

#24
june 2021

LISTEN UP!

Harpist Rhodri Davies gives us his recommended listening

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BUTTON VILLAGE STORIES

A conversation between Sarah Fishburn and Jane Hatton

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CREDITS

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Sally Madge

We start our issue with a musical playlist together especially for **MIMAZINA** by Swansea-based musician Rhodri Davies.

LISTEN UP!
LISTEN UP!

I play the harp, electric harp, live-electronics and I sometimes build wind, water, ice, dry ice and fire harp installations. I play with the experimental pop band **HEN OGLEDD** and with many other musicians who like to explore improvised and experimental music together.

I also co-organise the **NAWR** concert series in Swansea. **NAWR** (meaning NOW in Welsh) is a new multidisciplinary concert series in Swansea of experimental music, free improvisation, film, lo-fi, free jazz, sound art, alternative folk and new music.

Words: Rhodri Davies / Images: Kuba Ryniewicz



1. **LISTEN**

DJ Screw **Phil Collins -** ***In the Air Tonight***

I chose this one as I was asked to avoid any tracks with swearing and this seemed the safest bet. It is a good introduction to an innovative and talented artist and is an example of how DJ Screw could subvert something that is overly familiar to create new perspectives. DJ Screw died tragically young, as did George Floyd – who was a part of the hip-hop collective Screwed Up Click, alongside DJ Screw. Floyd was murdered on May 25th last year by a police officer. Read an article about George Floyd's life and legacy in the Houston hip-hop scene [here](#)

Be sure to visit 'Screwed Up Records & Tapes'.

<https://screweduprecords.com/>

2. **LISTEN**

Aleme Aga ***Ethiopiques 11:*** ***The Harp Of King David***

I am a harpist and I love the instrument in all its forms around the world. This is a Begena played by the sublime Aleme Aga and is more commonly known as 'King David's Harp'. It isn't actually a harp but a massive oversized lyre with ten strings but I am happy to overlook that fact! This is possibly my most played CD.

3. **LISTEN**

Lori Goldston ***On A Moonlit Hill*** ***In Slovenia***

I love this tape and bought it for everyone last Christmas. The stunning cello playing is reminiscent of the begena and is interweaved with sounds from the night time environment and ambience. Lori famously toured with the band Nirvana.

4. **LISTEN**

Eliane Radigue ***Trilogie De La Mort***

This is an awe-inspiring and deep piece of music from an essential composer. Sit with it and you will be transported to different sound worlds and you will never be sure when the transition from one sound to the other happened.

5. **LISTEN**

Nathaniel Mackey ***The music of poetry***

One of my favorite poets and writers. He writes about music in such new and unexpected way that his words become great big clouds of sound, melody and rhythm. Check out his book *From a Broken Bottle Traces of Perfume Still Emanate: Volumes 1-3*.

6. **LISTEN**

Sarah Davachi ***August Harp***

Davachi is an exquisite composer of acoustic and electronic music. Her gorgeous sound world is inspired by different tunings and the legacy of drone music that spans medieval to future configurations.

7. **LISTEN**

Pat Thomas **Naqsh**

Pat Thomas is a genius and more people need to hear his virtuosic piano and electronic improvisations.

8. **LISTEN**

Sue Tompkins **Orange Brainwash** **Tribute Performance**

Sue is the best! Recently a song of hers from her time with the band Life Without Buildings became a TikTok phenomenon. She pushes live performance into new and unpredictably joyous places!

9. **LISTEN**

Bulbils **River Kingdom**

Bulbils are my fellow Hen Ogledd band members Sally Pilkington and Richard Dawson. Why have they recorded 63 albums since the first lockdown?! BECAUSE WE NEED IT!!

10. **LISTEN**

SUN RA **Disco 3000**

I LOVE SUN RA! And it is easy to get obsessed by his multifarious music. This is one of my all time favorites because it disrupts so many expectations.



You can
listen to the
whole playlist
HERE*

*Tracks 3 and 9 are not
on this list - go to the
individual tracks
to play.

NOTES

NAWR concert series:
<http://rwan.cymru/>

Hen Ogledd:
<https://www.henogledd.com/>

Rhodri's bandcamp:
<https://rhodridavies.bandcamp.com/>

SONIC ARTS WEEK



• Liam Slevin is an artist-curator working with installation, sound and performance. • He is the creative director of The Auxiliary Project Space and is co-founder and director of Middlesbrough Art Weekender. Here he introduces Sonic Arts Week coming to Middlesbrough next month.

Words: Liam Slevin/ Image: Grace Stubbing.

Sonic Arts Week is a celebration of sound, music and art that takes place 16-23 July 2021 across Middlesbrough. The idea for this festival started through my work with The Auxiliary Project Space and Middlesbrough Art Weekender. I've always worked with and supported practices that utilize sound and listening, and for *Sonic Arts Week* this way of programming and exhibition-making is really expanding. The potential for experimentation around how I programme and more importantly, who I'm programming for, has become a real focal point of the festival.

Sound is a great leveller. Visual culture has been shadowed by critical thought for much of its expansive history. Sound, and sound as its own identity, detached from music, has roughly 120 years of critical writing attached to it. Sound isn't weighed down by the centurial baggage of philosophy and critical thought and this enables the public to be free of those white cube politics. Sound can be a vital tool in supporting and aiding the issues of accessibility that the culture sector is facing as a whole and I hope the programme for *Sonic Arts Week* reflects this.

Sonic Bikes, Kaffe Matthews, courtesy of the artist.



The programme also allows me to focus on the different strands of a medium I love working with; specifically how sound localizes, maps and positions us within the world, its physical attributes – bass! – and the sonification of data that the world around us is filled with. Exploring the world through sound is truly a gift, a subjective experience with primordial roots; we hear before we see, and we never stop hearing. For something you can't turn off, the ears do a pretty good job of drowning out noise. For *Sonic Arts Week*, I wanted to focus more on what we listen to, rather than what we hear. I wanted audiences to be immersed in the act of listening, through the propagation of air.

When I first started hosting sound events in Middlesbrough, I was a bit worried about the risk of running something like that and how it would go down. But we had 40 people turn up for it and like any audience, being led by the ear on an interesting sound journey, the response was amazing. It was the same when Jodi Rose sonified the transporter bridge - we had lots of people wanting to know how the bridge might sound. And the good news is that Jodi's piece from the 2018 Middlesbrough Art Weekender programme is coming back so folks will have the opportunity to listen to the composition again.

As a nice bonus, the festival will occur during *World Listening Day*, which is the 18 July. World listening Day marks the birthday of Raymond Murray Schafer, a Canadian composer and environmentalist who is seen as the founder of acoustic ecology, a fundamental research area within sound art.



NOTES

Top image: *Panorama*, Dan Knight, courtesy of the artist.

Bottom image: *Infinity Bridge Sonic Cruise*, Stephen Irving, courtesy of the artist.

The full programme can be viewed at sonicartsweek.com

[CLICK HERE TO VIEW.](#)

#comejointheracket

Funded by Arts Council England, Middlesbrough Council, Thirteen and Middlesbrough Community Chest.

BOTT TON VILLAGE STOR IE



Words: Sarah Fishburn / Image: Jane Hatton

Botton Village is in Danby Dale in the North Yorkshire moors. Founded in 1955 Botton was the first Camphill centre to offer supported living opportunities to adults with learning disabilities and other special needs. This month Sarah Fishburn speaks to Jane Hatton.

Jane has lived at Botton Village for thirty-nine years. She is an extremely busy and talented lady who is always willing to learn new skills.

Born in Bedfordshire, Jane lived with her Mum, Dad, Sister and Brother. They had lovely holidays away by the sea including flying over to Guernsey where she remembers running up and down on the plane, Jane has never been one to sit still!!

One great memory for Jane was a holiday in Great Yarmouth with all the family. They stayed in a lovely hotel and enjoyed playing in the sand, making castles and swimming in the sea. Her favourite memory was riding through the sand dunes on the donkeys with her brother and sister.

This fond memory provided inspiration for a felt picture that Jane created while working with a bubble of friends over the covid lock down. She was so pleased with it when she had finished, she sent it to her sister for Christmas, all framed up.

'My sister was over the moon with the picture when she received it for Christmas. She said it was so nice she would like another one!!!'

The comments from her sister gave Jane the confidence to carry on with her felt making and she even hosted a live Zoom session for the Trust's Opportunity TV, where she made a felt picture whilst over twenty people were watching online.

'I was nervous at first making the pictures but with some guidance on techniques I finally became confident. I enjoyed making the seaside picture for my sister, memories like that make you feel young again'.

Jane went on to add texture to her images by hand embroidering grass and stems to her pictures and sewing on tiny beads to look like distant flower heads. She persevered until she felt that the image was complete. Botton's Press has now made some prints of Janes picture which will be on sale soon from our online store. Feeling proud of her work gives Jane a sense of well being and we are looking forward to seeing more of her beautiful artwork in the future.

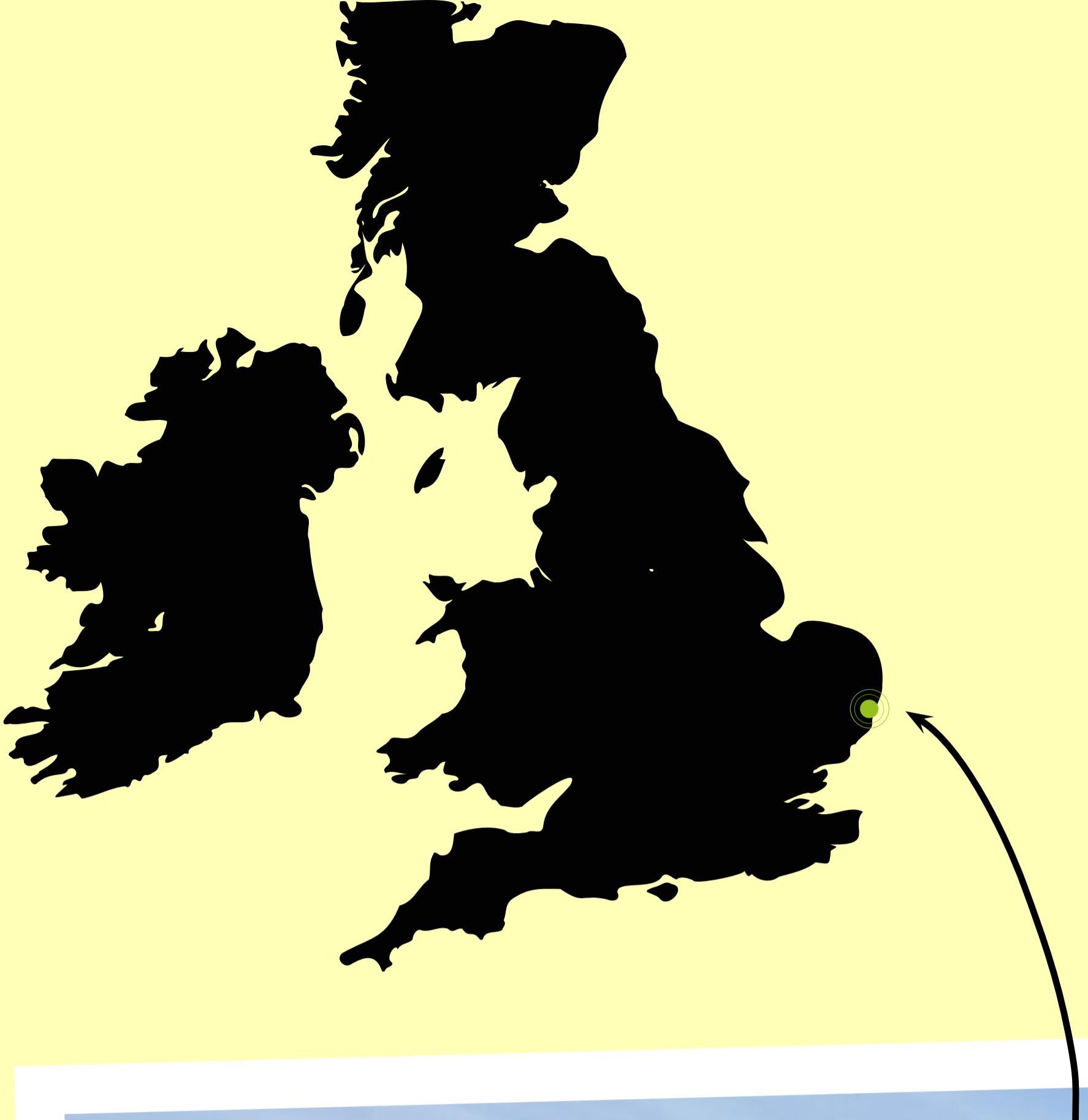


NOTES

Find out more about Botton Village [here](#).

You can see what products they make and sell [here](#).





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.



We have escaped the northeast for the first time in over a year! After throwing a dart at a map of the UK (a technique borrowed from artists Boyle Family) we have ended up on holiday on the East Anglian coast, in sunny Suffolk.

This is our first proper holiday with our daughter Agnes (now nearly 2 years old) and I have been thinking a lot about how it is a trip of firsts for her; first ice cream, first pebbly beach, first proper time with her grandparents, first double decker bus (she was especially excited about that one). Despite all the upheaval and new experiences, she has taken to travel like a duck to water.



Words and images: Adam Phillips

First, let's get the drama out of the way. So I managed to tear the crotch of my swimming shorts upon arrival (proper 80s sitcom-slapstick) and was forced to spend £38 on a new pair from a gleeful yuppie boutique. The shopkeeper's dead eyes bore into me as I reluctantly tapped my card, to make payment, whilst the insufferable Suffolk-local Ed Sheeran played on the stereo.

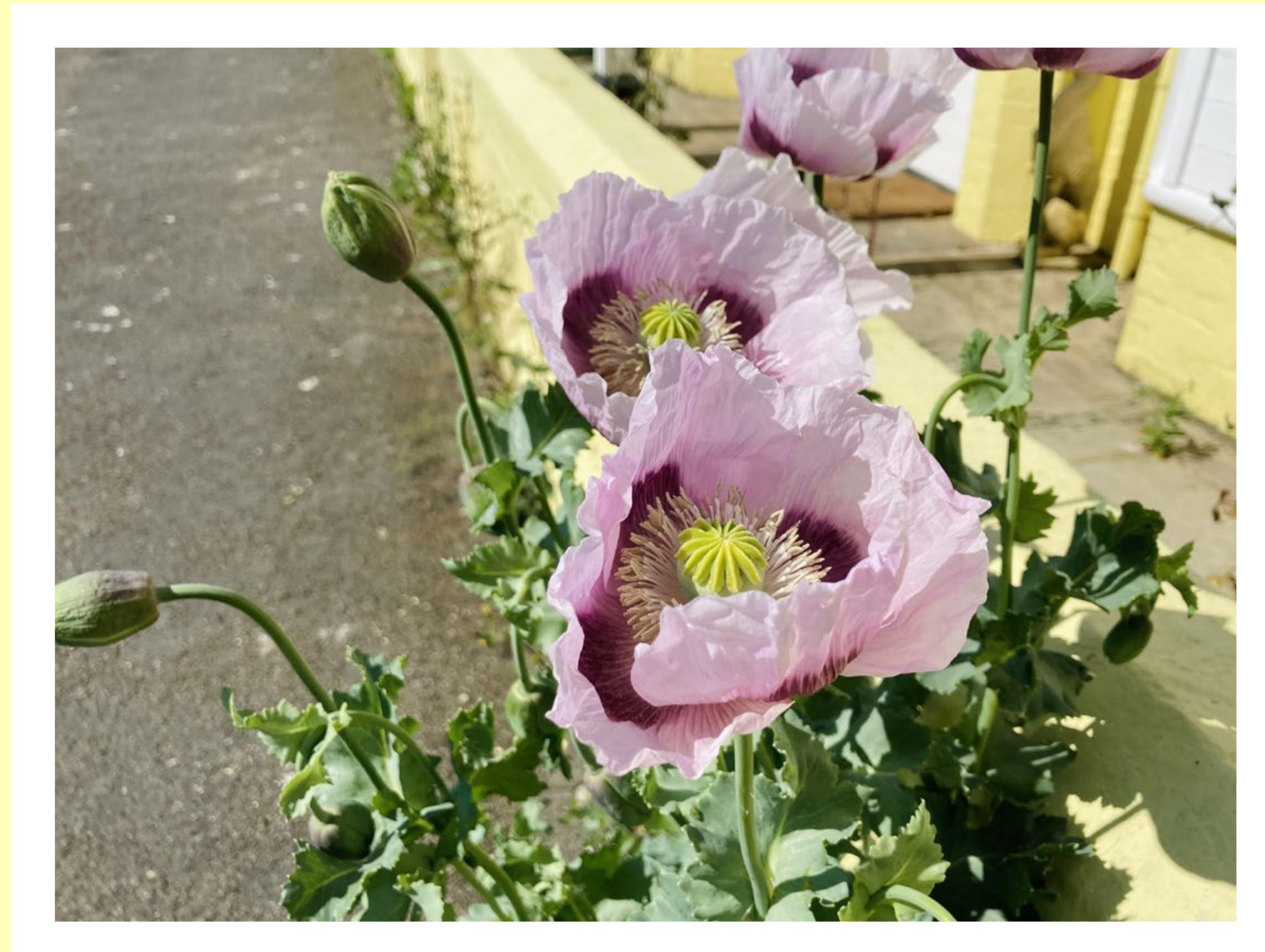
Still, that first dip in the sea made me forget this injustice – Suffolk is lush and golden, its beaches are spacious and the water is warm. Agnes encourages us to look closer at pebbles on the beach, each one is a tiny planet.

There are little huts along the shore in Aldeburgh where you can buy fresh fish from smiling men in yellow waders smeared with fishguts. There are poppies growing everywhere – colourful tissue paper petals sprouting from crevasses in crumbling bricks.

I spend the week obsessed with the European Championship football in a way that only one on holiday can. North Macedonia we hardly knew thee...

On Southwold Pier we spend coins in an arcade of unique clunky machines designed by cartoonist Tim Hunkin. I get a cathartic thrill playing *Whack-A-Banker*, have an NHS prescription written for me by a sinister telepathic doctor and have to comfort Agnes after *Crankenstein* gives her the shock of her (young) life.

I walk around Southwold trying to identify film locations used in Peter Greenaway's 1988 film *Drowning by Numbers* (niche fun, not for all the family). I begin to hear the film's soundtrack, by Michael Nyman, in my head whilst passing colourful beach huts full of people drinking tea or Prosecco (maybe a bit of both).



Agnes principally rates all current experiences by the frequency of visits to playgrounds. On this front, I'm sad to say Suffolk let her down. So there's a little bit of feedback Suffolk Council – fewer second homes, more kids' playgrounds.

By the end of the week the glorious summer has been replaced by thunderstorms and some epic showers, the optimism of the beginning of the break replaced by tiredness and a desire to get home and get in the allotment. The phrase a change is as good as a rest feels appropriate.

Our great British staycation is over, I had a great time and I'm very pleased to be back home.



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

Things To Do

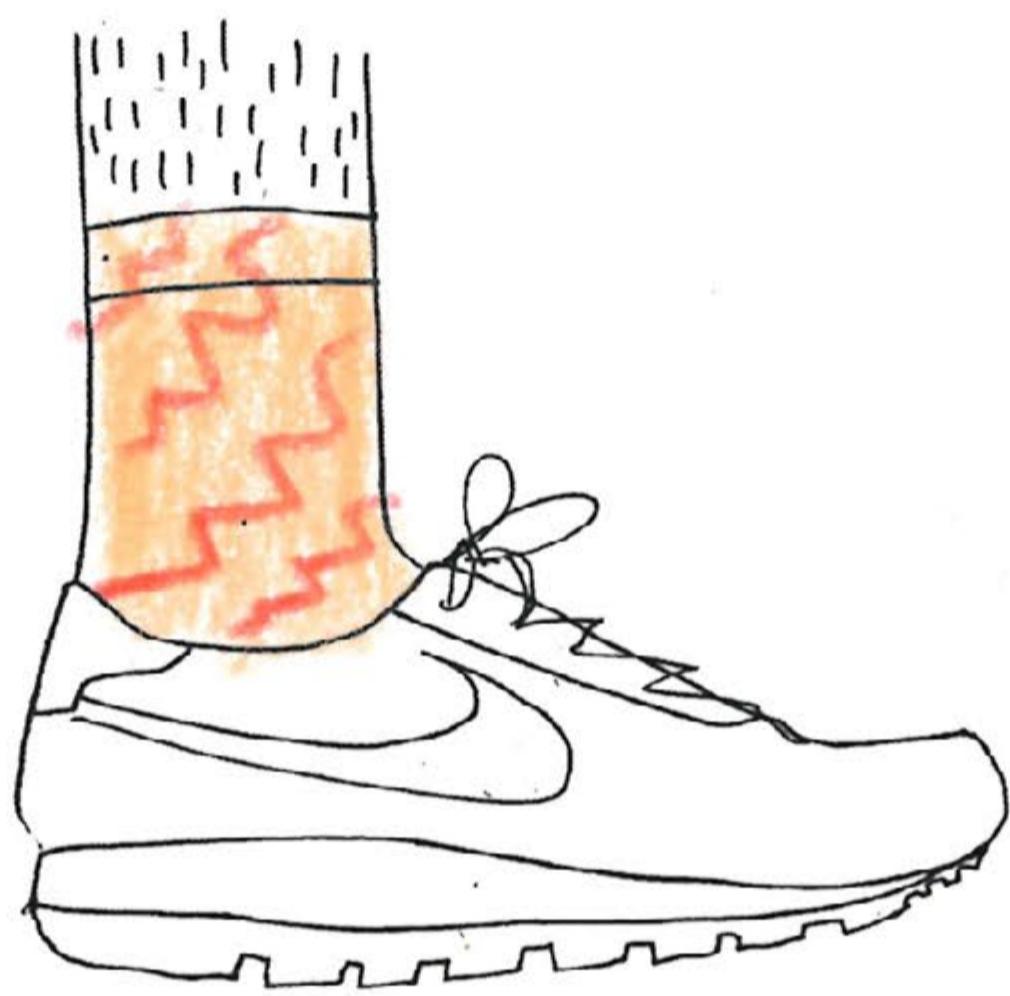
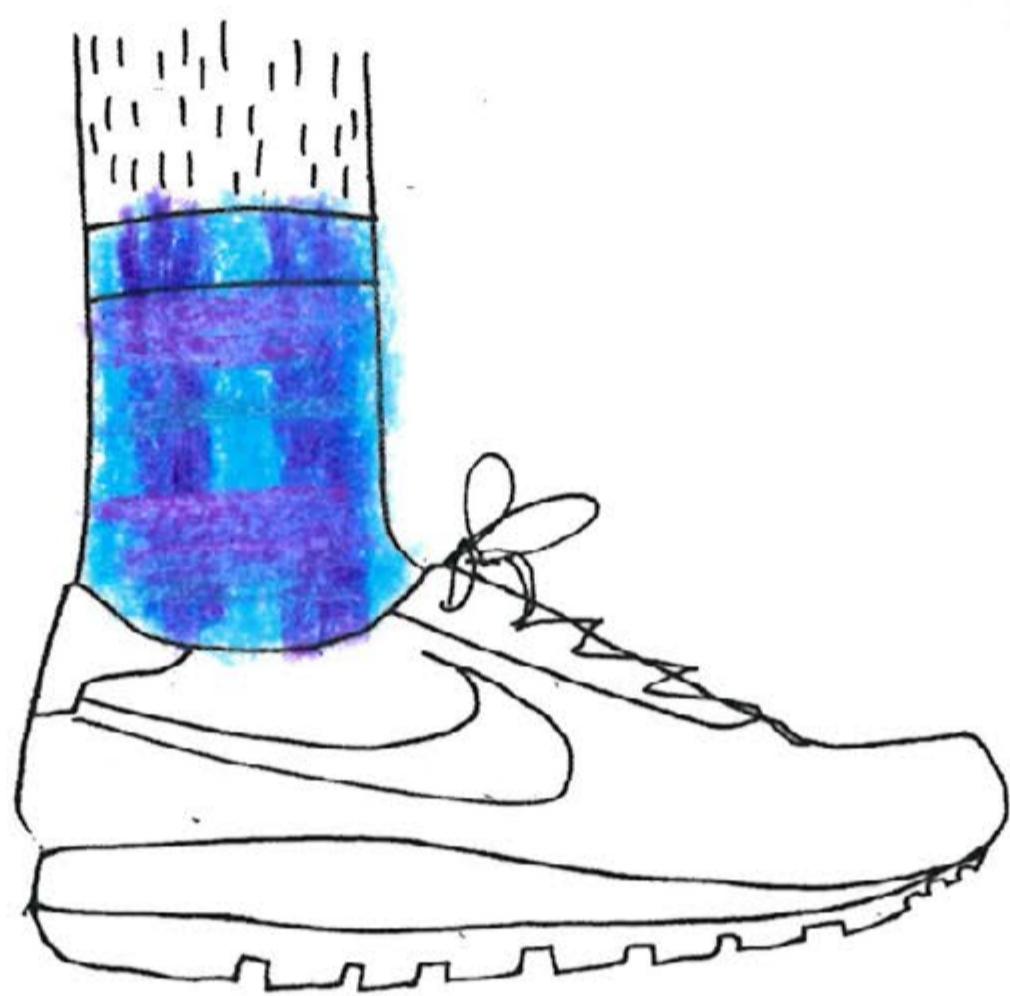
...DRAW YOUR FAVOURITE CLOTHES



Favourite clothes on this page by Susie, Natalie and Debbie



Favourite clothes by Sofia, Katy, Lucy, Poppy, Rafi, Lisa, Nora, Yasmin, Debbie and Frida



JAZZY SOCKS WITH MONOCHROME NIKES



This task was
devised by
artist Chloe
Briggs as part
of her ongoing
art project:
drawingisfree.org

Group Show #12:

Architecture & the built environment

Works gathered by Helen Welford.

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

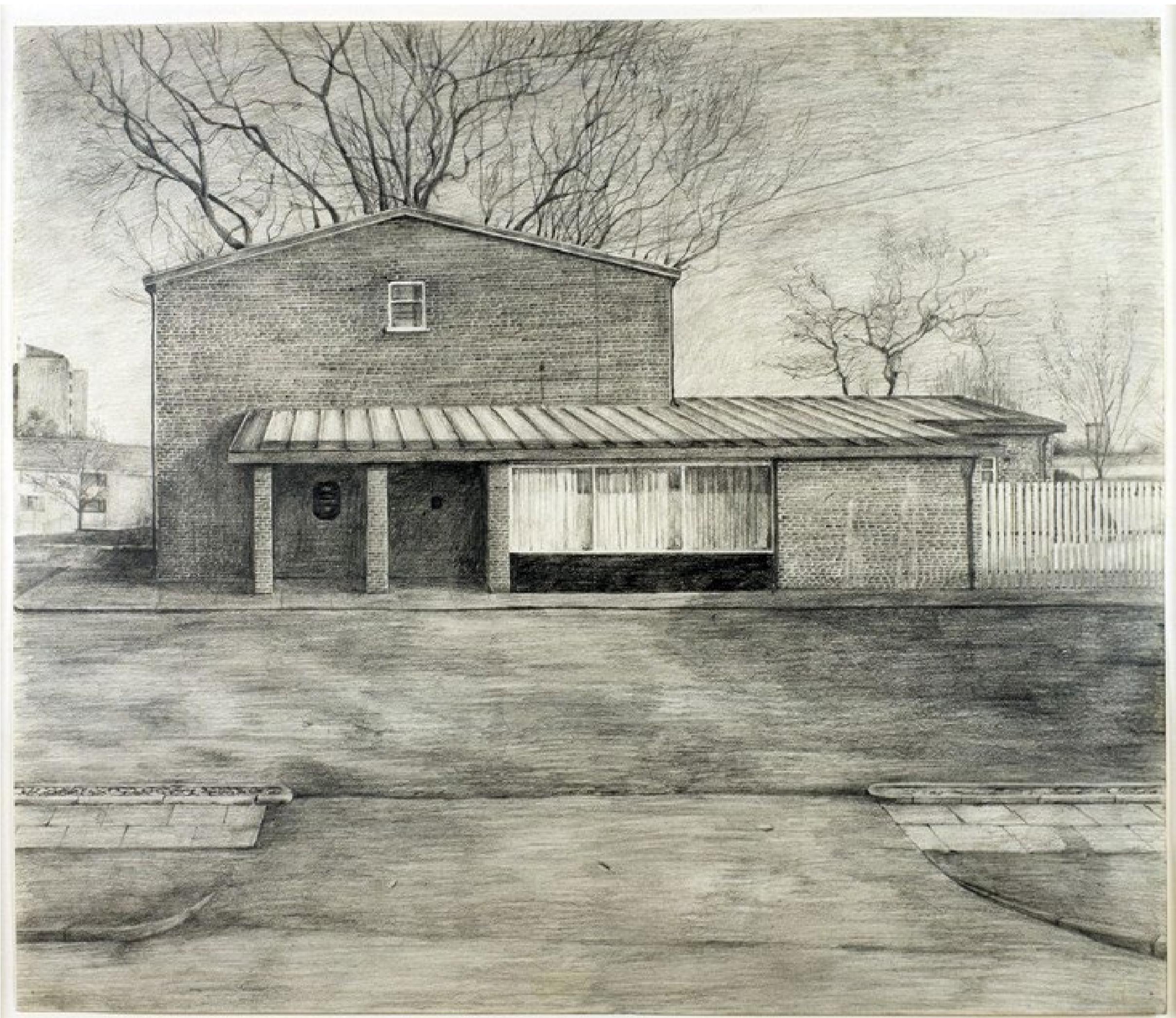
This month, we gather artworks from the Middlesbrough Collection that respond to architecture and the built environment. George Shaw's pencil drawing reflects on the Tile Hill housing estate in Coventry where he spent his youth. A necklace comprising concrete and glass by Kepa Karmona is an imagined and ominous gift for Shakespeare's Ophelia. Toby Paterson's acrylic painting reflects on British post-war architecture that uses simple forms made from materials such as concrete, glass and steel.

Black Prince **(1997)**

George Shaw

England, 1966
Graphite on Paper

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



Words by Heather Bareham.

Black Prince is the name of a pub on the Tile Hill council estate in Coventry, and the subject of this realistic, almost photographic pencil drawing by George Shaw. Shaw is best known for his architectural depictions of the Midlands estate where he grew up in the seventies. For over twenty years, he has captured often overlooked spaces on the estate, including its blocks of flats and terraced houses, garages and playing fields adorned with graffiti and litter. The imagery built up over the years becomes a reference library and an inspiration when painting. This drawing is one of a series of three pieces in the Middlesbrough Collection. Two years after creating this piece the artist produced the image as a painting. This return to the same subject matter may reflect how important that pub and area was and still is to the artist.

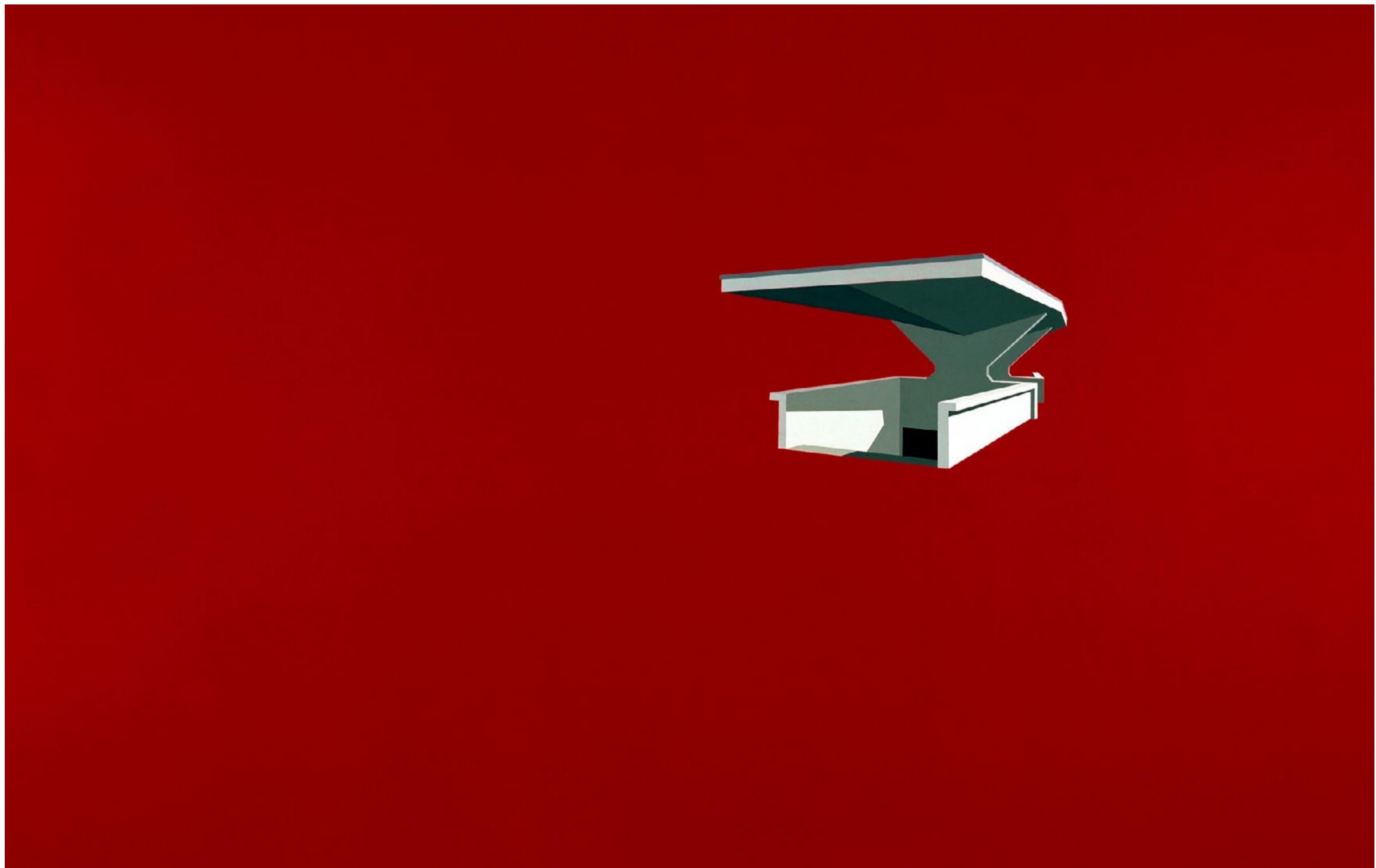
Shaw was born in Coventry in 1966. His early passion for painting led him to study Fine Art at Sheffield Polytechnic and later Painting at the Royal College of Art, London. During his time at the Royal College, he focused on Tile Hill as subject matter. His scenes may appear mundane to many, but for Shaw they are an expression of home and a place where his mother still lives. His art is nostalgic, bringing back memories of his childhood. The paintings provide a detailed record of the past and reflect on spaces once known and loved.

Pavilion for Public Transport {Warsaw Version 2} (2003)

Toby Paterson

Scotland, 1974
Acrylic on Paper

Words by Charlotte Chambers Farah.



With a sustained interest in architecture and public infrastructures, Paterson's work questions the way we perceive space, as well as its function and influences upon modern-day society. *Pavilion for Public Transport* is made of acrylic on paper. It depicts a white outdoor infrastructure with a roof sheltering what seems to be stairs leading down to an underground space. Apart from the title, there is no clear indication of where the pavilion is situated.

The monochromatic red background blurs any notion of dimension, as well as any contextual information. The viewer's spatial awareness is therefore lost. The result is an

increased focus on the pavilion itself, a type of infrastructure often overlooked in urban environments, which is possibly hinted at by its off-centre positioning within the work. By isolating the pavilion, Paterson raises questions concerning the political and historical forces at play in the architectural and stylistic development of cities. Such concerns reflect the artist's interest in the post-war remodelling of British cities and prompts the audience to view their surroundings from a more objective perspective.

Paterson is based in Glasgow and his work encompasses different mediums, including paintings, reliefs, public installations and constructions.

***The Present* (2009)**

Kepa Karmona

Spain, date of birth unknown

Necklace

Concrete and glass

Words by Lindsey Thompson.



Twelve artists, including Kepa Karmona, were commissioned to produce new artwork for *The Sting of Passion* exhibition at Manchester Art Gallery in 2009. The artists made work in response to the Pre-Raphaelite Collection held at the Manchester Art Gallery.

This necklace is made from thick concrete that is adorned with pointed glass shards. The materials are commonly associated with modern urban architecture. In this work, Karmona uses these materials to make a contemporary response to a print of the painting *Ophelia* (1852) by British artist Sir John Everett Millais (1829-1896) in the Manchester Art Gallery Collection. In the work, Ophelia, a character in Hamlet by William Shakespeare, is depicted singing while she drowns in a river, having fallen from a tree while decorating it with flowers.

The title of this artwork alludes to Shakespeare's tragedy. Hamlet bestows gifts upon Ophelia, only to later deny doing so. When Ophelia's disapproving father is killed by Hamlet, she is consumed by grief. The necklace was possibly inspired by Ophelia's words to Hamlet following his denial of his gift-giving:

My honored lord, you know right well you did,
And with them words of so sweet breath composed
As made these things more rich. Then, perfume left,
Take these again, for to the noble mind,
Rich gifts wax poor when givers prove unkind,

(Hamlet 3.1.98-102)

The gifts Hamlet gave to Ophelia caused her great pain and confusion. He may as well have given her this heavy, deathly burden of an object. She was manipulated, rejected and ultimately drowned by Hamlet's actions.

WHAT'S HAPPENING?

- This month Helen Welford catches up with **Bobby Benjamin and Stephen Irving**, Co-Directors of Pineapple Black, Middlesbrough.



Can you describe what you do?

Stephen: Pineapple Black is an artist-led contemporary arts space in the centre of Middlesbrough. We put on exhibitions of local, national and international artists.

What inspires and motivates you?

Stephen: I think for us it has always been about trying to make art as visible as possible, while trying to support and promote local talent by giving artists a space to use for their own projects alongside our programmed exhibitions.

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

Stephen: I am mostly just watching anything I can find with superheroes or zombies, and I still listen to exactly the same songs I did in the late 90s early 00s!

Bobby: The last book I read was *The House of the Dead* by Fyodor Dostoevsky which helped to give me some perspective during the last lockdown. I listen to a lot of the musician Michael CG since he practices at Pineapple Black. I'm watching loads of boxing – new stuff, old stuff, whatever. With Hartlepool's Savannah Marshall a World Champion and Teesside's Smokin' Joe Maphosa contesting the English title; it's an exciting time for pugilism in the area.

Who is an important voice for you right now?

Stephen: Kingsley Chapman.

Bobby: Yeah, same. I've loved all his projects over the years but in Benefits he has hit upon something painfully relevant. They are vitriolic, direct, fearless and fantastic live. It's a perfect combo and one that makes them, for me, the most important band in Britain.

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

Stephen: It should be about the quality of the artwork and not who made it.

Bobby: It's ok not to be ok.

What's great about the Tees Valley?

Stephen: Apart from the amazing art scene? ;) For me it's the diversity of its landscape and people – and the possibilities they bring for inspiration in my own artwork.

Bobby: It's the sense of possibility here. When this area lost its industry, it lost its identity and it's really exciting to be using art to help forge a new one.

-
- NOTES
- Find out more about Pineapple Black Arts on Instagram @pineappleblackarts
-

NATURE APPRECIATION SOCIETY

.....
• Watching nature
• as it changes
• through the year.
• Here are some
• spots from the
• past month - for
• future issues,
• please send your
• photos to info@
• foundationpress.
• org
.....



Insect *Cyllecoris histrionius*

Professor Jim Hardie from the Royal Entomological Society helped us identify Louis' insect. He tells us "It's a true bug, order Hemiptera, and a plant/capsid bug from the family Miridae with some 250 UK species. This looks like a mature nymph of *Cyllecoris histrionius* which will moult to an adult shortly. This species is found in oak trees and is a predator of other small insects but also feeds on catkins and acorns." Look up the adult it will turn into and you will find a gorgeous insect! If you find an insect but are struggling to identify it you can ask the the Royal Entomological Society for help with identification [here](#).

1. Rhubarb *Rheum rhabarbum*

Robin, Max and Stephen (left to right) harvesting rhubarb at Botton Village for their award-winning rhubarb cordial. You can also see the process of them making it [here](#). It is believed that rhubarb was first used medicinally by the Chinese, recorded as early as 2800BC. Rhubarb seeds were smuggled into Scotland from Russia in the 1700s by a doctor who treated the Tsar. At that time it was punishable by death to break Russia's monopoly on rhubarb trade in Europe, as it was so valuable! Think on that next time you're eating your crumble...

1.



2. Courgette *Cucurbita pepo*

Adam and Martha's courgette plant just starting to grow some tiny yellow courgettes.



2.

3. Chicken of the woods *Laetiporus sulphureus*

This yellow wonder was spotted in woodland by the River Allen by Anne. Chicken of the woods is so named because when you tear the flesh it looks like cooked chicken. More commonly you would see it growing on a standing tree – it's a bracket fungus, and look for it on cherry, willow, oak and sweet chestnut trees. It has a beautiful yellow/orange velvety top and then a yellow pores underneath. It's happily eaten by deer and the hairy fungus beetle!

3.



1. Curlew *Numenius arquata*

This curlew was captured by Bryan outside of Botton village, North Yorkshire. The Eurasian curlew is in long term decline in the UK and we accounts for a quarter of the world's population of them. You find them in uplands during breeding season and by the coast in the winter. You can get involved in helping curlews through the curlew recovery website [here](#). They are looking for people interested in monitoring and surveying their local curlew population.

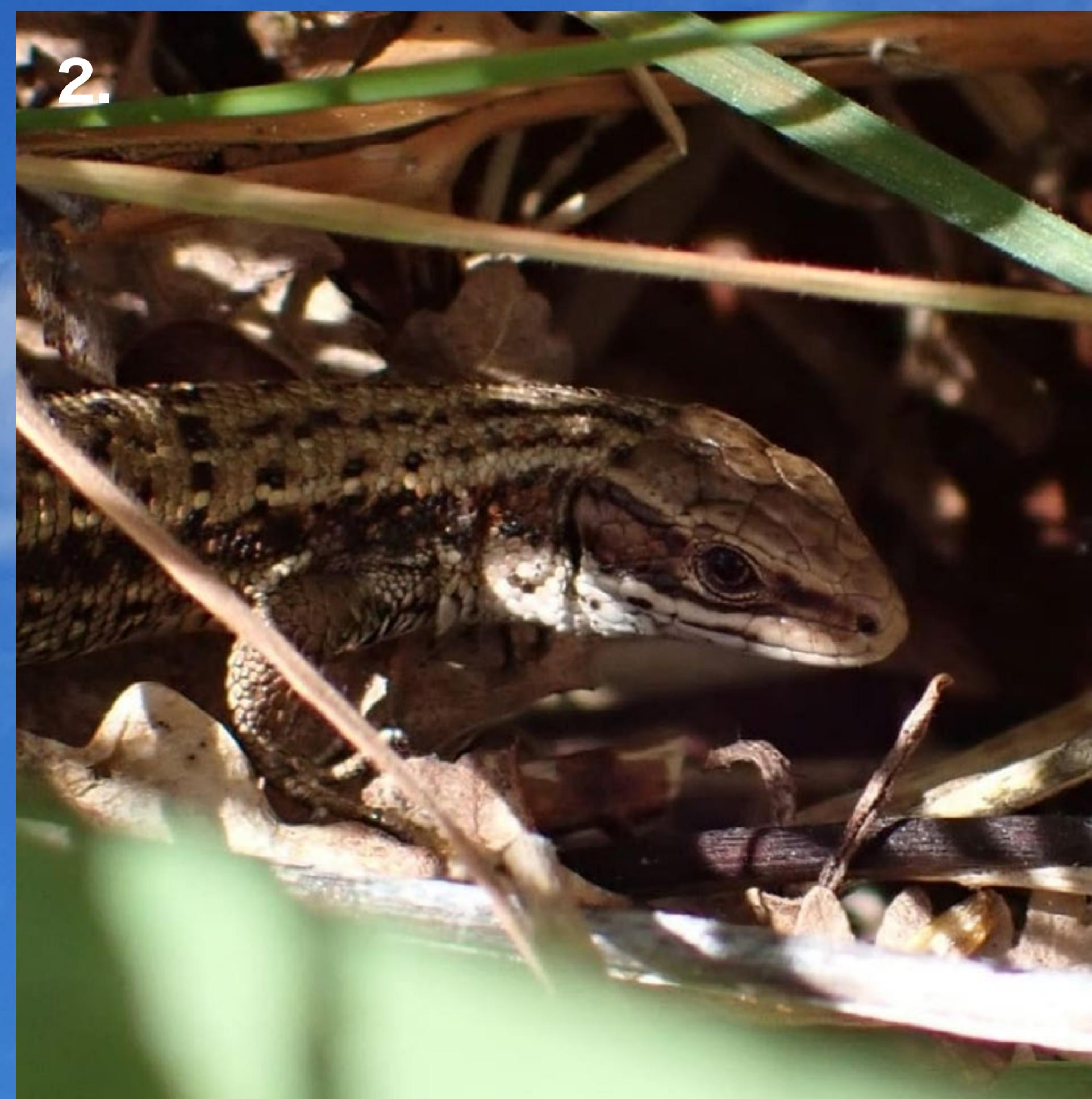
1.



2. Common/ Viviparous Lizard *Zootoca vivipara*

Duncan (@duncanwildlife on instagram) saw this wary lizard in the undergrowth at Holystone, Northumberland. This lizard gives birth to live young, rather than lay eggs. It's widespread accross the UK, they hibernate between October and March, but you may find them in other months in places such as grasslands, heathlands and moorlands.

2.



3. Cinnabar *Tyria jacobaeae*

This moth is named after the red mineral cinnabar and was photographed at Botton Village. They can be found feeding on common ragwort leaves and flowers, and generally in grassy habitats. If you find them as caterpillars they are equally striking but yellow and black striped.

3.



4.

4. Background image

A pair of gulls keeping an eye on things in Whitley Bay.

1. Greater Knapweed

Centaurea scabiosa

Mireille sent this image of Greater Knapweed from her garden. Greater Knapweed is the sole food of the case-bearer moth, *Coleophora didymella* – habitating in France and Germany. Knapweed is a great nectar rich plant and it's fancy ring of florets around the edge are purely there to entice insects into the central fertile florets.

1.



2.



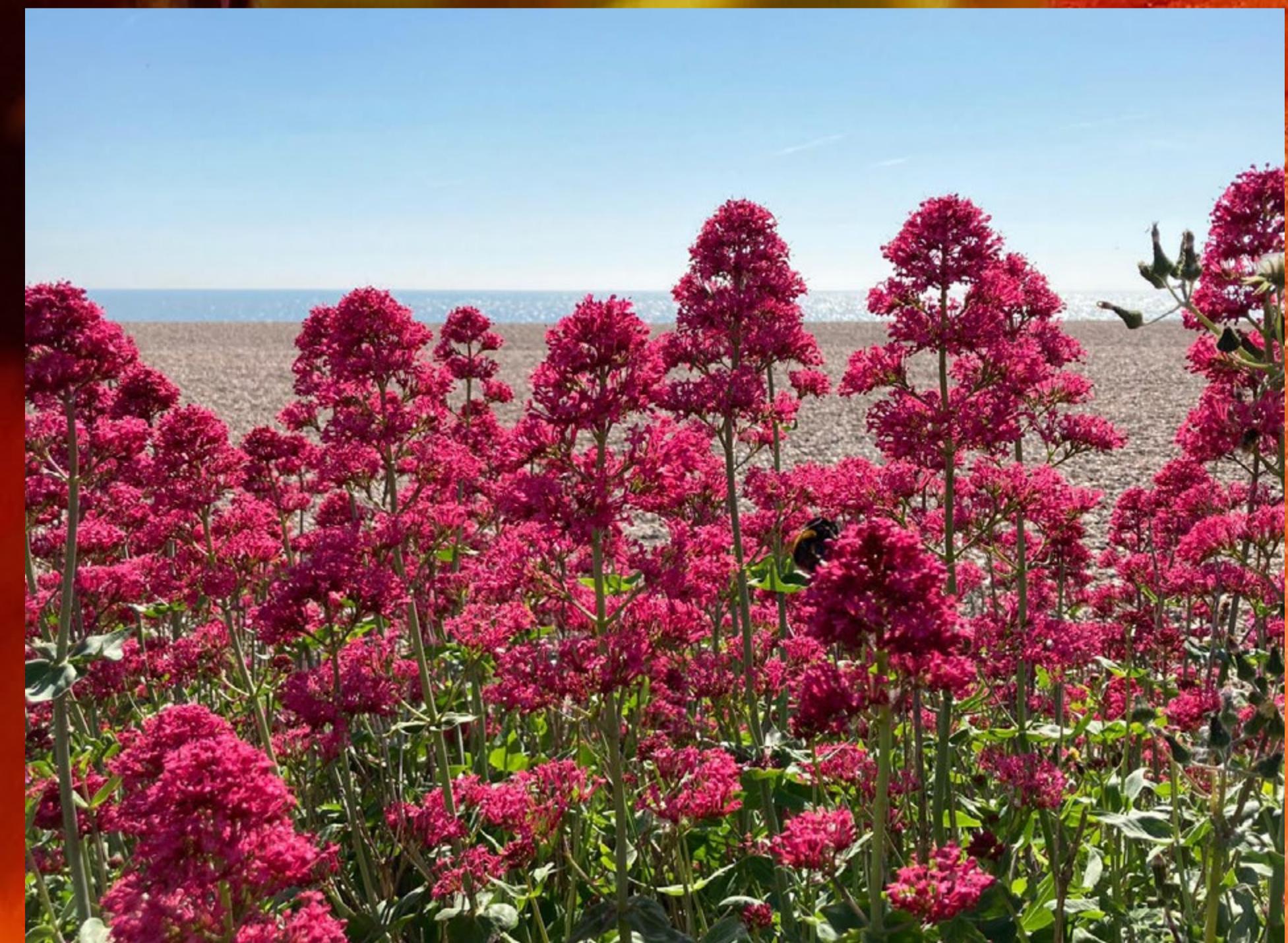
2. & 5. Opium Poppy / Breadseed Poppy *Papaver somniferum*

Another nectar-rich plant found widely. It is harvested commercially for poppy seeds for cooking and also opiates for medicines such as morphine and codeine. *Somniferum* – part of its latin name – relates to sleep.

3. Red Valerian

Centranthus ruber

This photo is from Adam's holiday in Suffolk. Red Valerian is native to the mediterranean but was introduced to the UK as an ornamental plant around 1600 and has since escaped the gardens and naturalised into the wild.



3.

4. Cowslip

Primula veris

This was found in some woodland and apparently cowslips were once as common as buttercups, but fell into decline with the loss of their natural habitat and changes in farming. It is the food for the Duke of Burgundy butterfly (see [here](#) for identification) which is also in decline and under great efforts to conserve it from completely disappearing from places such as North Yorkshire.

4.



5.



This image is from
Rei Hayama in
Yokohama, Japan.
@reihayama

©Rei Hayama

NORTH YORKSHIRE AND SOUTH DURHAM PHOTOGRAPHY ASSOCIATION

- Francis Annett,
- Chair of the
- photography
- club - Gallery
- Photogroup, tells
- us about his
- club's experience
- entering and
- winning the
- Interclub Entry to
- North Yorkshire
- and South Durham
- Photography
- Association's
- annual competition.

In the North-East of England there are two regional bodies for camera clubs. We at Gallery Photogroup participated in North Yorkshire and South Durham Photography Association's (NYSDPA) annual competition.

The Association was established in 1952 and currently has 13 member clubs, of which Gallery Photogroup in Middlesbrough is one. This year the competition was held online, and used Zoom to judge the entries, while individual clubs have been able to share the results in the same way.

Photography Societies enter these regional competitions, in which it's possible to see a wide variety of approaches and ideas, as well as some really stunning images. While competitions are by no means the only activity camera clubs include in their programmes, they represent an opportunity for us to produce high quality photographs and also to learn more about what makes a brilliant and successful image.

NYSDPA 2020 Club Competition

Each club chooses six photos as their entry. The judging gives a possible maximum of 30 marks to each entry and presents the results over six rounds. It was enthralling to see that we reached 1st place in round two and then as each round was revealed that we held our lead right through to the end.

It was close though - we scored a total of 159 marks to pip Saltburn with 157 and Stokesley with 145. Below are our winning images and marks.

NOTES

Gallery Photogroup meet every Tuesday between September and May and if you are interested in joining the club, then please let them know, so that we can offer you a chance to join in up to three meetings while making up your mind.

Gallery Photogroup's [website](#)

North Yorkshire and South Durham Photography Association's [website](#).

The organisation of entries for Gallery has been carried out principally by Graeme Clarke and David Gray, supported by a selection team of Dennis Weller, Mike Kipling and Colin Hugill.



Kirkjufell by Tony Robinson
Score: 26



Velvet Shank by Graeme Clarke
Score: 24



Generations by Dennis Weller
Score: 28



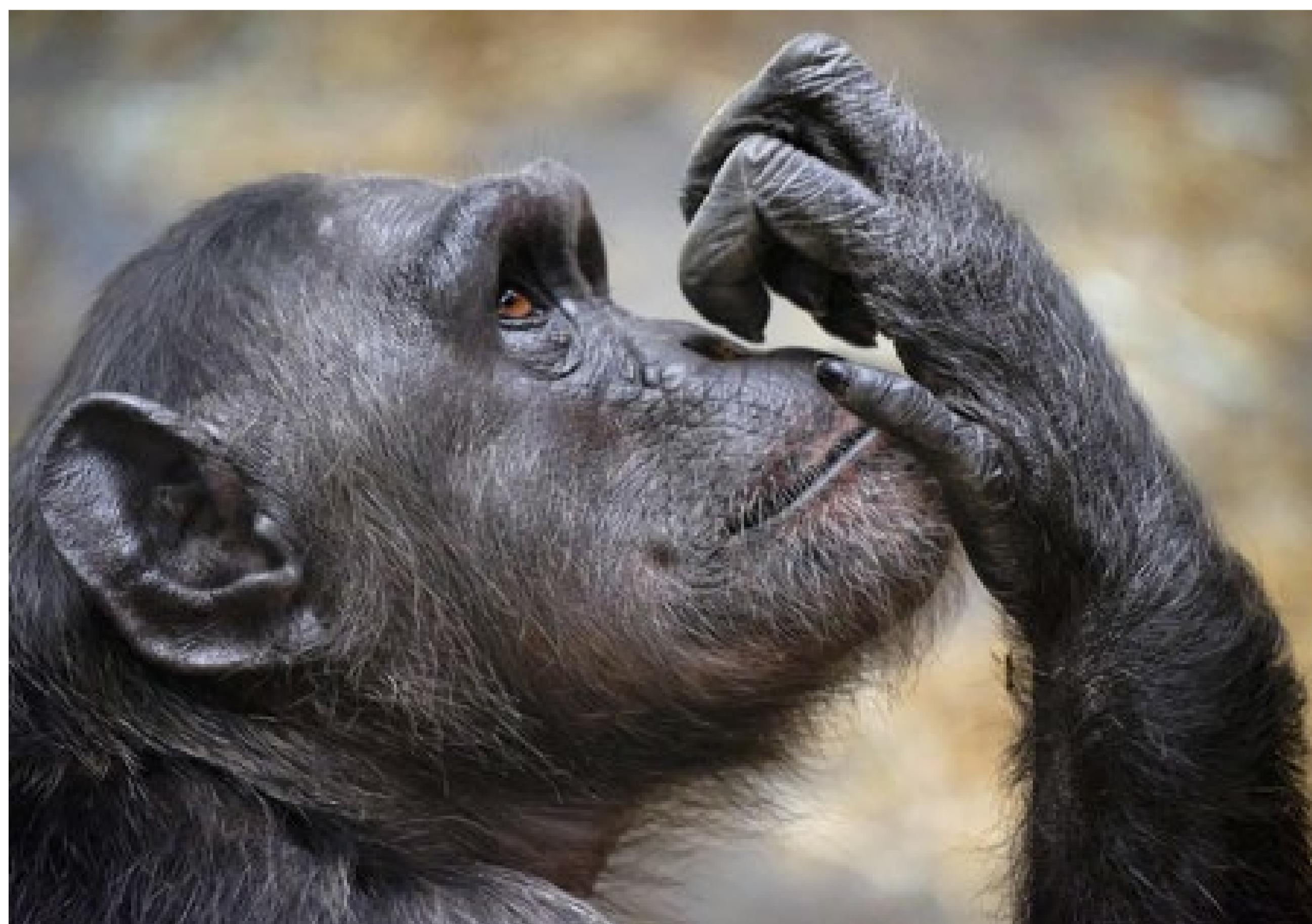
Harris Beach by Lyn Newton
Score: 28



Hamelin Bay Jetty by Dennis Weller
Score: 24

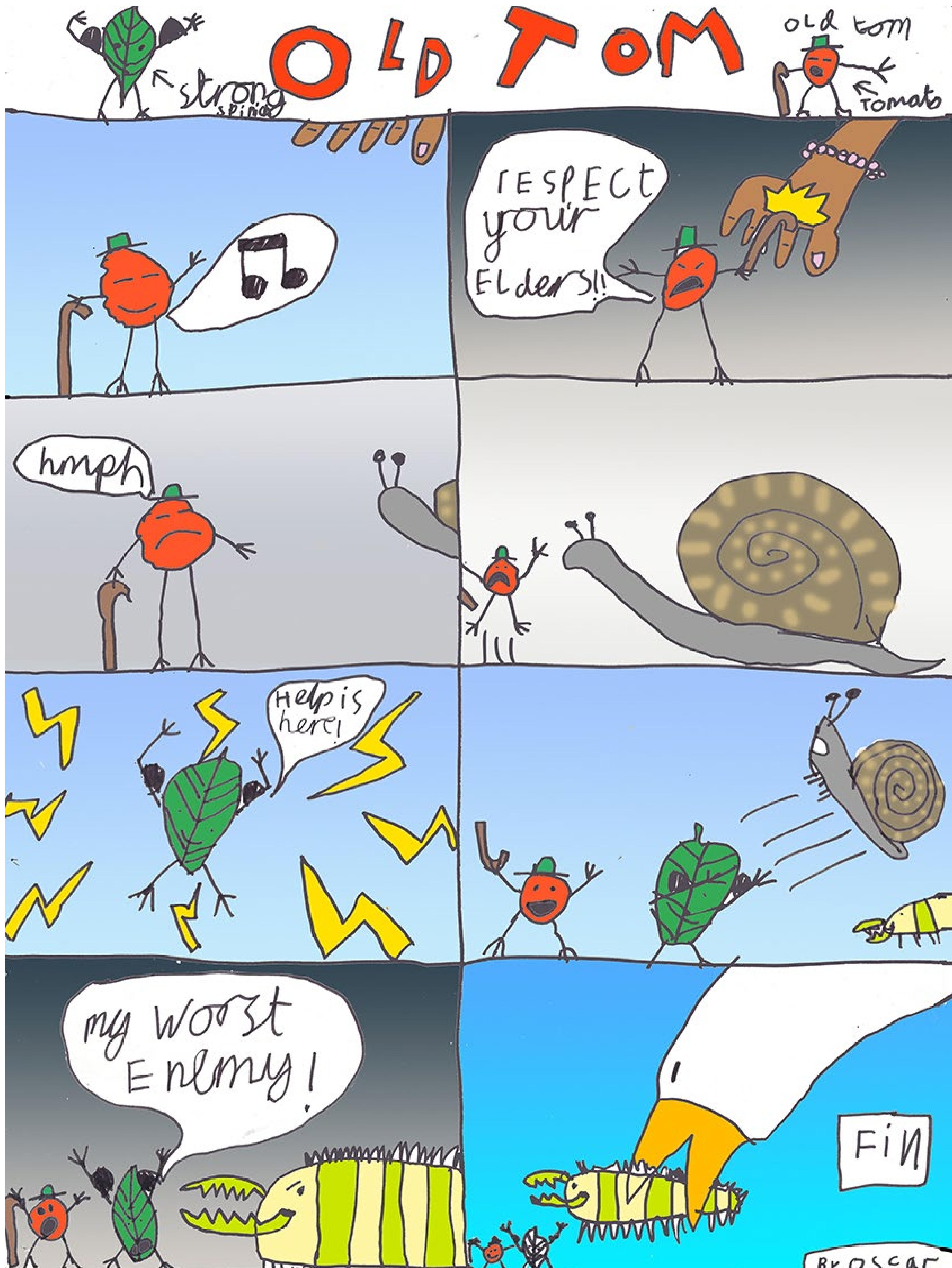


Trio of Turbines by Keith Collins
Score: 29



There is also a competition for individual members to enter and this year one of our members, Steve Owens, was highly commended. This picture, *Hope*, received 28 points.

OLD TOM



Drawings of plants we found within a 200m walk from South Bank train station in July 2019.

Black Path Press is a community publishing project collecting stories from the areas surrounding the historical route known as the 'Black Path'. If you have a story you want to share then get in touch. Subjects can be broad, personal or playful - they might relate to the past, present or future.

This month we are re-sharing a book made in 2019 with botanist Martin Allen in the hopes it might inspire you to walk the path whilst the wildflowers are in bloom.

The many different wildflowers of the Black Path grow together here as a legacy of our industrial past.

In 1853 the first maps of the area show a double railway line; the land to the north is a vast expanse of mud flats that was the River Tees Estuary, to the south is farmland split into long rectangular fields and there is a single roof tile factory using the heavy clay dug from the ground.

When we follow changes through the years using different maps brick works appear and disappear, line after line of railway track is added, housing built for workers, and then by 1913 the estuary mud flats are covered with slag, the stony waste product of the local Iron and Steel Industries; factories stand on top of it producing concrete, tarmac and, of course, dealing with more waste slag.

Crushed and weathered slag is poor in nutrients, free draining, and with a high calcium content so only certain plant species will grow on it. These wildflowers arrived on the scene in part through the limestone delivered from elsewhere for use in iron & steel foundries, in part blown as seed along the new railway system, in part from dumped ship's ballast, in part escaped from local gardens, and more recently, planted shrubs around the station boundaries.

As a botanist I notice each species that lives here, separately within the crowded and diverse community, but I wonder how many others who walk this way see what I see?

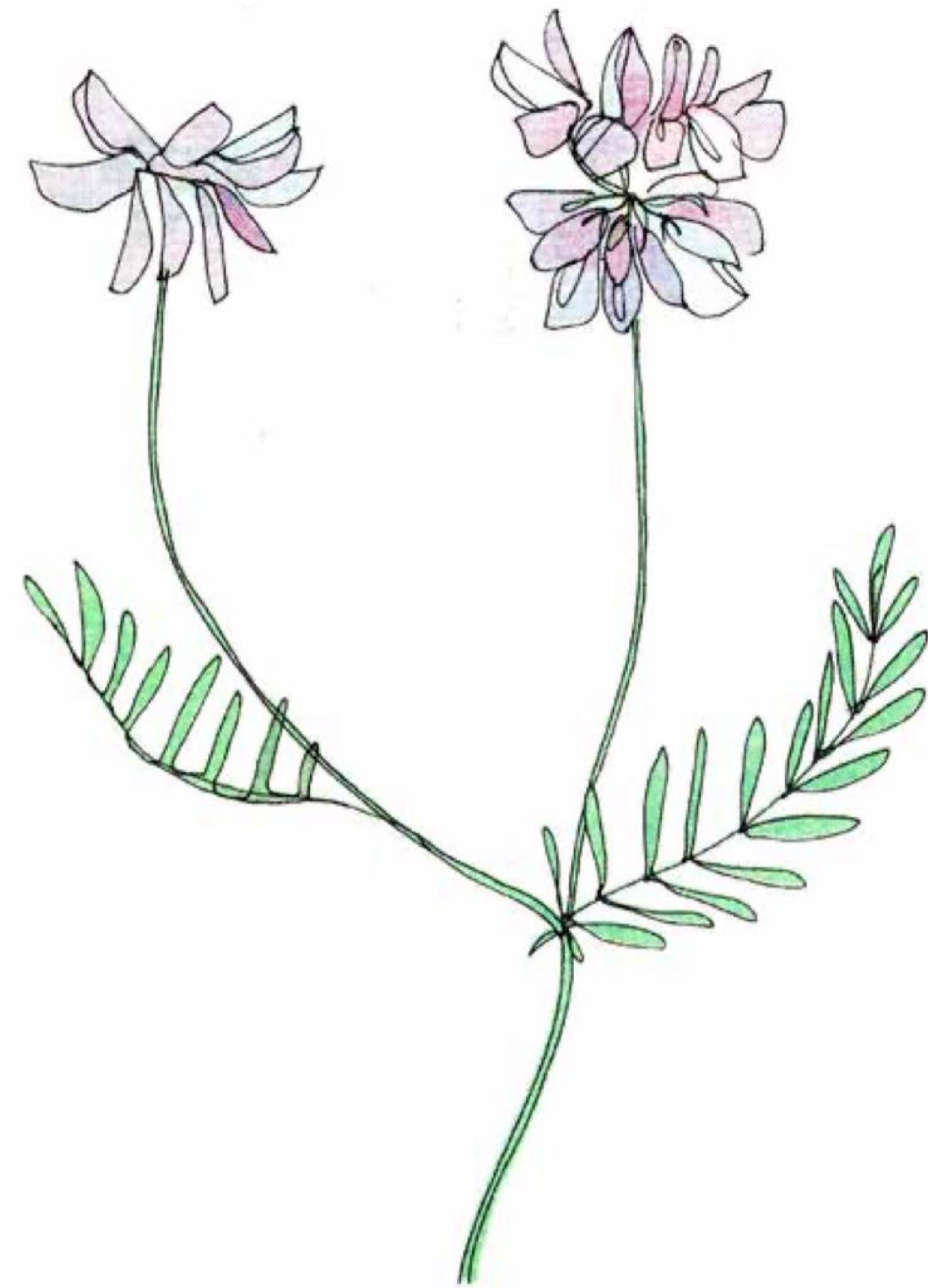
Martin Allen

NOTES

1. You can view this book in full by [CLICKING HERE](#).
2. Black Path Press was initiated as part of a Great Place Tees Valley project, funded by the National Lottery Heritage Fund and Arts Council England National Lottery Projects. The project was supported by a steering group featuring Elinor Morgan (MIMA), Lucy Chapman (Groundworks), Pat McCarthy, Pete McCarthy, Malcolm Armstrong (Redcar & Cleveland Council) and Mark Hickson. This book was commissioned in partnership with Groundworks NE – with special thanks to Christine Corbett and Martin Allen.



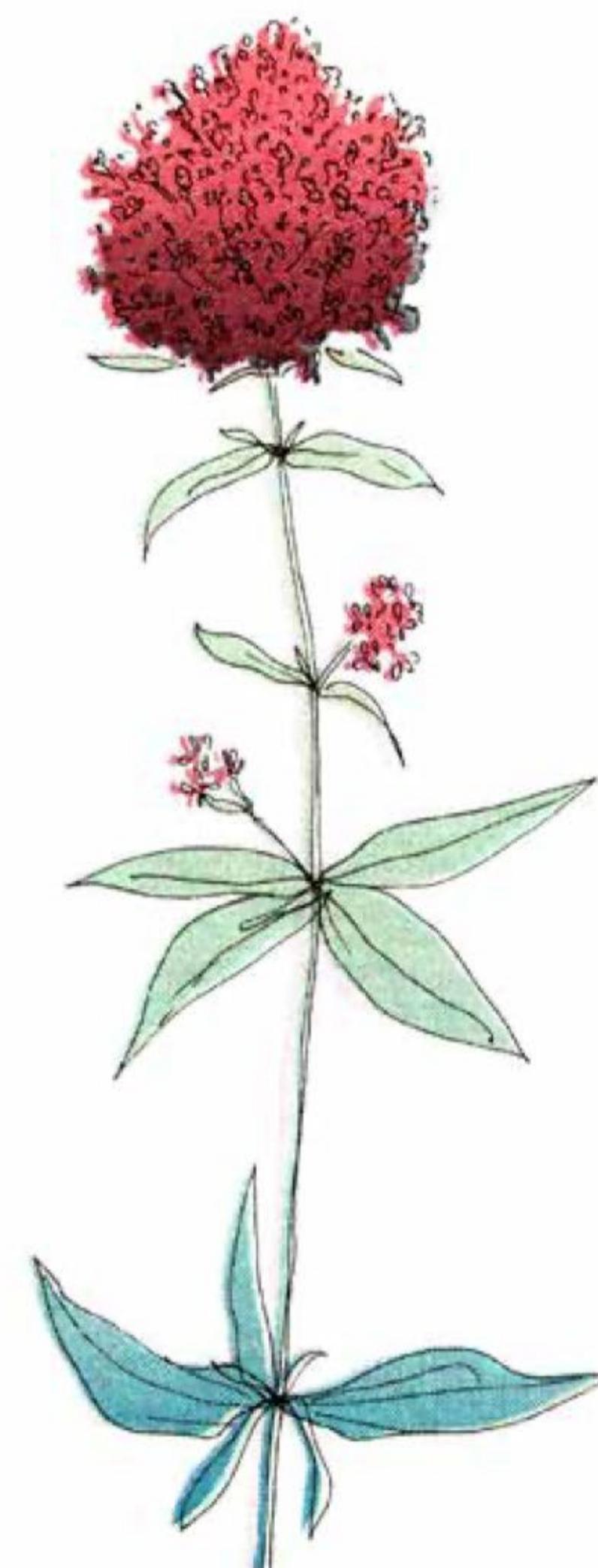
Common Toadflax
Linaria Vulgaris



Crown Vetch
Securigera varia

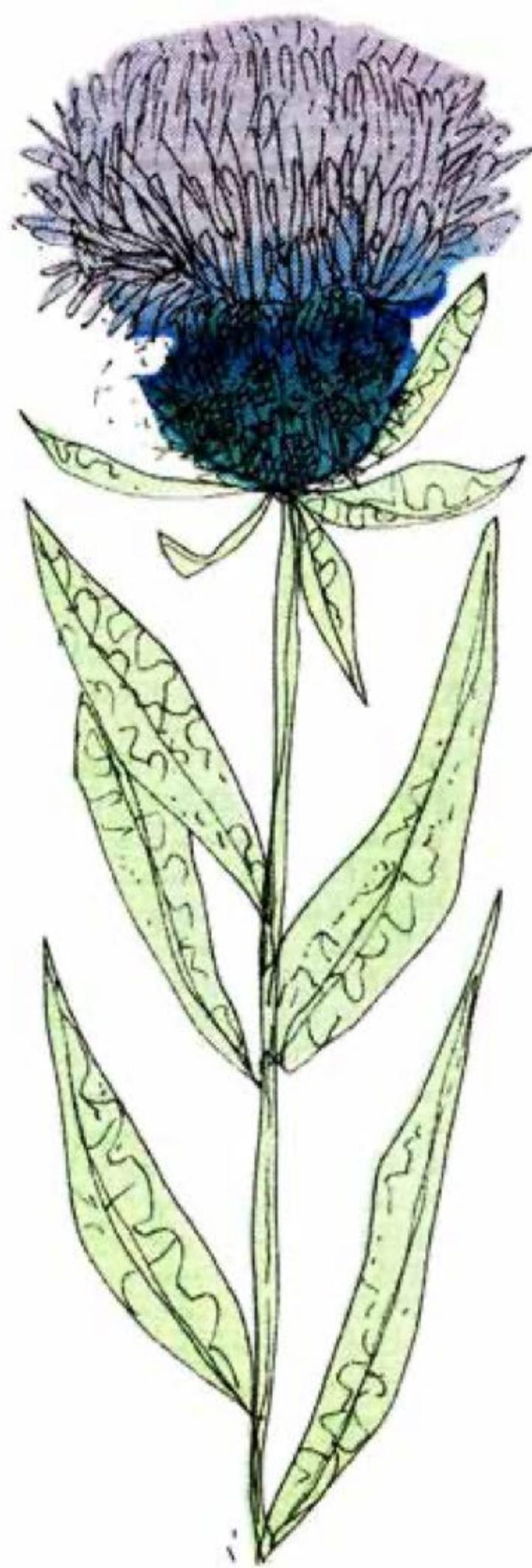


Bee Orchid
Ophrys apifera



Red Valerian
Centranthus ruber

Note: Spotted along the side of Tilbury Road (not along the black path).



Common Knapweed
Centaurea nigra



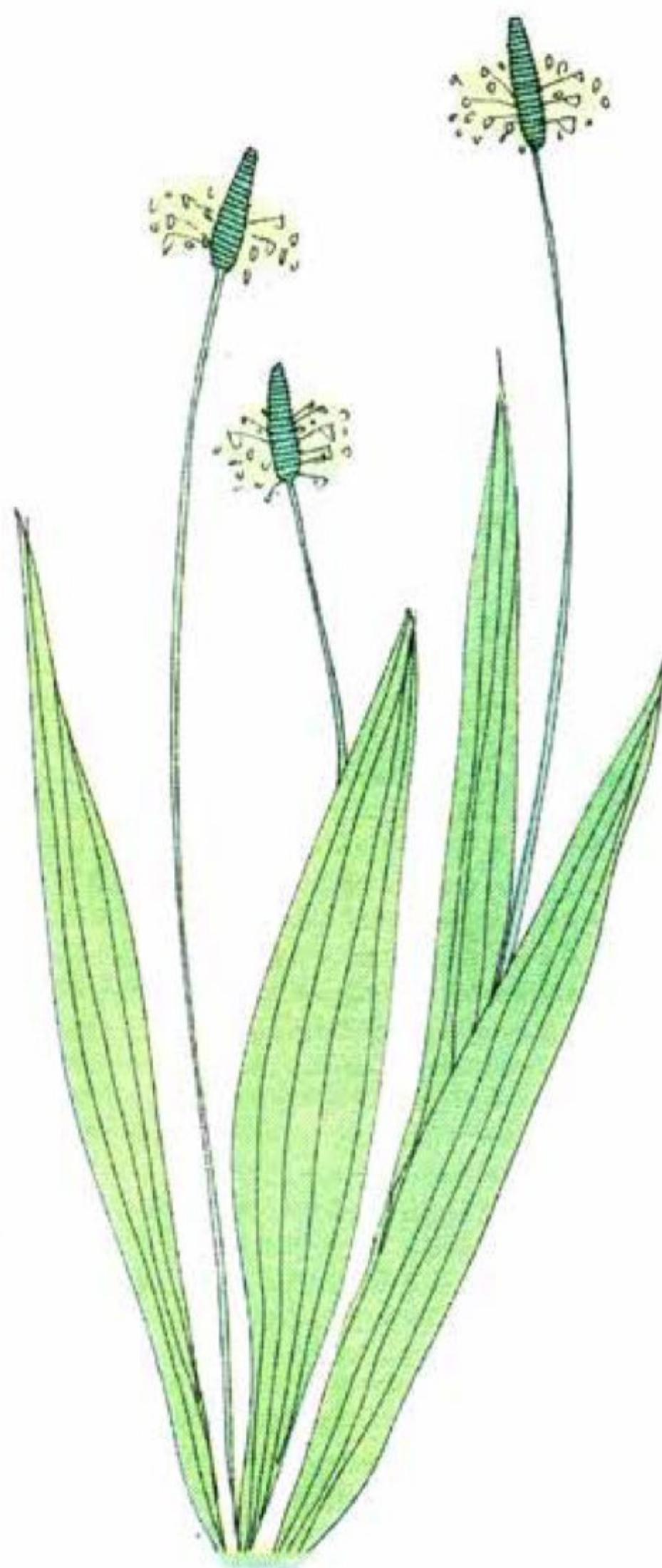
Perforate St John's Wort
Hypericum perforatum



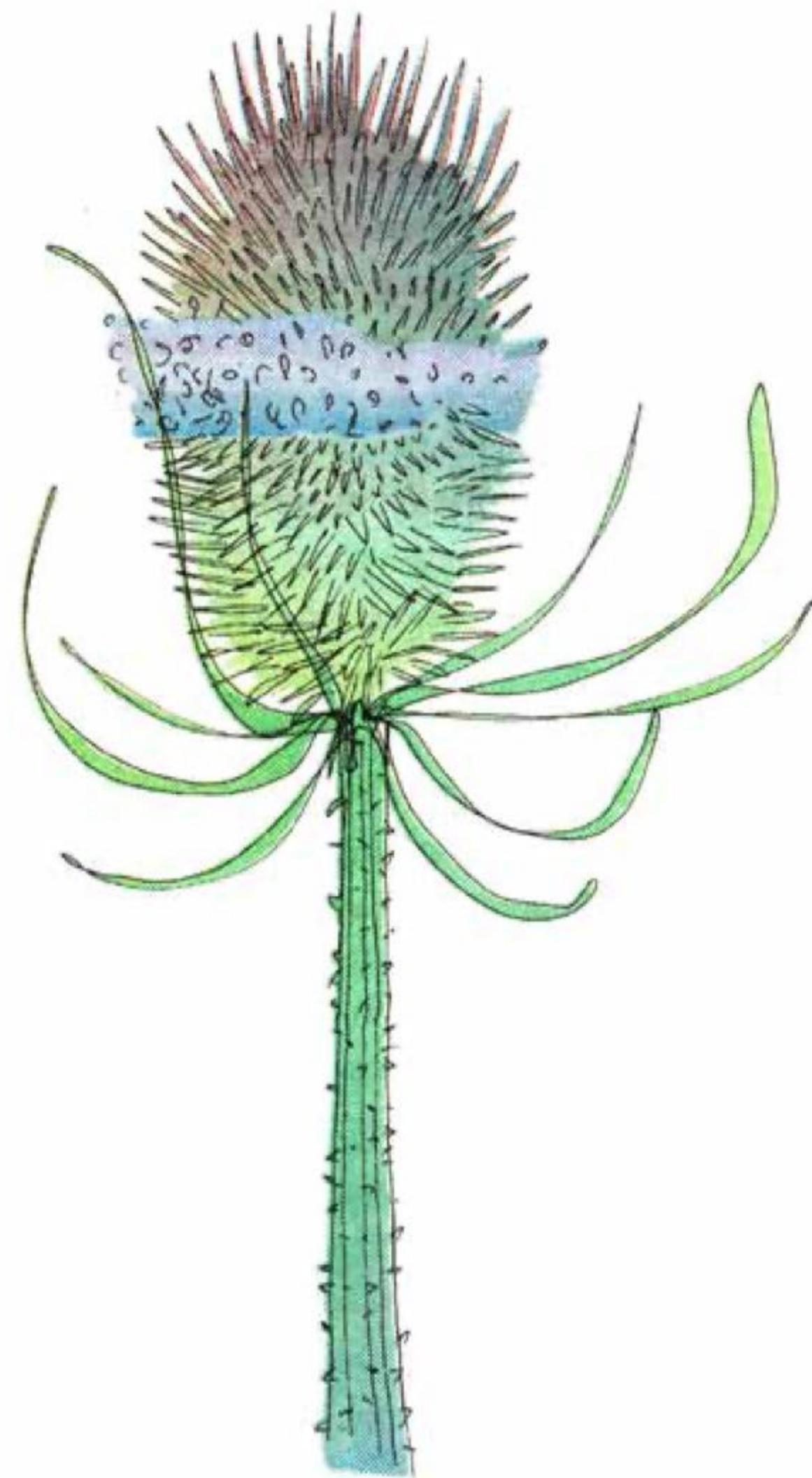
Common Poppy
Papaver rhoeas



Mugwort
Artemisia vulgaris



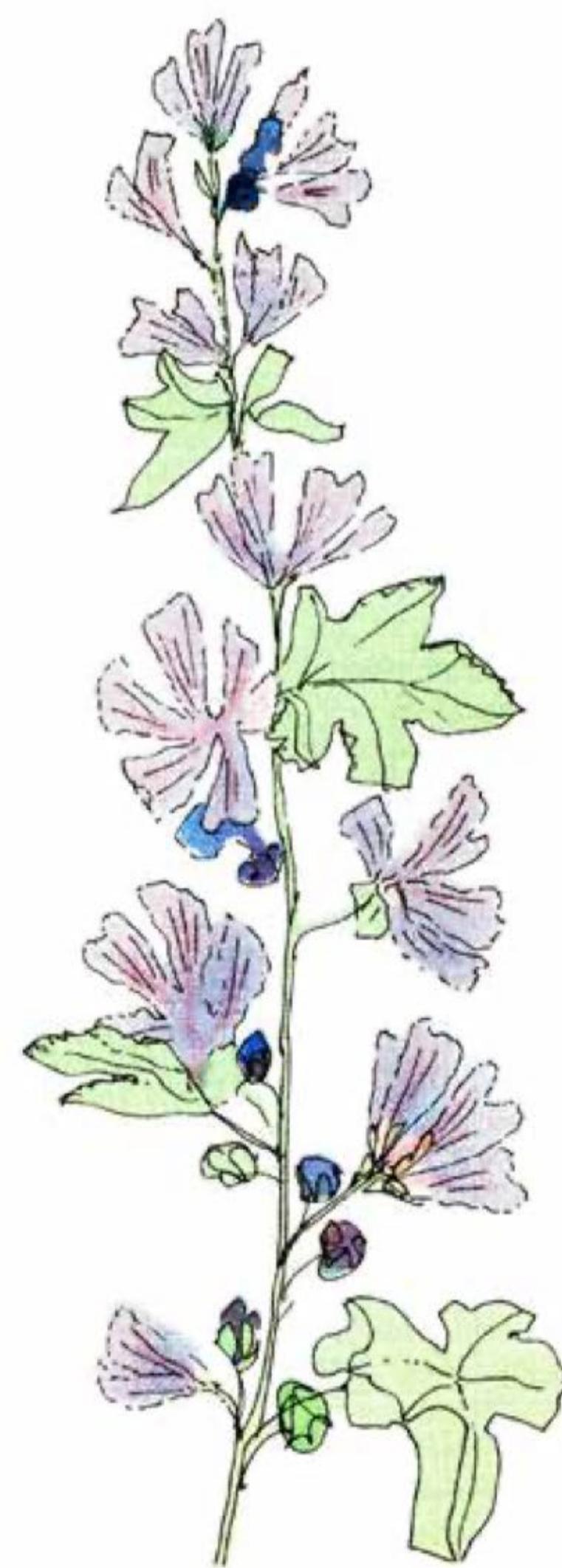
Ribwort Plantain
Plantago lanceolata



Wild Teasel
Dipsacus fullonum



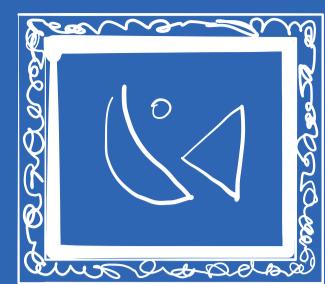
Common Ragwort
Senecio jacobaea



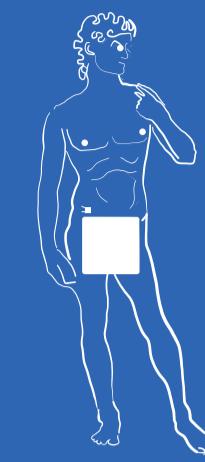
Common Mallow
Malva sylvestris

Plants identified in South Bank, July 2019

Field Maple (*Acer campestre*)
Yarrow (*Achillea millefolium*)
Creeping Bent (*Agrostis stolonifera*)
Alder (*Alnus glutinosa*)
Pyramidal Orchid (*Anacamptis pyramidalis*)
Barren Brome (*Anisantha sterilis*)
Kidney Vetch (*Anthyllis vulneraria*)
Burdock (*Arctium sp.*)
False Oat-Grass (*Arrhenatherum elatius*)
Mugwort (*Artemisia vulgaris*)
Black Horehound (*Ballota nigra*)
Daisy (*Bellis perennis*)
Soft-brome (*Bromus hordeaceus*)
Hedge Bindweed (*Calystegia sepium*)
Fern-grass (*Catapodium rigidum*)
Common Knapweed (*Centaurea nigra*)
Red Valerian (*Centranthus ruber*)
Common Mouse-ear (*Cerastium fontanum*)
Rosebay Willowherb (*Chamerion angustifolium*)
Fat-hen (*Chenopodium album*)
Creeping Thistle (*Cirsium arvense*)
Spear Thistle (*Cirsium vulgare*)
Hemlock (*Conium maculatum*)
White Dogwood (*Cornus alba*)
Himalayan Cotoneaster (*Cotoneaster simonsii*)
Hawthorn (*Crataegus monogyna*)
Smooth Hawk's-beard (*Crepis capillaris*)
Ivy-leaved Toadflax (*Cymbalaria muralis*)
Cock's-foot (*Dactylis glomerata*)
Wild Carrot (*Daucus carota subsp. carota*)
Perennial Wall-rocket (*Diplotaxis tenuifolia*)
Wild Teasel (*Dipsacus fullonum*)
Common Couch (*Elytrigia repens*)
Hoary Willowherb (*Epilobium parviflorum*)
Square-stalked Willowherb (*Epilobium tetragonum*)
Field Horsetail (*Equisetum arvense*)
Red Fescue (*Festuca rubra*)
Ash (*Fraxinus excelsior*)
Hedge Bedstraw (*Galium album*)
Cleavers (*Galium aparine*)
Lady's Bedstraw (*Galium verum*)
Cut-leaved Crane's-bill (*Geranium dissectum*)
Meadow Crane's-bill (*Geranium pratense*)
Herb-Robert (*Geranium robertianum*)
Wood Avens (*Geum urbanum*)
Ivy (*Hedera helix*)
Hogweed (*Heracleum sphondylium*)
Hoary Mustard (*Hirschfeldia incana*)
Yorkshire-fog (*Holcus lanatus*)
Wall Barley (*Hordeum murinum*)
Perforate St John's-wort (*Hypericum perforatum*)
Cat's-eye (*Hypochaeris radicata*)
Field Scabious (*Knautia arvensis*)
Great Lettuce (*Lactuca virosa*)
White Dead-nettle (*Lamium album*)
Meadow Vetchling (*Lathyrus pratensis*)
Hoary Cress (*Lepidium draba*)
Oxeye Daisy (*Leucanthemum vulgare*)
Purple Toadflax (*Linaria purpurea*)
Common Toadflax (*Linaria vulgaris*)
Perennial Rye-grass (*Lolium perenne*)
Japanese Honeysuckle (*Lonicera japonica*)
Common Mallow (*Malva sylvestris*)
Black Medick (*Medicago lupulina*)
Sand Lucerne (*Medicago sativa nothosubsp. varia*)
Tall Melilot (*Melilotus altissimus*)
Ribbed Melilot (*Melilotus officinalis*)
Red Bartsia (*Odontites vernus*)
Common Poppy (*Papaver rhoeas*)
Opium Poppy (*Papaver somniferum*)
Wild Parsnip (*Pastinaca sativa subsp. sylvestris*)
Canary Grass (*Phalaris canariensis*)
Smaller Cat's-tail (*Phleum bertolonii*)
Timothy (*Phleum pratense*)
Ribwort Plantain (*Plantago lanceolata*)
Annual Meadow-grass (*Poa annua*)
Knotgrass (*Polygonum aviculare*)
Aspen (*Populus tremula*)
Grey Poplar (*P. alba x tremula*) (*Populus x canescens*)
Creeping Cinquefoil (*Potentilla reptans*)
Selfheal (*Prunella vulgaris*)
Wild Cherry (*Prunus avium*)
Meadow Buttercup (*Ranunculus acris*)
Creeping Buttercup (*Ranunculus repens*)
Wild Mignonette (*Reseda lutea*)
Weld (*Reseda luteola*)
Japanese Rose (*Rosa rugosa*)
Rose (*Rosa sp.*)
Bramble (*Rubus fruticosus*)
Curled Dock (*Rumex crispus*)
Broad-leaved Dock (*Rumex obtusifolius*)
Goat Willow (*Salix caprea*)
Sallow (*Salix sp.*)
Elder (*Sambucus nigra*)
Elder (yellow leaved) (*Sambucus nigra*)
Crown Vetch (*Securigera varia*)
Hoary Ragwort (*Senecio erucifolius*)
Narrow-leaved Ragwort (*Senecio inaequidens*)
Common Ragwort (*Senecio jacobaea*)
Oxford Ragwort (*Senecio squalidus*)
Charlock (*Sinapis arvensis*)
Smooth Sow-thistle (*Sonchus oleraceus*)
Rowan (*Sorbus aucuparia*)
Hedge Woundwort (*Stachys sylvatica*)
Snowberry (*Symporicarpos albus*)
Dandelion (*Taraxacum sp.*)
Goat's-beard (*Tragopogon pratensis*)
Hare's-foot Clover (*Trifolium arvense*)
Hop Trefoil (*Trifolium campestre*)
Lesser Trefoil (*Trifolium dubium*)
Red Clover (*Trifolium pratense*)
White Clover (*Trifolium repens*)
Scentless Mayweed (*Tripleurospermum inodorum*)
Yellow Oat-grass (*Trisetum flavescens*)
Colt's-foot (*Tussilago farfara*)
Common Nettle (*Urtica dioica*)
Common Field-speedwell (*Veronica persica*)
Tufted Vetch (*Vicia cracca*)
Slender Tare (*Vicia parviflora*)
Common Vetch (*Vicia sativa*)
Bush Vetch (*Vicia sepium*)
Field Pansy (*Viola arvensis*)
Rat's-tail Fescue (*Vulpia myuros*)
Common Mallow (*Malva sylvestris*)



OUR HOMES ARE A MUSEUM



My boyfriend and I moved into our house in the summer of 2018. That really hot summer when the beer gardens were shaking with the sounds of *Three Lions*, as England entered the semi-finals of the World Cup. Between pub pints and busy work schedules, we painted every room that we could reach to the top of, which left the hallway to the striped shades of brown that the previous occupants had chosen for this space.

To adorn these walls, and to detract from this wallpaper, I wanted to add some artwork. The online shop of the Amber Film and Photography collective, who have been active in Newcastle since 1968, was the obvious choice to turn to.

What object in your home would you add to these pages? It doesn't have to be a work of art, but it should be something of meaning to you. This month we hear from Rosemary Stubbs.

Words and images: Rosemary Stubbs



My younger brother studied photography at art college and in the winter of 2016 we went to a screening of *Keeping Time* (1983) by Amber Films at Side Cinema, followed by a discussion with photographer Sirkka-Liisa Konttinen and filmmaker Peter Roberts. The film followed a narrative of a young dancer's life, from the age of seven to seventeen. The project evolved from Konttinen's attempt to capture the atmosphere of the dance schools of North Shields in straightforward documentary images. An exhibition, *Step by Step*, was shown at Side Gallery in 1984 and a book of the same name was published in 1987.

I bought six of the past exhibition posters from the collective's shop, one of which was for *Step by Step*. The image is the same that is used on the cover of the book *Step By Step*. The black and white photograph is contrasted with a shocking pink text in the foreground, and shows a girl jumping on her bed, almost suspended in mid-air. She is wearing a tutu and her face shows a serious expression, which suggests boredom rather than joy. Behind her is a poster, pinned to the wall quite some distance away from the edge of the paper, so the corners have curled underneath. The poster is of three white kittens, looking out from underneath a blanket with doey eyes. Below that is a repeat floral print wallpaper. One corner has a doll's bed and a grand piano shaped side table, the other has a rag doll hanging from the wall, above a pile of teddy bears, dolls and stuffed animals.

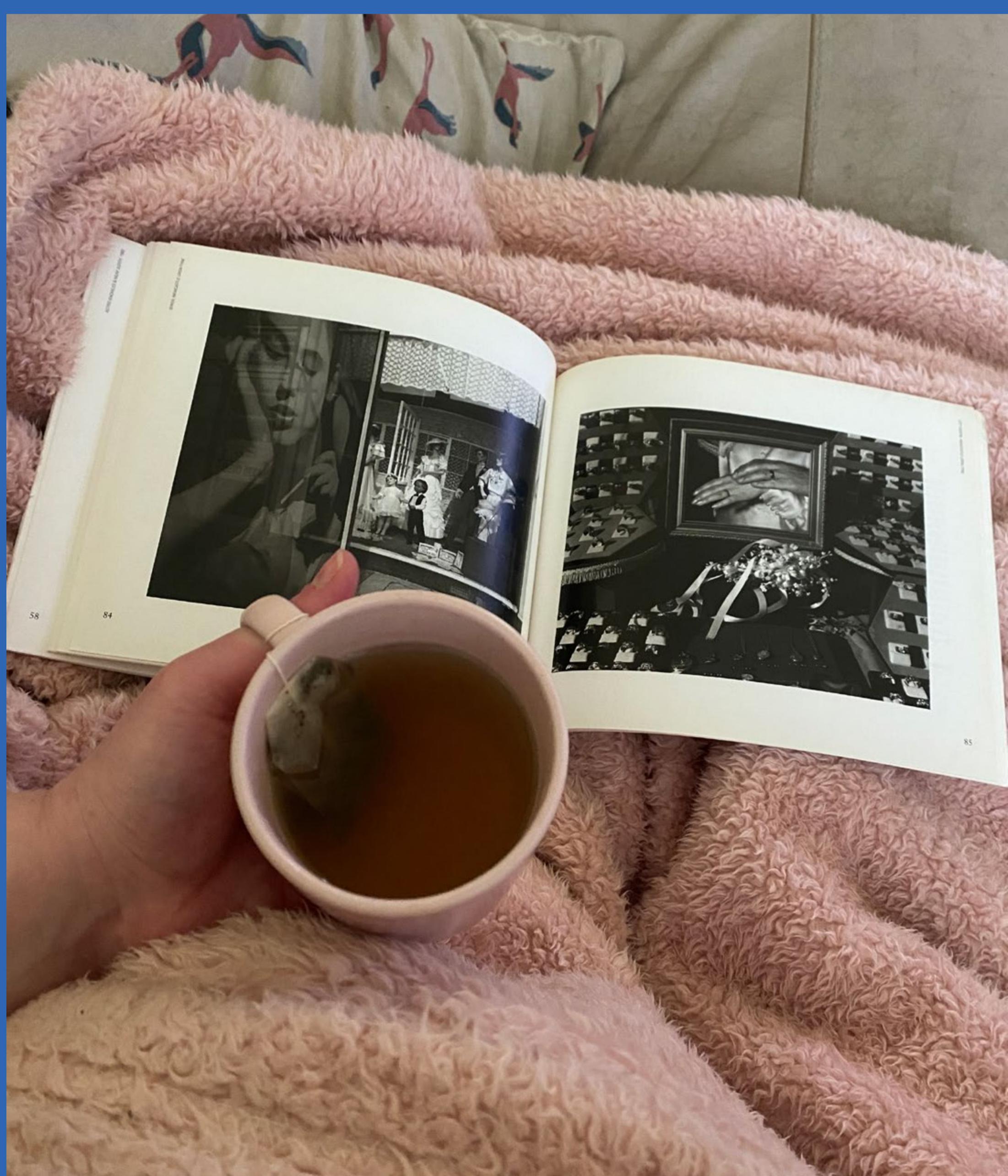
Konttinen's work is aesthetically brilliant, but more than that, it feels familiar and with that, comforting. The project traced the lives of mothers and daughters from a dancing school in North Shields over a period of seven years, documenting their dreams and realities in conversations and photographs. Although I did not take dance lessons as a child, this relationship between girls and their mothers and grandmothers explored within the work is something that resonated with me. The wallpapers look like those that were in my own grandmother's house, the furniture in the photographs looked familiar, the faces of these mothers and grandmothers looked proud and happy, and it made me feel at home.

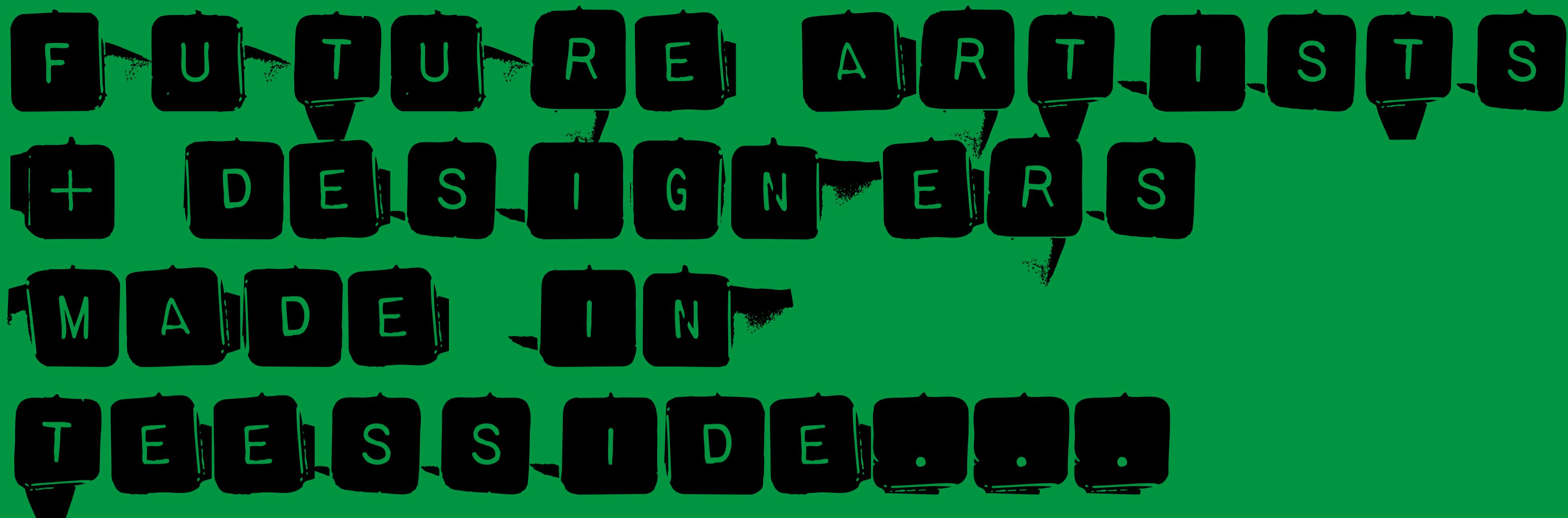


I do not know the women who were photographed in the project, but within the book, Konttinen explores how they enrolled their daughters into dance classes to instill confidence. The role of matriarchs in raising girls to believe that they could achieve whatever they worked towards, to find an inner strength, and to be confident, is so special. This belief can be lost as we find ourselves comparing ourselves with others, looking outwards rather than in. Social media can allow for these anxieties to become unmanageable.

Another talk about the ethics of documentary photography was facilitated online by Amber this week. Konttinen was in attendance, and here she discussed how within her practice she ensured that contracts were made with those who appeared within photographs taken by her. However, as people were sharing images from these projects on social media platforms, they are not given the context within which they were originally displayed, and therefore do not adhere to these contracts made by the artist and the subjects of her work.

Displaying a poster of this exhibition in our home, this felt as though we were again showing the work outside of its context, but here it is. This is the context of the work. And it sits opposite our shoe rack, as you walk through our front door.





In this time of change, artists and designers are needed to reshape our world by addressing critical issues of our time from climate change to social inequality, housing and green spaces, sustainable fashion and product design, art and wellbeing. The future will be shaped by artists, designers and creative makers who we're training today.

With MIMA School of Art & Design, part of Teesside University, creative thinkers and makers learn from prominent, practicing international artists, curators and designers. Their work can be seen on the cover of ELLE Decoration, on show at Tate, London and the Museum of Modern Art in New York.

At the heart of the learning community is our gallery, MIMA, a cultural hub and creative resource. From climate change to social inequality, healthcare to housing – artists and designers apply their skills to address issues of our time.

Whether starting out or re-fuelling mid-career, the experiences of our diverse staff and student body generates an inclusive, collaborative and creative community.

Want to find out more [CLICK HERE](#)

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.
- MIMAZINA gives space to lots of different voices. Each person speaks on behalf of their own views and experiences.
- We are taking a break in July – Issue #25 will be published Tuesday 31 August.

MIMAZINA #24

Credits

Contributors

Anne Vibeke Mou

Bobby Benjamin

Bryan

Charlotte Chambers Farah

Claire Pounder

Dennis Weller

Duncan

Elinor Morgan

Foundation Press

Francis Annett

Graeme Clarke

Frida

Heather Bareham

Helen Welford

James Hatton

Katy Cole

Keith Collins

Liam Slevin

Lindsey Thompson

Lisa

Lucy Sacker

Lyn Newton

Martha Jackson

Martin Allen

Max

Mireille Fleming

Natalie Gale

Nora

Poppy

Rachael Macarthur

Rafi

Rei Hayama

Rhian Owen

Rhodri Davies

Robin

Rosemary Stubbs

Sally Madge

Sally Pearson

Sarah Fishburn

Sofia

Stephen

Stephen Irving

Steve Owens

Susie Green

Tony Robinson

Yasmin

MIMAZINA is a project by

Foundation Press

& Middlesbrough

Institute of Modern Art

Designed by

Foundation Press

Cartoon

Oscar Fleming

Back Cover

Sally Madge

Foundation Press

make projects experimenting with publishing, printing and collaboration.

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NOTES ON BACK COVER ARTWORK

This photograph shows a small fraction of Sally Madge's collection of objects collected on the shores of Lindisfarne over a long period of time. Walking and

collecting found objects, especially ones that washed up on shorelines, was an ongoing and important part of Sally's art practice. Many of the found fabrics Sally had collected were being carefully sewn together

into a series of sculptural pieces called *Scatter*. These unfinished sculptures played upon the idea of scatter cushions, bringing together objects scattered by seas and oceans as a space for social interaction.

See you in August!

MIMA

Holy Island Fabrics
(2013)

Sally Madge

Found Textiles

