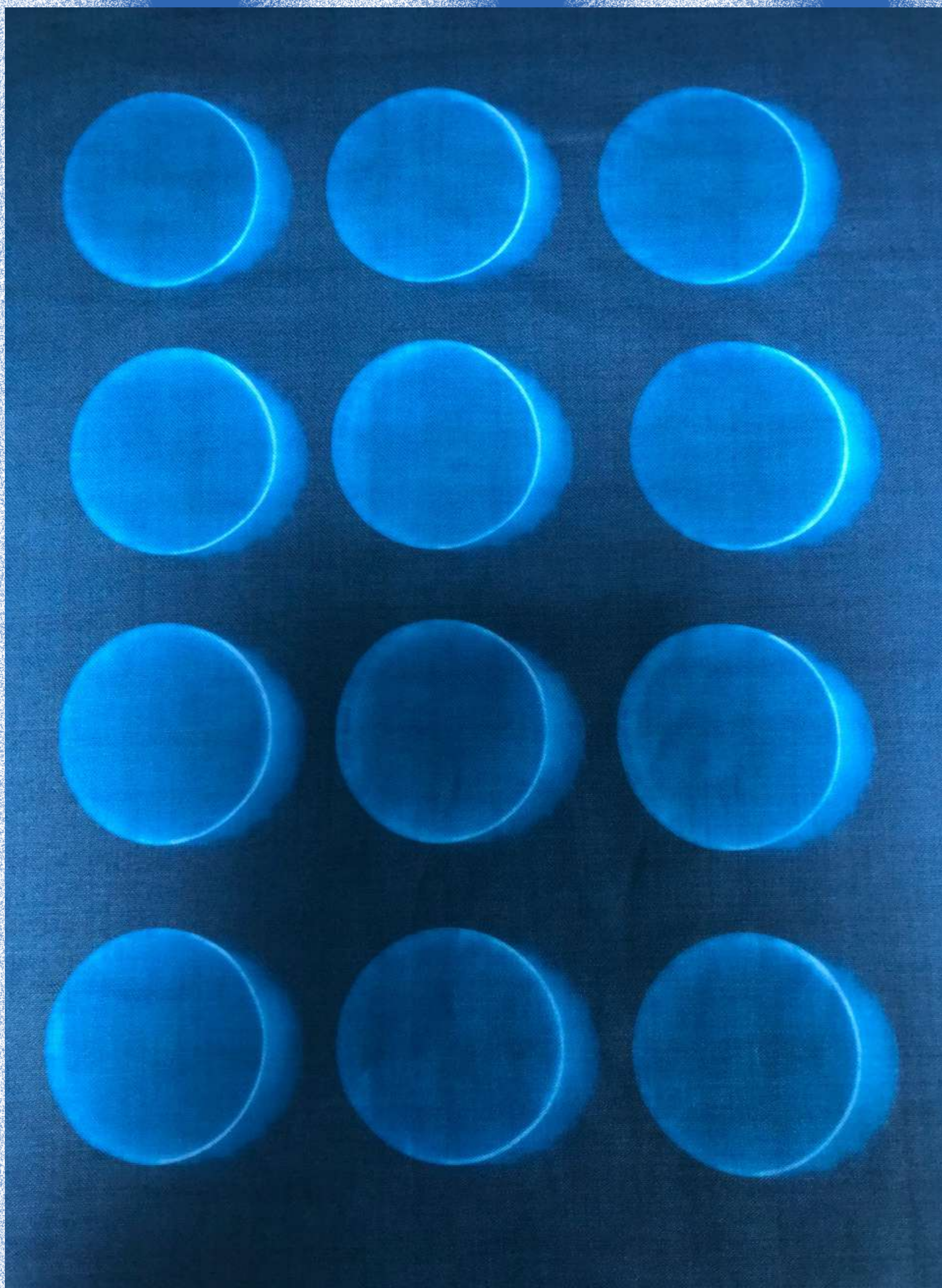




other found objects, such as springs from hand soap pumps representing the lethal spikes spreading the deadly disease.

Intuitively I started to place objects in sets, initially fours. This triggered a move towards typologies which I then linked to the number twelve.

A typical typology would be a grouping of several photographs of the same type of structure in a grid formation. Another challenge was on! I now had to locate, all at home, no shopping allowed, objects in sets of twelves. This led to collecting bottle caps and rummaging for IKEA fittings spares. I used the caps to represent the corona, as in the sun with the surrounding gasses, and the spares as the virus in other forms. Additionally I used building spacers which I perceived as houses in which we were under siege. This in turn became a search for twelve sets of twelve different objects.



As the daily news continued its bombardment of information and scientific language the word EPIDEMIOLOGY suddenly stood out to me. Have you guessed it? Twelve letters! Another typological challenge was on, now to find Coronavirus related twelve letter words, or combined terms. This evolved into twelve separate twelve letter words that would form a grid...



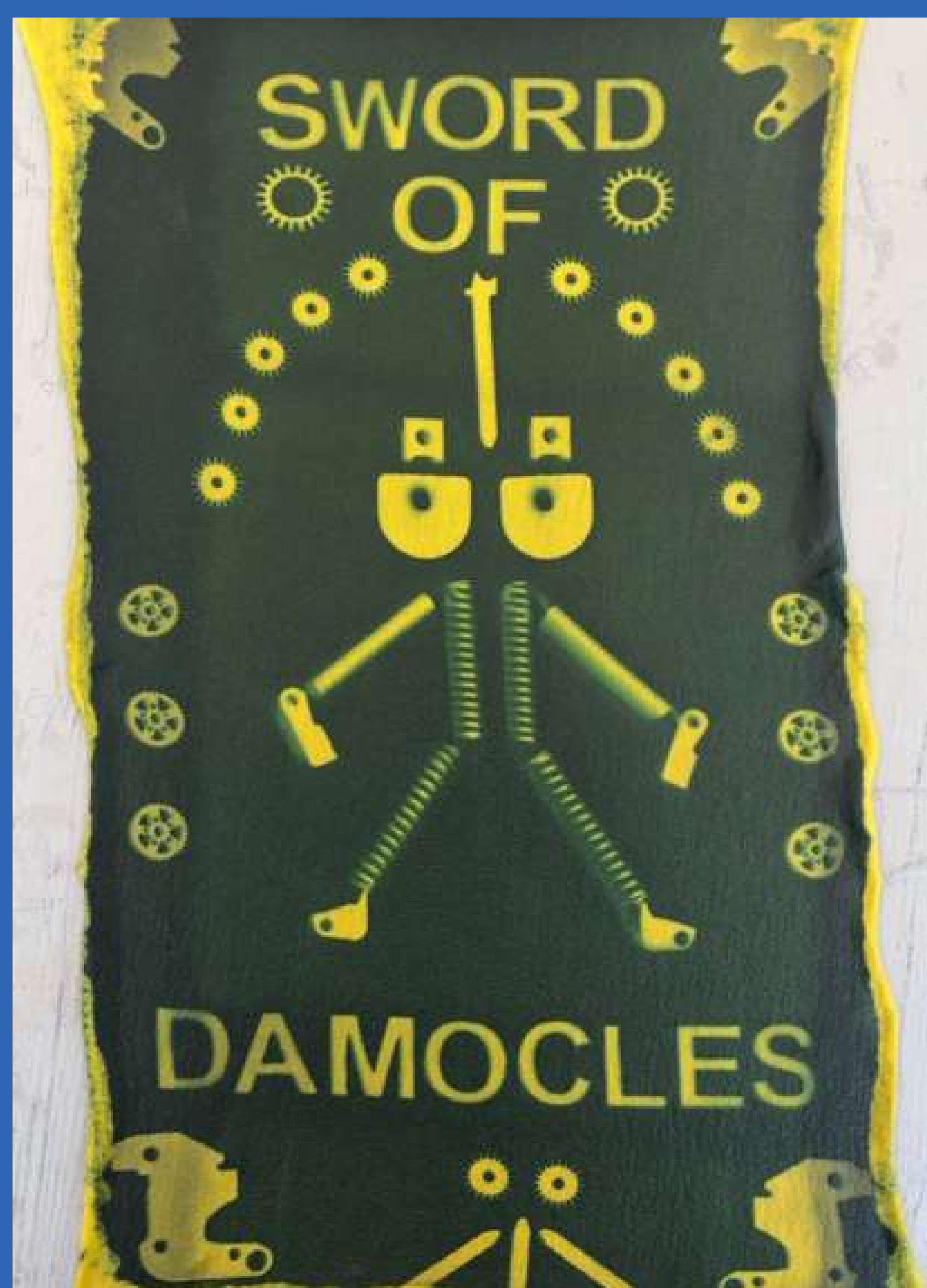
E P I

D E M

I O L

O G Y





I'm sure we all felt, and continue to feel, the immense burden of this first twelve weeks; for some real loss and grief, of loved ones, livelihoods, normality. For many the weight on minds and emotions was taking its toll. We needed hope; a glimmer of light. This brought me full circle to the original botanical cyanotypes with more hopeful, lifecycle type imagery. But not before one of my favourite pieces emerged. Our oven gave up in week 8 so I cannibalised it for spares. I laid the parts out and saw figurative imagery that became *The Sword of Damocles*, deadly serious yet light hearted too.



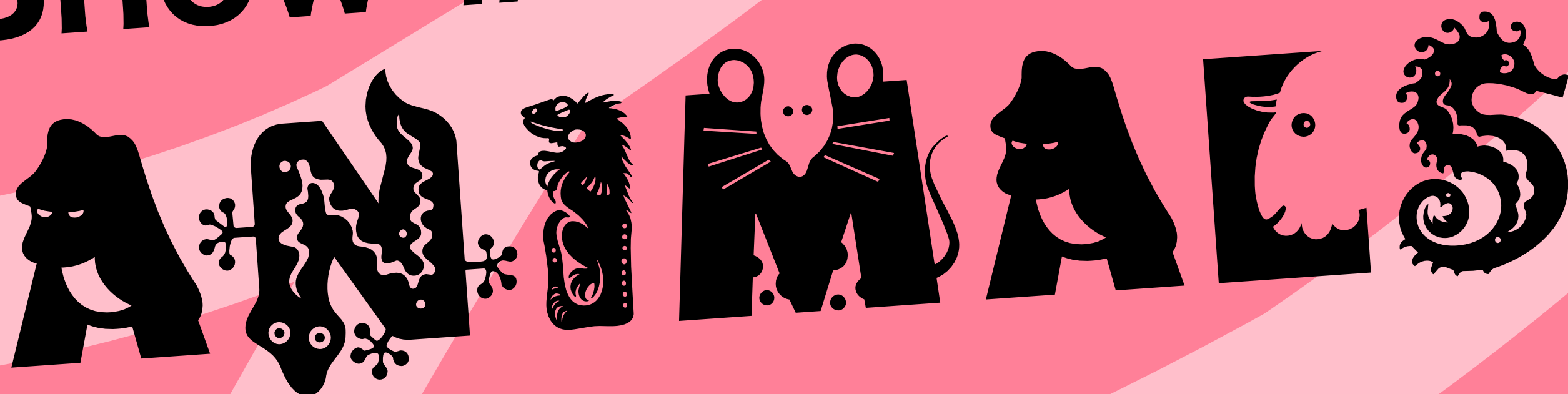
Traditional cyanotype printing is blue and white but as the timeline of fabric prints (image below) shows, various colours can be used with differing effects. The vintage process is amenable to adaptation and experimentation in respect to both treated surfaces and objects. It's a very creative and therapeutic art, not totally predictable, so you need to be prepared for some unexpected but always unique finishes. I'd recommend it to anyone wishing to have a go.

See more of Elaine's photography by following her Instagram account @vizorelaine

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.

COLLECTION REFLECTION

Group Show #10:



Works gathered by Helen Welford.
↓

This month's Collection Reflection Group brings together three artworks from the Middlesbrough Collection that take animals as a subject matter. Take a look at a gleaming portrait of an anonymous sitter beside her equally bejewelled dog in a portrait inspired by a fifteenth-century Italian painter. Another much-loved dog is depicted in Gordon Stewart's curious brooch 'Boy With Dog', in this reflection we consider the multitude of narratives conjured by this small object. And finally read an imaginative interpretation of Lobster by English wood-engraver and naturalist author Thomas Bewick comprising Lobster facts, a lesser-known history of lobster consumption and a recipe for lobster.



Portrait of a Lady with a Small Dog **(date unknown)**

Unknown artist
[circle of Carlo Ceresa]

Italy (dates unknown)

Oil on canvas

Bequeathed by Mrs McGrigor-Philips



Words by Lindsey Thompson.

This painting has been attributed to an artist in the circle of Carlo Ceresa. Carlo Ceresa was an Italian Old Master Painter who lived from 1609 to 1679 and worked around Bermago in the Lombardy region of Italy.

Portrait of a Lady with a Small Dog depicts a lady with dark brown hair, pale skin and brown eyes. She is dressed in a black cloak with a raised gold lace neck collar and gold-coloured buttons down the front.

Although her identity is unknown, the sitter looks wealthy or like a person of some importance. She wears opulent clothing and some very large gold chains around her neck including a flower shaped gold pendant set with gemstones.

The subject of the portrait has her left hand placed on the head of a small brown and white dog, which is lying on a plinth draped in the same red fabric which forms a curtain in the background. The brown and white dog, which may be a symbol of fidelity and status, is wearing a collar studded with large silver bells.



Boy with Dog **(1988)**

Gordon Stewart

Scotland (date unknown)
Aluminium, gold and ink

Words by Heather Bareham.



***Boy with Dog* is one of six pieces made in the late 80s or early 90s for an exhibition at the Crafts Council. Scottish jeweller Gordon Stewart, now a lecturer at Glasgow Kelvin College, created this quirky piece in response to ideas and research developed during his time studying MA Metalwork and Jewellery at the Royal College of Art. Personal to him, his creations incorporate images taken from old family photographs. How exactly Gordon is connected to the boy featured on this particular brooch, I don't know. Does the dog belong to the boy or is it a stray the little boy has befriended? The piece allows the viewer an opportunity to piece together their own stories, connections and memories.**

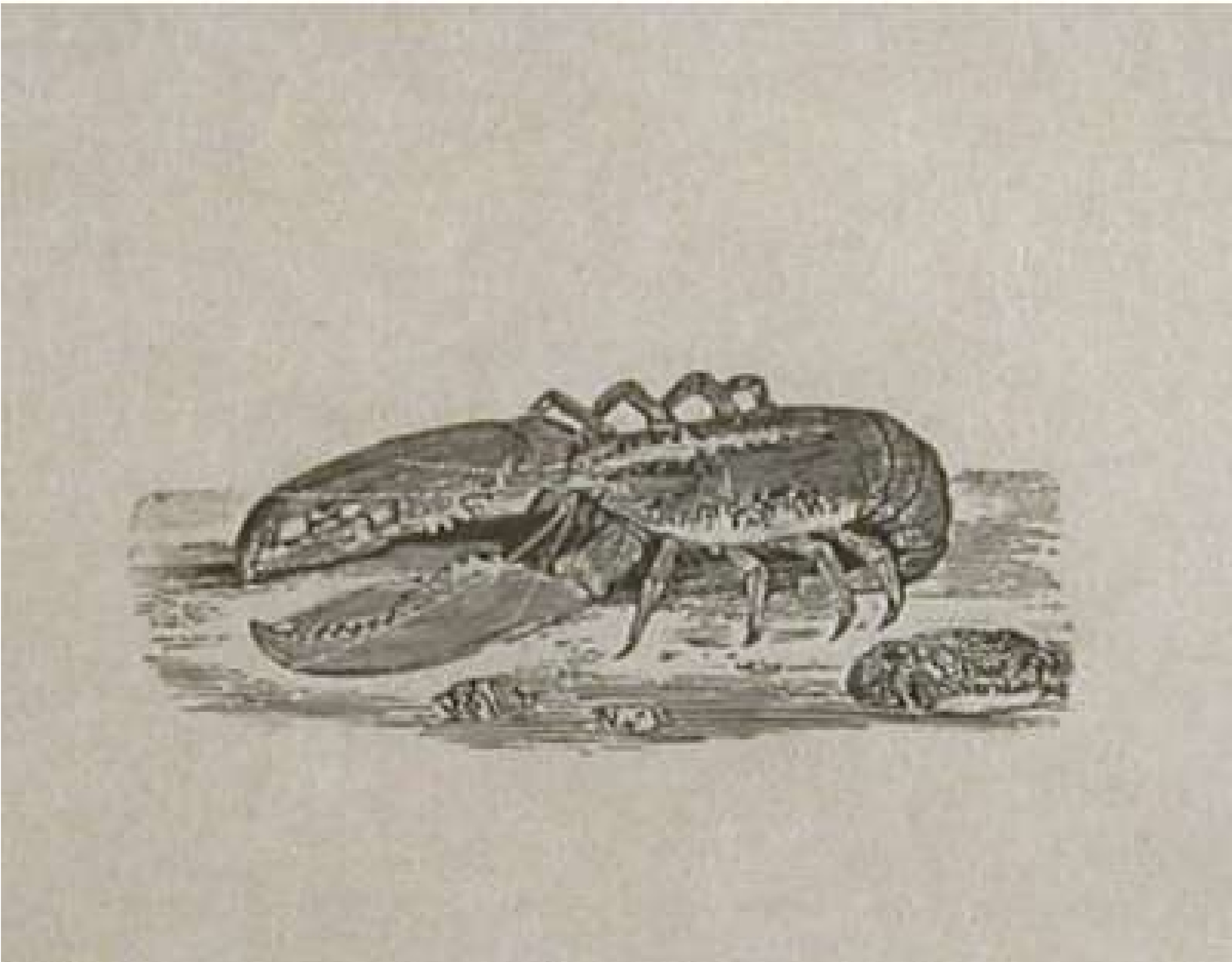
Stewart makes his brooches by printing photographic images, tinted by hand, onto anodised roll printed aluminium sheets. This technique adds a textured effect to the image which is then carefully cut out, making the figures come alive. In front of the boy and dog is a section of what looks like a decorative wrought iron railing. Inspired by images from a cast iron pattern book, these patterns can be seen again and again running through his work. This detail, made from sand cast aluminium, anodised and finished with a touch of gold is what I believe draws you to the piece. It is only on closer inspection that you look beyond the railings to the boy and dog inquisitively peering through the gap.



Lobster (1818)

Thomas Bewick

England, 1753- 1828
Wood Engraving on paper



Words by Rory Hartley.

10 AMAZING LOBSTER FACTS

1. They never stop growing.
2. They're the Hannibal Lecter of the ocean. Lobsters are more than happy to eat their own species.
3. Lobsters taste with their legs.
4. Females hold all the power during courtship and they have some bizarre mating rituals.
5. They chew with their stomachs.
6. They don't scream in pain when you cook them, it's actually trapped air escaping from their bodies, although it does come out of their mouths.
7. One of their claws can exert up to 100lbs of pressure per square inch.
8. They can regenerate limbs.
9. Lobster shells were once used to make golf balls.
10. Once so abundant and cheap, historically they were the go-to for prison food in the USA.



LOBSTER ROLL

The lobster roll, where worlds collide. Posh on the inside, working class on the outside, fine dining wrapped in street food. An insane amount of sweet lobster meat swimming in butter or mayonnaise (which one's best is in constant debate) crammed into a hot dog bun. It's a champagne socialist sandwich.

It's hard to think that the lobster, something thought of as delicacy and symbolic of 'posh food', indulgent and decadent, was once so abundant that it was ground up and used as fertiliser. In fact in colonial-era America, only the poor, indentured servants, and prisoners ate lobsters because they were cheap, too plentiful, and considered tasteless. After prisoners in one Massachusetts town got sick of eating them all the time, a new rule said they only had to eat them three times a week.

INGREDIENTS

3 (350g) lobster tails, steamed, meat removed and chopped
60g butter
4 hot dog buns
2 tbsp. freshly chopped chives
Salt
Freshly ground black pepper
Lemon wedges (for serving)

DIRECTIONS

Melt 2 tablespoons of butter and brush all over cut sides of hot dog buns. Heat a large pan on medium heat and add buns, cut side down. (You may have to do this in batches.) Toast until golden.

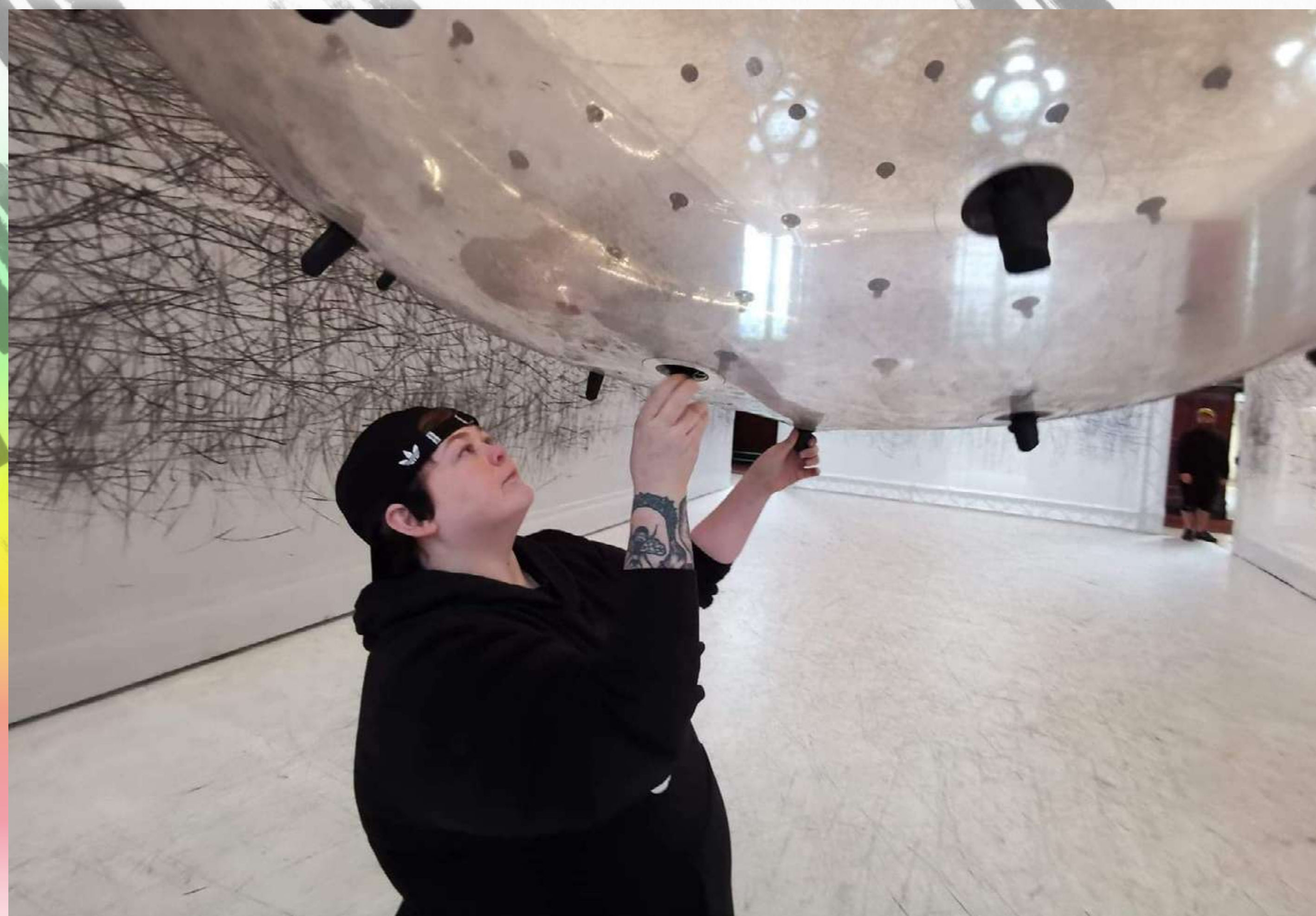
When buns are toasted, remove from pan and add remaining butter. Reduce heat to low. When butter has melted add lobster and cook, stirring constantly to coat lobster with butter. Remove when lobster is completely coated in butter and warmed through. Season with salt and pepper.

Fill the toasted buns with lobster and garnish with chives. Serve with lemon wedges on the side for squeezing.



In the summer of 2021, graduates from across the MIMA School of Art & Design will present their work and a programme of events and get together at MIMA. Gemma Tierney is working as Creative Coordinator with a Programming Group of graduates and the MIMA team to see the project into life. Here Gemma reflects on her time as a student and projects in recent years.

GRADUATES 2020



Words by Gemma Tierney / Image (Left): Photo of Gemma Tierney, taken by Aimee Suggitt, ADA at Middlesbrough Town Hall, Middlesbrough Art Weekender, 2019 / Image (below): Photo of Gemma Tierney, taken by Giles Maffett, during Gemma's MIMA internship, the photo was taken at the Installation of the exhibition *A Room of Our Own*, 2017.

Tell us a bit about yourself Gemma: who are you?!

I am a multi-disciplinary artist and curator based in Teesside and am the co-director of Wet Productions. Wet is a networking platform for artist and artist led spaces. I studied Fine Art at the MIMA School of Art & Design and I have worked with many organisations, events and festivals in the north east, most notably MIMA, Middlesbrough Art Weekender, The Auxiliary, Creative Darlington and Conversations in Painting.

I completed an internship with MIMA in 2017 and worked on a series of screenings and discussions with MIMA as part of a partnership project within the Art & Screen Network, with ICA London, that MIMA presented during Middlesbrough Art Weekender.



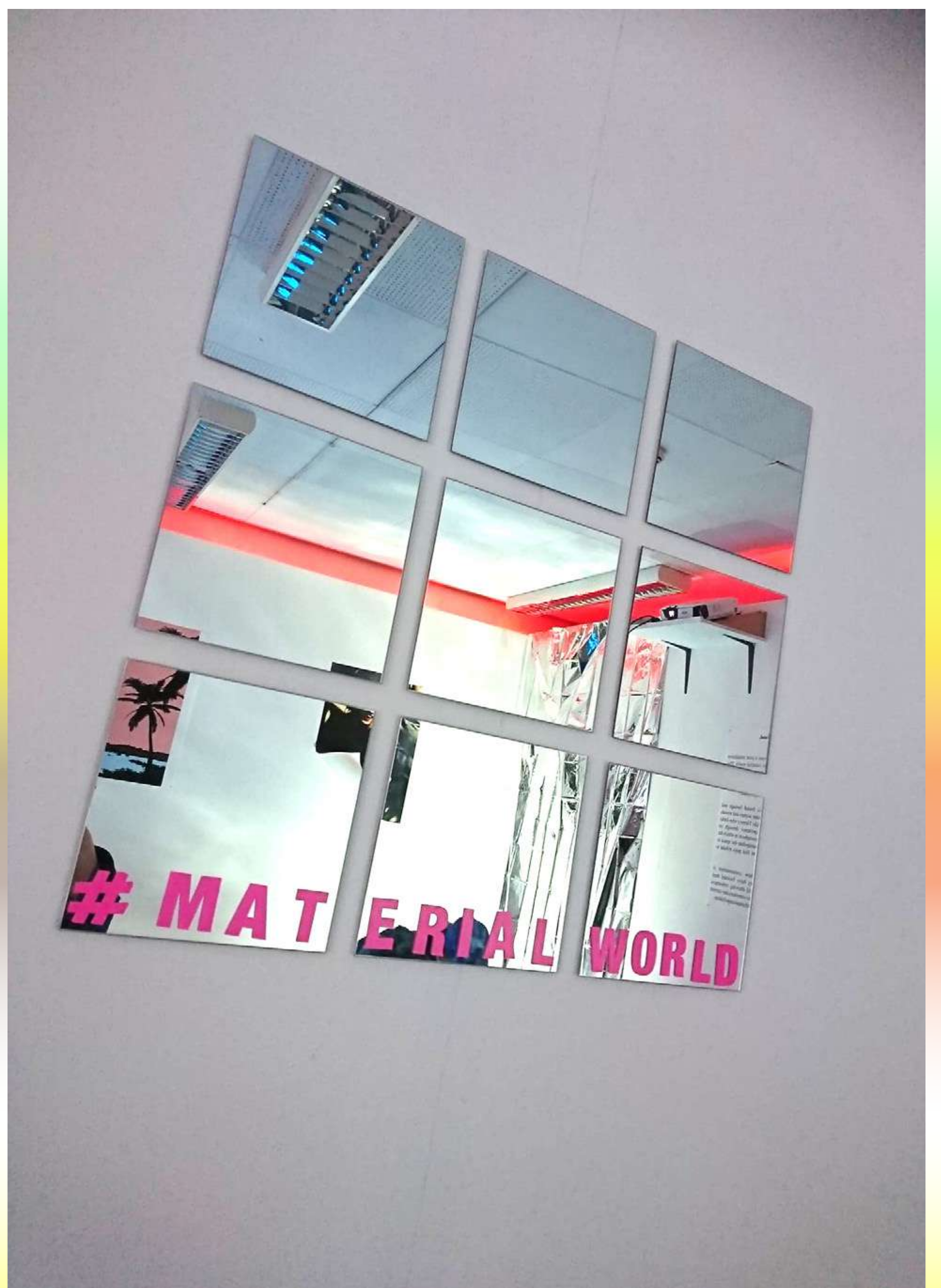
What is the Graduates 2020 project and what's your role in it?

This project and exhibition offer an amazing platform for the MIMA 2020 graduates. A year after graduation and following some uncertain times during the Covid-19 pandemic, graduates have not had the same opportunities to build networks and develop vital skills that they would have normally gained in the first year after graduation. In recognition of this, MIMA has initiated a project that platforms graduates' work and supports to build creative networks, gain vital skills and showcase ideas.

As the Creative Coordinator, I am supporting the development of the project, coordinating planning and communications by liaising with the MIMA Team and MIMA School Team and Graduates Programming Group.



Images: Artwork by Gemma Tierney and Charles Wood, taken by Gemma Tierney, Degree Show at MIMA School Art & Design, 2018.

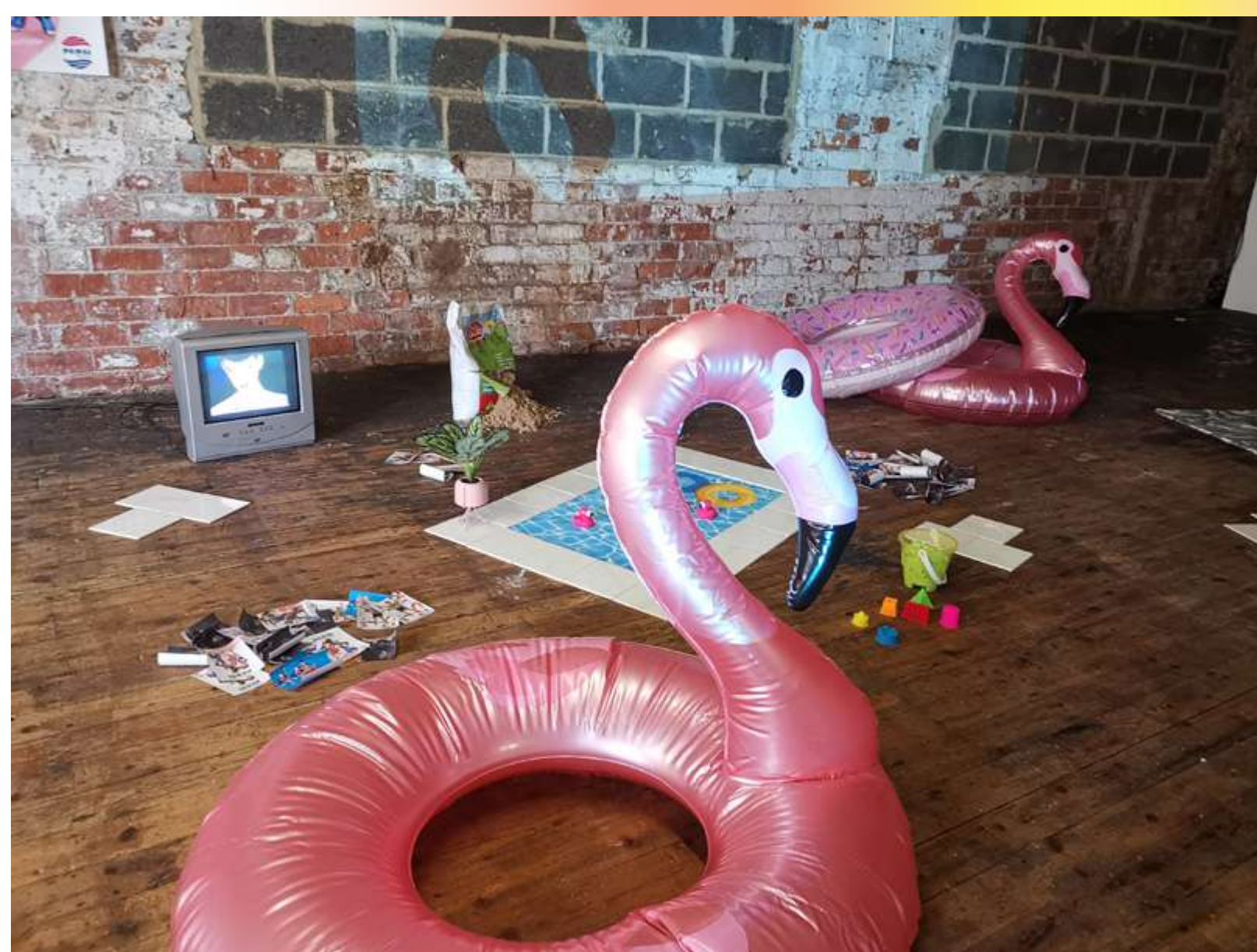


Why is it important to support graduates in this way and what do you hope to see happen through the project?

I think it is important to support graduates, especially in the first year after graduation as this is a valuable year to build networks and sustain creative practices independently. I think in this past year in relation to the Covid-19 pandemic it is even more crucial to support graduates as they have not had the same opportunities that they might have had in a different moment.

I would like to see this project create links and networks for graduates, to be moulded by graduates and to offer them a chance to develop skills. After the past year, with the impacts of the pandemic, it is exciting to face a bit of normality. To be working on a project that is looking at how we can come together and make connections is amazing.





You studied at the MIMA School of Art & Design – what are your best memories from your time as a student?

So many amazing memories from my time studying at the MIMA School! From the long-term friendships and bonds I made with other students to the experiences it had that opened doors; from trips to Venice Biennale to internships at MIMA and working with local organisations. The Degree Show carries a particularly good set of memories: I have always loved the adrenaline that putting on an event / exhibition brings but when it's a show you have been working towards for three years it feels extra personal and special.

What projects have you developed and what are you working on now?

My main focus when leaving university was developing on Wet Productions, a project I had started during my time there with fellow peer and co-director Charles Wood. WET is a collective that programmes art events, hosts residencies and distributes content online and offline, to support the profile of the visual arts in the Tees Valley. We aim to make a sustainable network to support creative endeavours.

Over the last year Wet Productions has worked in partnership with Dovetail Joints on a series of online and offline projects. WetDoveTail is a collaborative virtual gallery project, comprised of the two arts organisations. We have some amazing plans for the upcoming months.

Do you have a creative hero?

This is a difficult question, but I think if I can relate anything to this past year, it is all of the artists and organisations I have seen working so closely together through a devastating and unpredictable time to create collaboration, entertainment, happiness and love.



Images: (Top) Exhibition by WET Productions, taken by Gemma Tierney, *Dark Matter* exhibition for Middlesbrough Art Weekender, The Auxiliary, 2019 / (Middle) *Warehouse party 002* by WET Productions, taken by Gemma Tierney, The Auxiliary, 2019 / (Bottom) *Wetdovetail Online Exhibition*, Digital images, Connor Clements, 2021.

If you're a graduate from the MIMA School of Art & Design and you'd like to get involved or if you want to find out more about the project, email us at mima@tees.ac.uk

by Arlo

Jim P!

Arlo

Jumps

is something
wrong
about you?

Arlo
Pretending
to be a
frog

Where?
are you?

HEY!

Why
did
you go into
my
mouth?

you're Not
a frog!

The end!

WHAT'S HAPPENING?

.....
: This month :
: Helen Welford :
: interviews Tony :
: Charles, artist, :
: co-founder :
: and Director :
: of Platform :
: A Gallery, :
: Middlesbrough. :
.....

Words: Tony Charles and Helen Welford
/ All images courtesy of Tony Charles /
Image: Tony Charles, *Unpainting* (2017),
exhibition at Platform A, Middlesbrough.



Can you describe the work that you do?

There are many activities that keep me busy. As an artist I continue to practice and exhibit, but as a co-founder and trustee of Platform Arts Ltd., I'm passionate about working alongside my fellow directors and colleagues to support artists by providing high quality affordable studio space and gallery space at Platform A Gallery and to assist in kickstarting careers and finding opportunities. As part of NAPTA, an alliance of the arts organisations in Middlesbrough, these activities are expanded. I am also involved with higher education and proud to be contributing to the nurturing of future artists.

What inspires and motivates you?

Anything creative. New ideas and new approaches to anything, and when a plan comes together, it gives confidence and inspiration for another.



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

I've just read *The Secret History* by Donna Tartt and *Brooklyn* by Colm Tóibín. The music I tend to listen to most is Americana/Country Rock as it inspires the music for the band that I play with. However, there have been no gigs for a year due to Covid. I'm currently enjoying *Line of Duty* on T.V.



Who is an important voice for you right now?

The singer-songwriter Jason Isbell, he's a great storyteller, a bit like another favourite of mine, Bob Dylan. Oh, and of course, my wife!



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

I've always liked the George Bernard Shaw quote: 'moral indignation is jealousy with a halo'.

**What's great about the
Tees Valley?**

I always say that in terms of the creative industries in the region, unlike many cities, there doesn't seem to be much of a hierarchical attitude. All the creative organisations, galleries etc. seem to be willing to support each other.



IMAGES

1. Tony Charles, *Still Life Unpainted* (2012), Steel aluminium fire extinguishers.

2. Tony Charles, *Vestiges III* (2009), rust and steel particles.

3. Tony Charles, *Stoke* (2020), steel.

On Campus

This new column shares what staff and students are up to at Teesside University.

NO.1:

'A MOMENT WITH WIL'

Words: Claire Pounder and Wil Jackson/ Images: Wil Jackson

Over the coming months we will use this space to profile all the great stuff MIMA do with students and academics, offering a peek into the exciting world of Teesside University.

MIMA has a long-standing history of serving students from Teesside University as part of their studies and we work closely with Course Leaders to offer exciting placements for students to gain employability skills required for real-life work adventures. This year's placement programme was a little different due to COVID but this didn't stop us coming up with a great plan of action.

So, me and Wil – that's me Claire Pounder, Learning Curator and Wil Jackson, second year student studying BA Honours, Creative Writing at Teesside University – conversed through the powers of mail art to offer new ways of thinking and doing to support Wil's Creative Writing placement.

Over the last few months, we have posted Wil boxes of goodies to get him giddy about the endless possibilities of writing and how he could apply a range of techniques to his writing practice. In this article you can really feel the energy Wil has for words and his top tips for getting into a writing space are easy and doable.

I wonder what you will write...

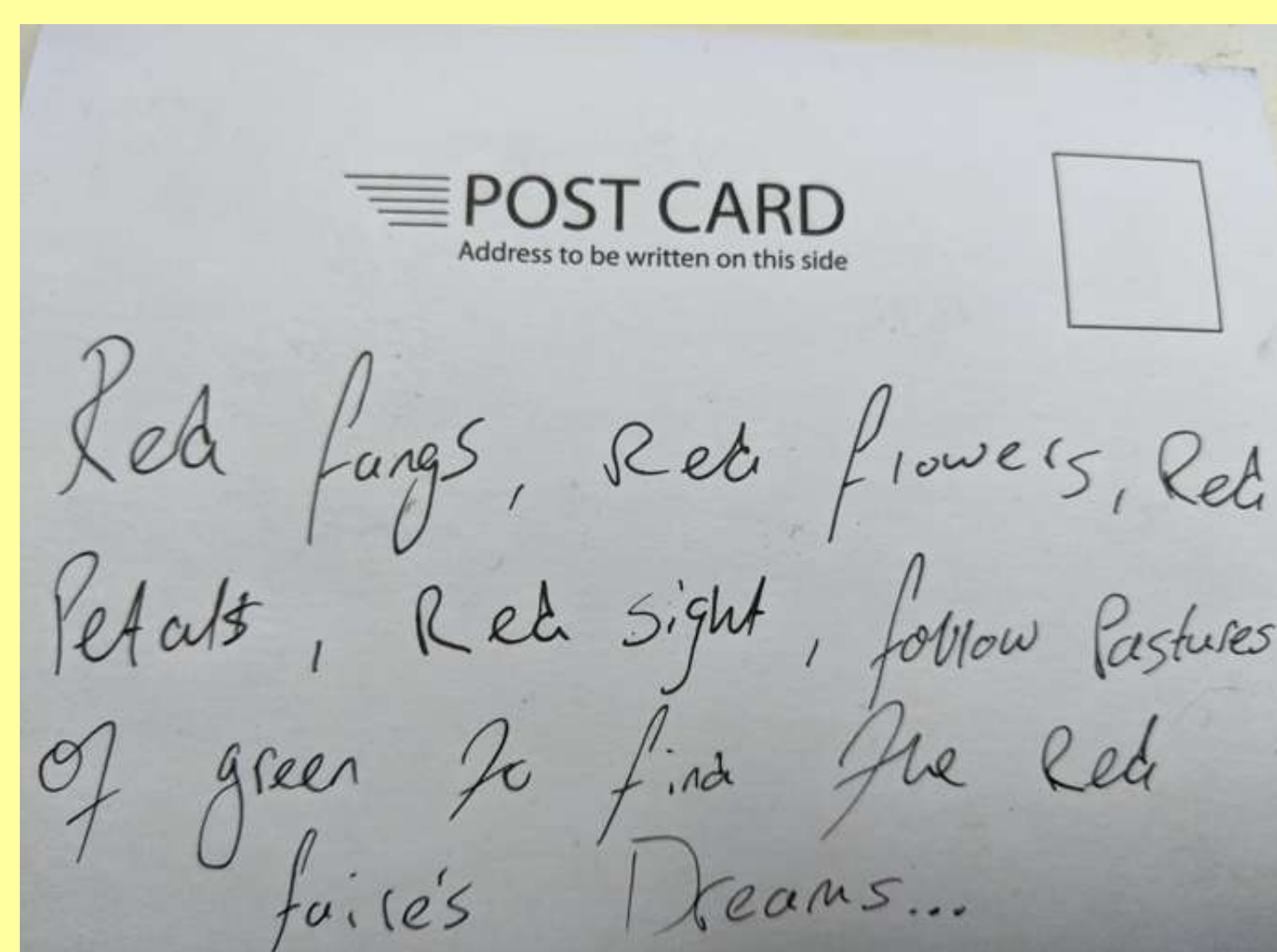
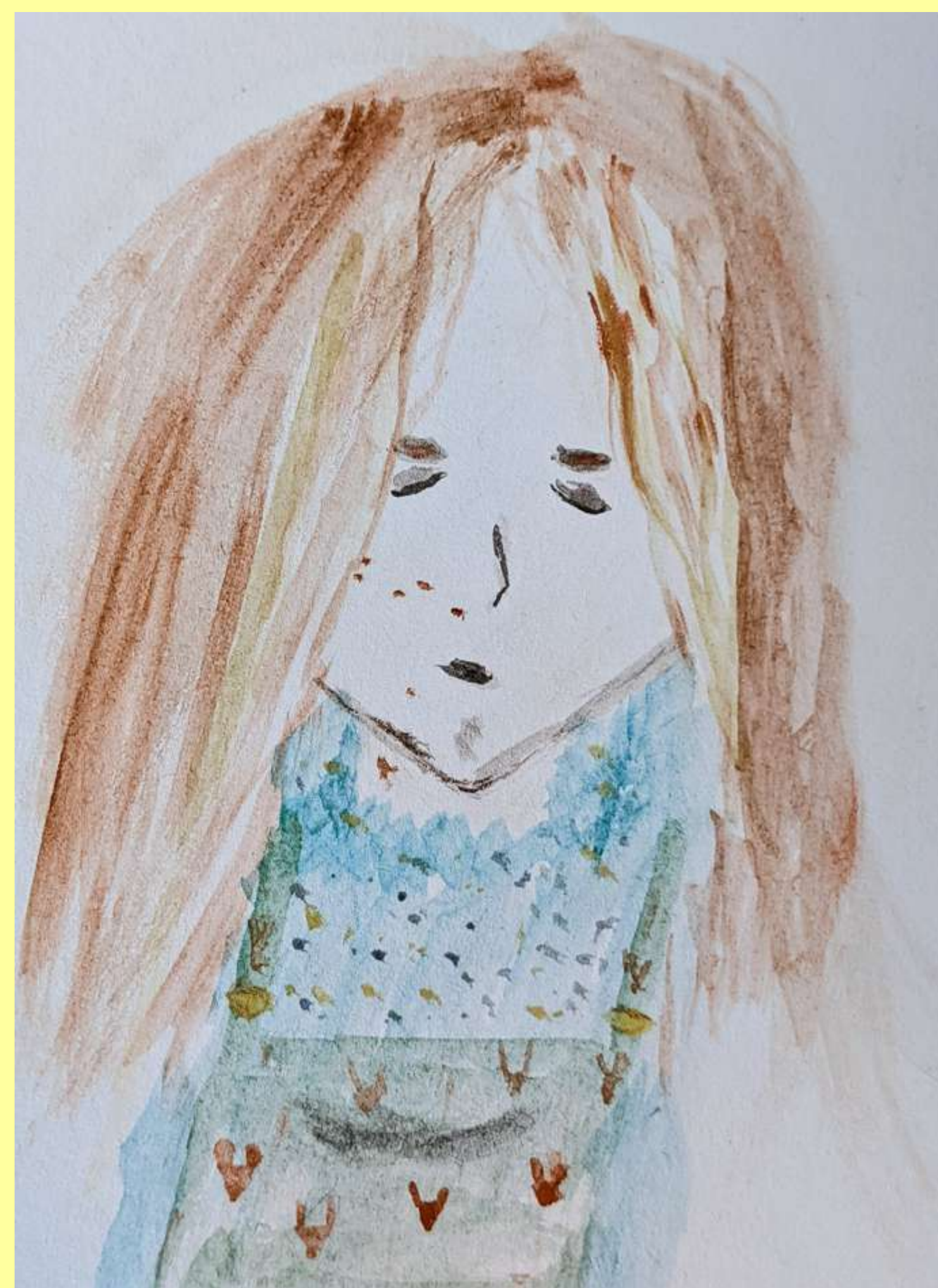
Claire x

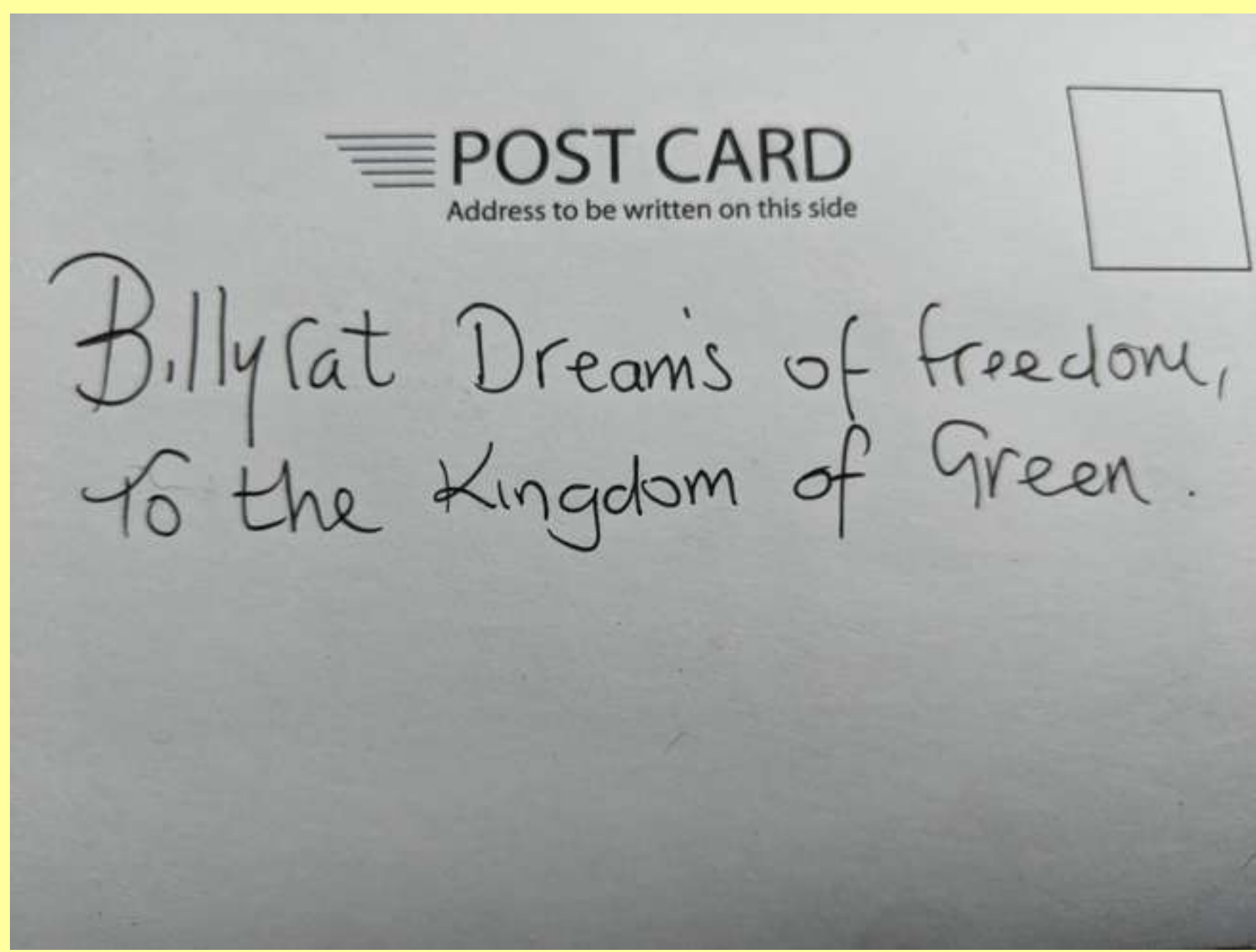
Hello! My name is Wil (just the one 'L': I've never found the other one) and I am a writer two years into a creative writing degree at Teesside University. I've been asked to write a small bit about me and my writing, which does sound easy for a writing student to do but it's their worst nightmare.

I want you to start this piece by picking a spot: a word, a comma, or a full stop, and read from there. It might not make any sense to start from there, but I feel that best represents my writing process, it's completely erratic. Along the way you can take a break looking at my wonderful (questionable) experiments in art, that have helped me visualise some of my imaginings over the last month.

I feel as a writer you need something to draw you to the page or get you in the mood to write. For me, it's sitting in my dungarees, especially in my green fox ones. I'm not sure why it gets me in the mood, but when the dungarees come on, it's time for me to write. They help me sail away to the place I call my 'writing hideaway' inside my head.

My hideaway is a tepee in the middle of a wildflower meadow, made from sticks and leaves I found in a lost found box from the forest nearby. It's a place where I can zone out and have fun watching faces I don't know pass by, or listen to their stories when they stop outside. But it's also a place I can let my imagination off the leash. I can watch all the wonderfully strange thoughts I have float by, some of them even poke their heads in to say hello. Mostly it's characters I've created who do that. Like my depressed fox who has been forced into a 9-5 human job in a suit, who will chat to my capitalist-hating badger outside my tepee. They might chat about the discomforts of human life, or more mundane things like their shopping lists. I often use their conversations to start their stories.

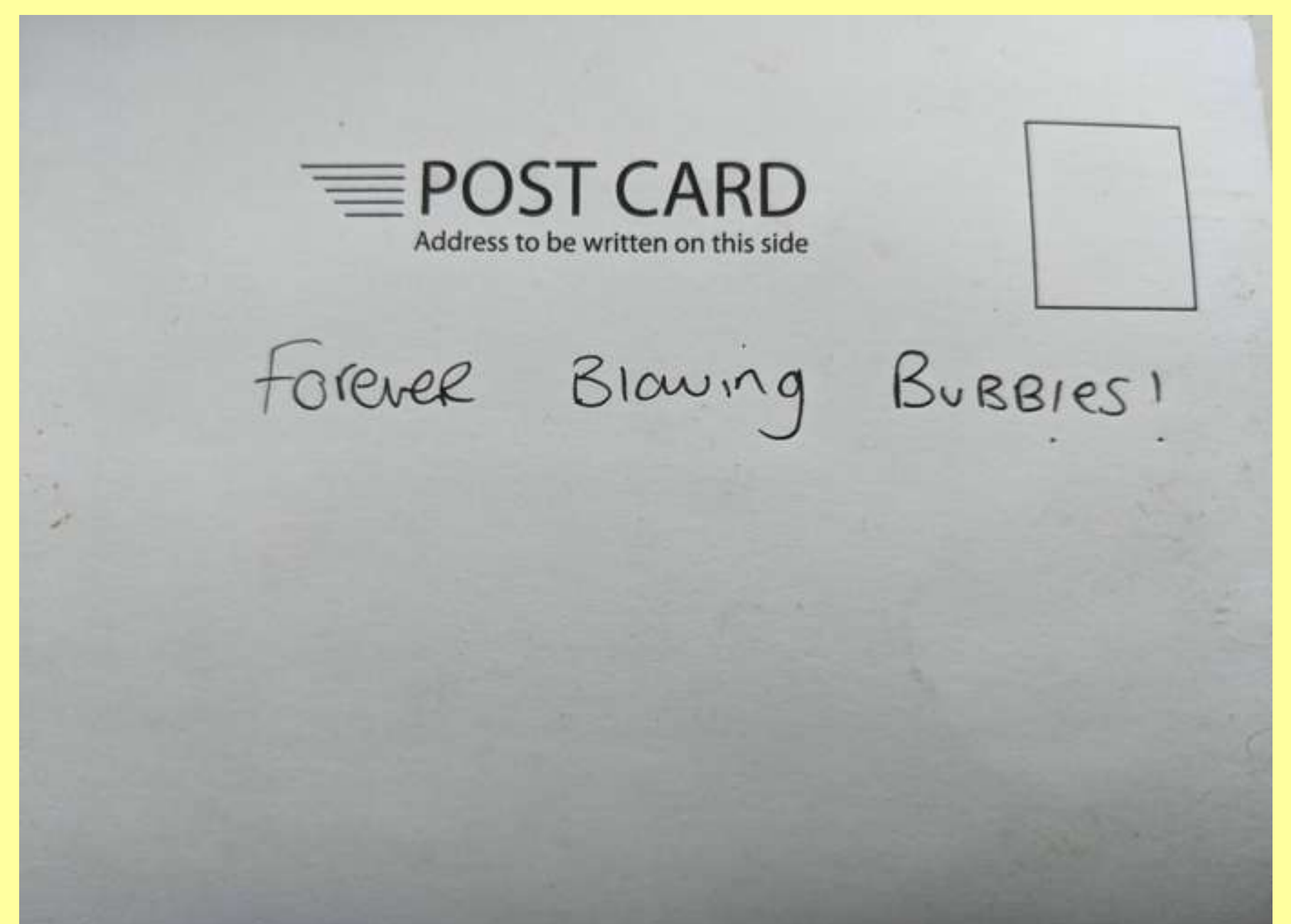
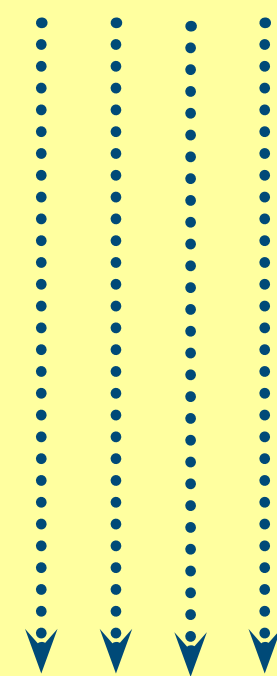




Another way I like to approach my writing is talking to my pets. I use my cat Billie as my critique. I'll ask if he thinks the piece I've written works, if he flicks his tail and walks off it's a no, but if he headbutts my face it's usually a yes. If you don't have a pet, you can ask the bugs or the birds outside, but from my experience, they're tough judges. But if you don't fancy talking to animals (you're missing out if not), you can use them as a great place for imagination.



My go-to thought is to just put any animal you can imagine in some form of jazzy clothing – like a cheetah in a glittery disco jumpsuit – that guy will have plenty to chat to you about. Most characters I like to write, as you might have guessed, are talking animals. At first, I thought that part of my imagination was just quirky nonsense. Yet as I wrote more characters like that, I soon started to realise they were representing my feelings of alienation in everyday life.



To me that's the beauty of writing, it takes you on a weird journey of self-discovery. Translating my strange thoughts into characters and stories has revealed to me how I react to the everchanging world around us. I believe everyone should pick up a pen and write whatever comes to mind once in their life, even if it is animals who like to complain about the world dressed in suits.

Images: (Above) Fiona Jackson, Wil's Mum / (Right) Annie Jackson, Wil's Sister.





Image: Drawing made by Wil Jackson, Annie Jackson, Fiona Jackson

NEXT
MONTH
IS
LOCAL
HISTORY
MONTH:
SHARE
YOUR
STORIES
IN
MIMAZINA!

Deadline for submissions:
Friday 14 May 2021.

CONTRIBUTIONS

WE ARE LOOKING FOR WRITING, IMAGES 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.

POETRY CORNER

Send us a poem you have written, it can be about any subject of your choosing.

SHORT STORIES

Share your creative writing in MIMAZINA. It could be a very short story or an excerpt from a longer work.

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.

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 #23 will be published Tuesday 25 May.

MIMAZINA #22

Credits

Contributors

Agnes Jackson
Annie Jackson
Chelsea Abbott
Claire Pounder
Clinton Crawshaw
Duncan Hutt
Elaine Vizer
Elinor Morgan
Fiona Jackson
Foundation Press
Gemma Tierney
Heather Bareham
Helen Welford
Khadim Hussain
Jo Burke
Lindsey Thompson
Michelle Hirschorn-Smith
Rachael Macarthur
Rory Hartley
Tony Charles
Wil Jackson

Cartoons

Oscar Fleming
Arlo Fleming

Back Cover

Ruth Scott Blackson

Designed by

Foundation Press

Commissioned by

Middlesbrough Institute
of Modern Art

MIMAZINA is a project by
Foundation Press
& Middlesbrough
Institute of Modern Art

Foundation Press

are a collaborative group who
make projects experimenting
with publishing, printing and
collaboration.

foundationpress.org
@foundation.press

MIMA

Middlesbrough Institute
of Modern Art
Centre Square
Middlesbrough
TS1 2AZ

mima.art
@mimauseful

NOTES ON BACK COVER ARTWORK

A weaving which
began by recycling
scraps from
paintings made
by Ruth's children
Betsy and Ellery.



To and Fro (2020)

Ruth Scott Blackson

Woven paper

