

When does an
immortal start
having a midlife
crisis?



#27 December 2021

MIMAZINA

THUNKS FROM AFAR

Olga Nekrashevich's class have been busy making THUNKS

THINGS TO DO

Foundation Press invite Kate Owens to suggest things you may or may not like to try at home

BLACK PATH PRESS

A collection of drawings and photographs of the Dorman Long Tower

READING LIST PART 2

Part 2 of the reading list for Black History Month by Marsha Garratt

GREETINGS FROM

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LAURA WILSON

MIMA Kitchen & Garden artist-in-residence update

FOLK STORIES

All about Deborah's Nan Sheila

TEES POLITICS, HISTORY & IDEAS

A day of talks at MIMA looking at the past, present and future of the region

LISTEN UP!

An end-of-year musical playlist for you to enjoy

MIMA & ME

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NATURE

APPRECIATION SOCIETY

Further investigations into everyday wonders

BORDERLANDS

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CONTRIBUTIONS

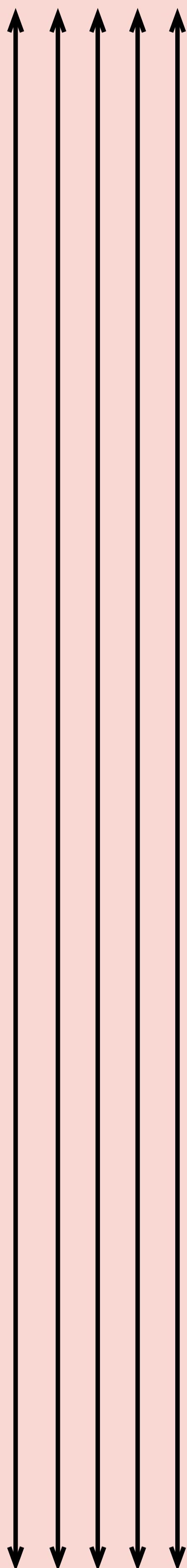
Get involved in future issues of MIMAZINA

CREDITS

BACK COVER GALLERY

Artwork by Francis Annett

MIMAZINA gives space to lots of different voices.
Each person speaks on behalf of their own views and experiences.



Words: Helen Wickens
Images: Olga Nekrashevich

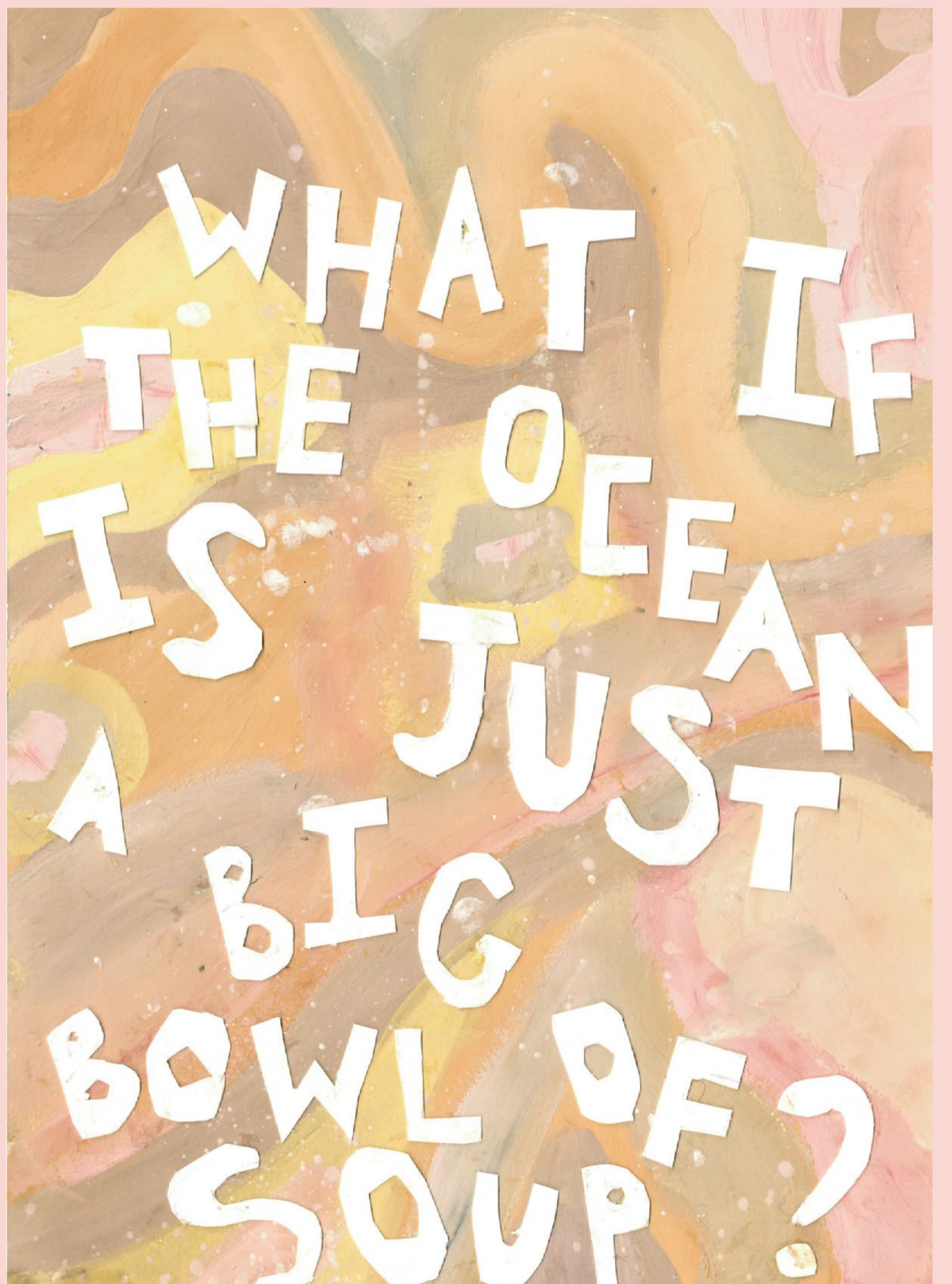
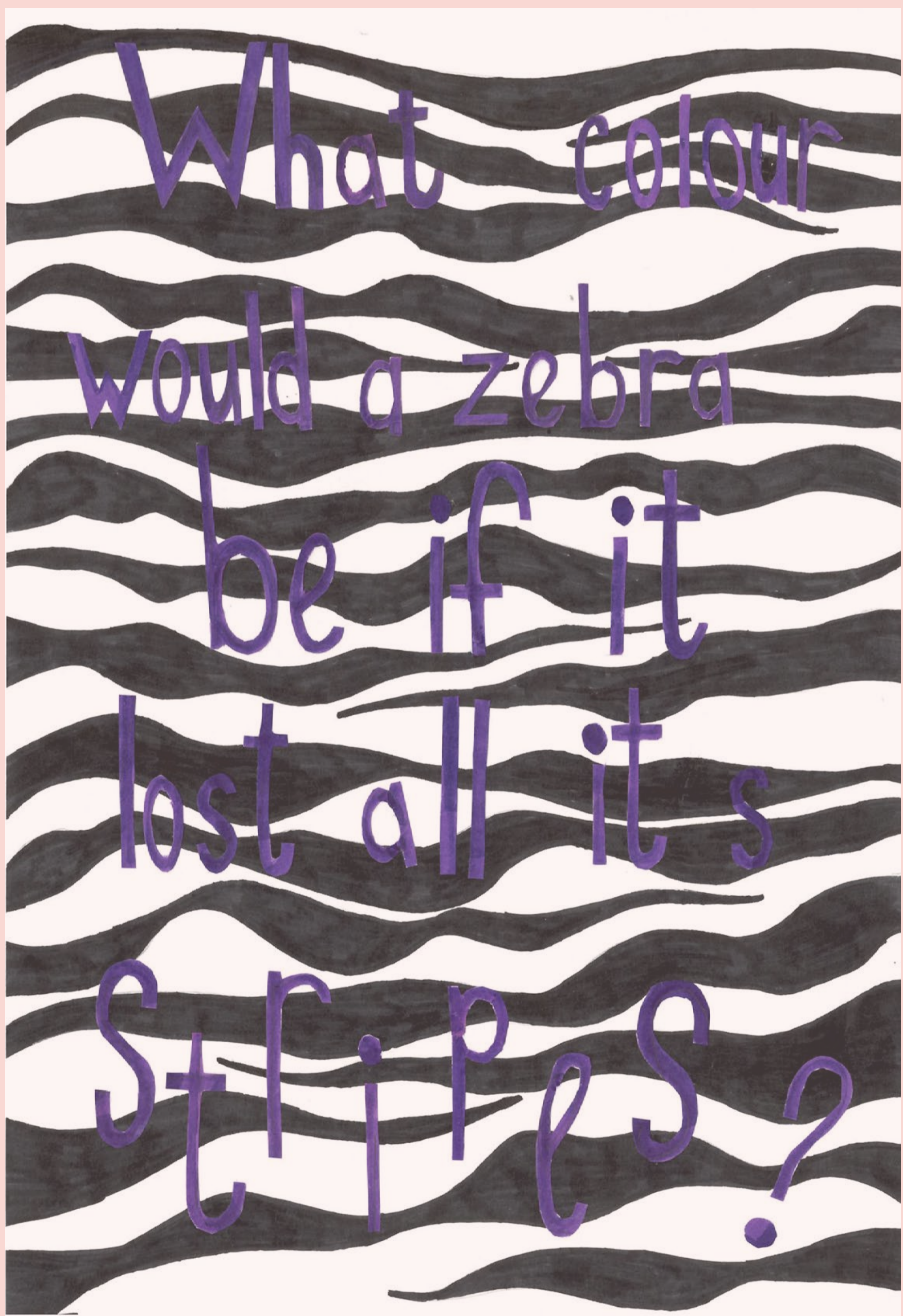
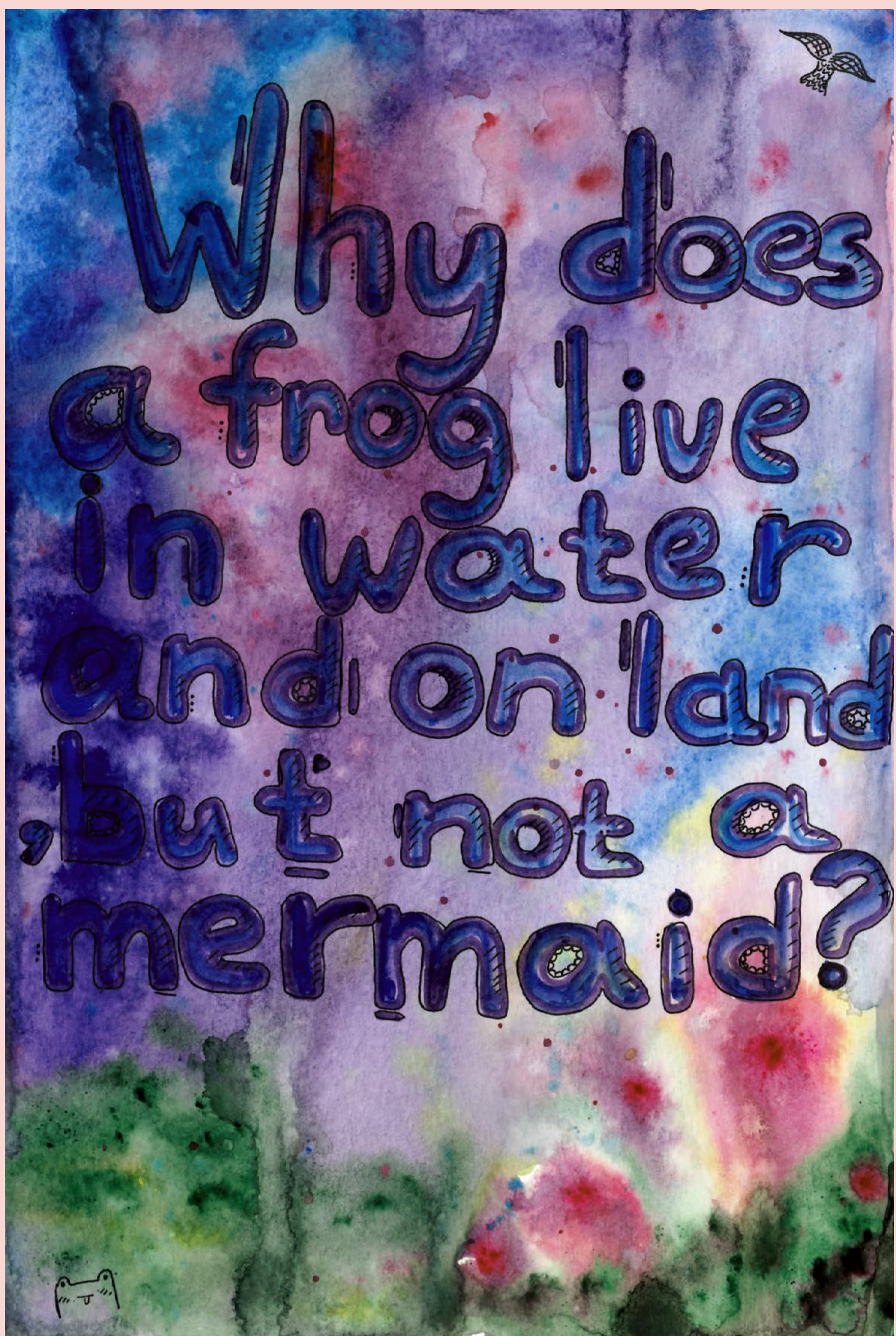
In the summer of 2021, Olga Nekrashevich visited MIMA. She is an English language teacher who teaches at Lyceum 34 in the city of Kostroma, western Russia.

Whilst looking around MIMA and taking in our summer exhibitions, Olga discovered a huge display of THUNKS in our Art in Action space. A THUNK is a simple question with NO right or wrong answer. It makes you stop and think about the world around you.

Olga was so inspired by THUNKS that she took the idea back to her students in Russia and asked them to create their own. Olga couldn't believe the outcome and wanted to share them with MIMA and with you, the readers of MIMAZINA!

We are so impressed and can't believe that THUNKS have travelled all the way to Russia! Thank you so much to Olga and everyone at Lyceum 34 for sharing the THUNK love.





Who
taught
the
first
teacher?

Thursday 9
September 2011
Where does
the universe
end?

Why
can't tomorrow
be today?

Why
aren't
Blueberries
BLUE?



THINGS TO DO

**SWISH,
TRACK,
SUPER-
GLIDE**

An activity with pattern & drapery by Kate Owens

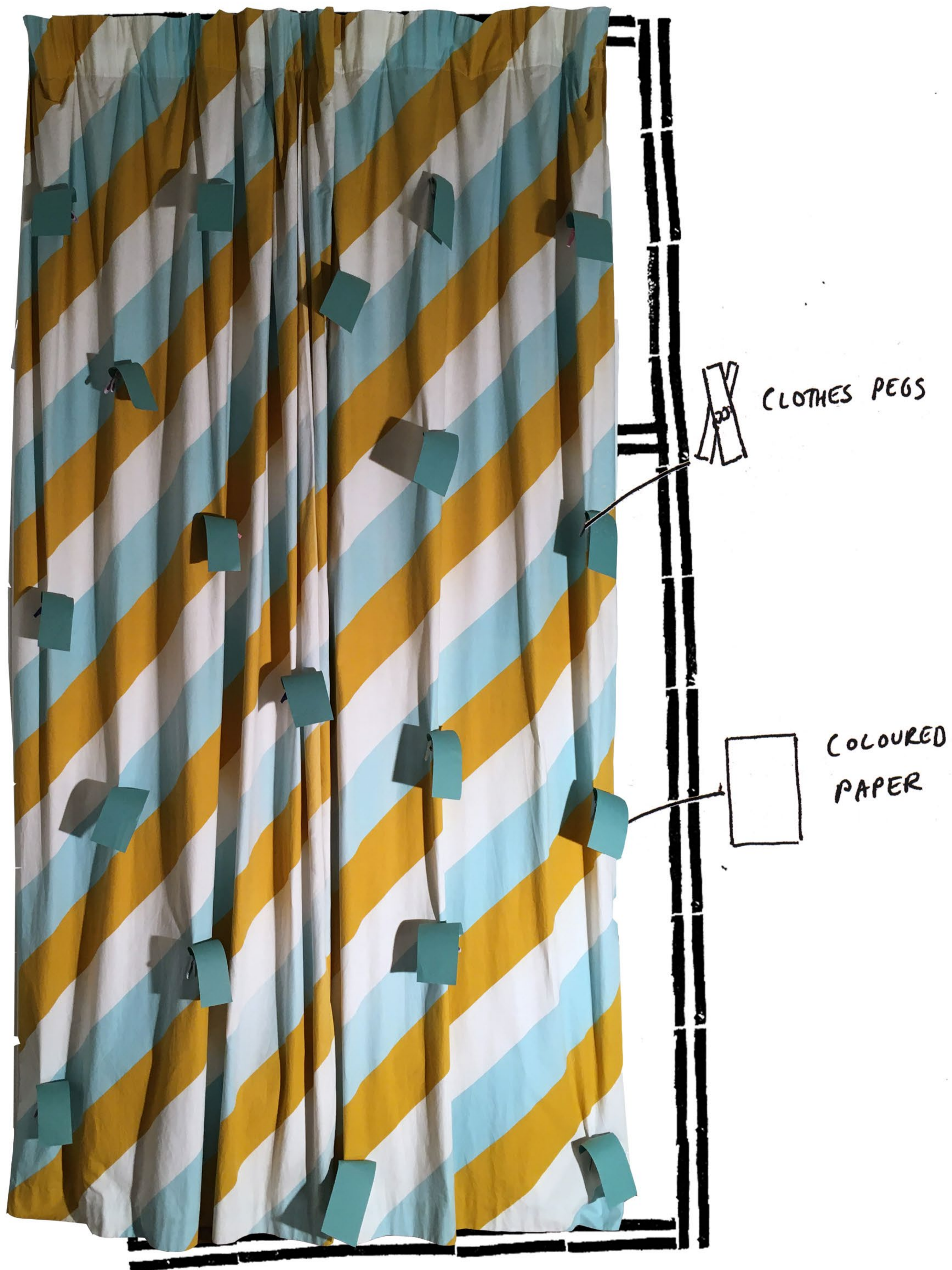
Things To Do is an ongoing series of creative tasks and worksheets, proposing things you may or may not like to try at home. Foundation Press are delighted to invite a number of guest artists to contribute to this column in upcoming issues. This time, it's Kate Owens...



Image: Kate Owens and Kimberley O'Neill, film still from: *...and the plants and the webs and the splashing* (2020), 16mm film transferred to digital. Courtesy of the artists.

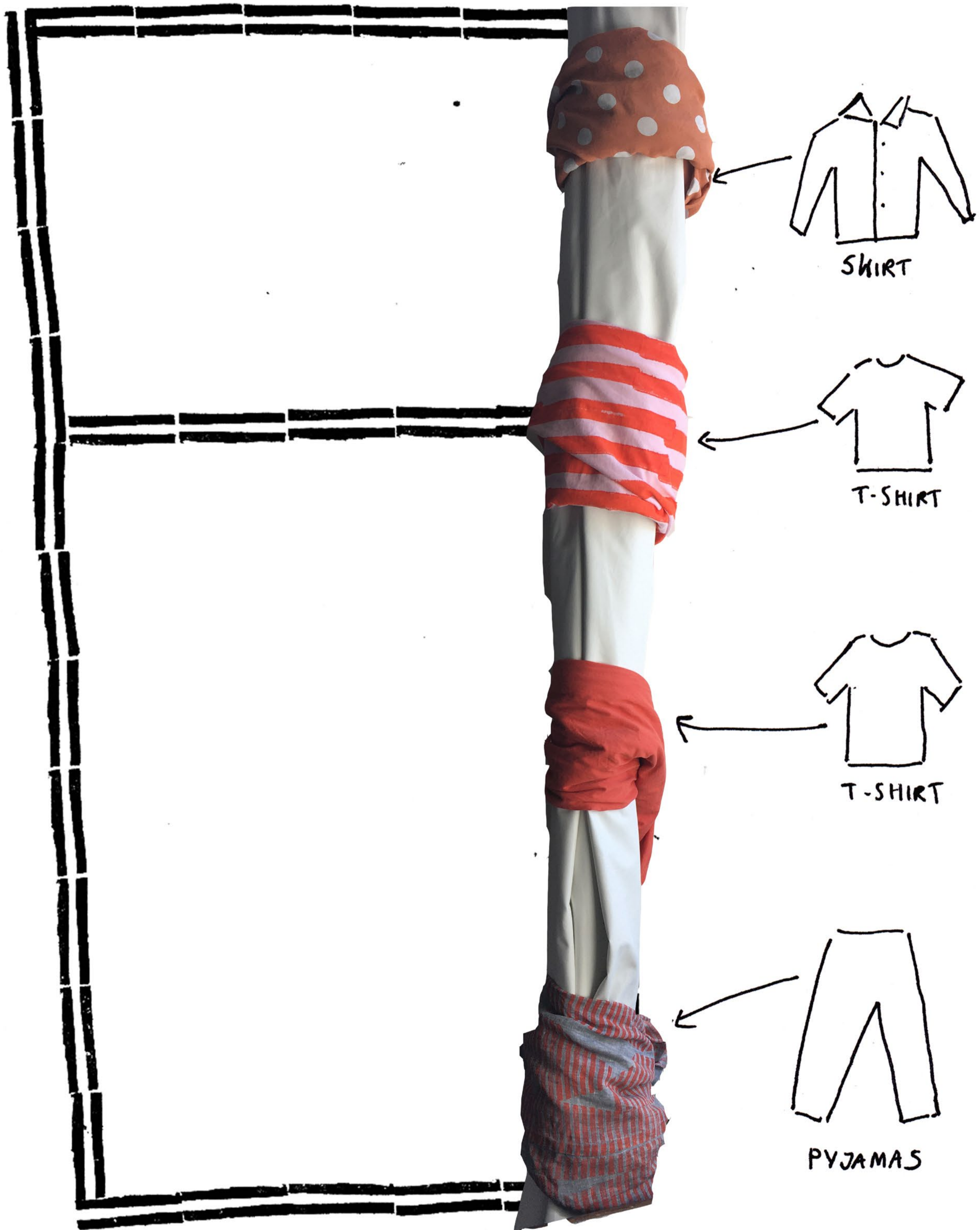
Kate Owens is a Glasgow-based artist who works with print. Her work wobbles, slips and strides between craft, design and performance. Freedom to move around holds particular significance for Owens as an artist with a partially fixed spine. Her physical acts of making are a way of exercising and embracing body movement. Owens captures this motion in the surface of her prints, expressing mobility as a wider liberating force.

1.



PUT PATTERN ON PATTERN WITH PEGS & PAPER
(OR WHATEVER ELSE YOU HAVE - PAPERCLIPS, FABRIC,
TIN FOIL, SCARVES...)

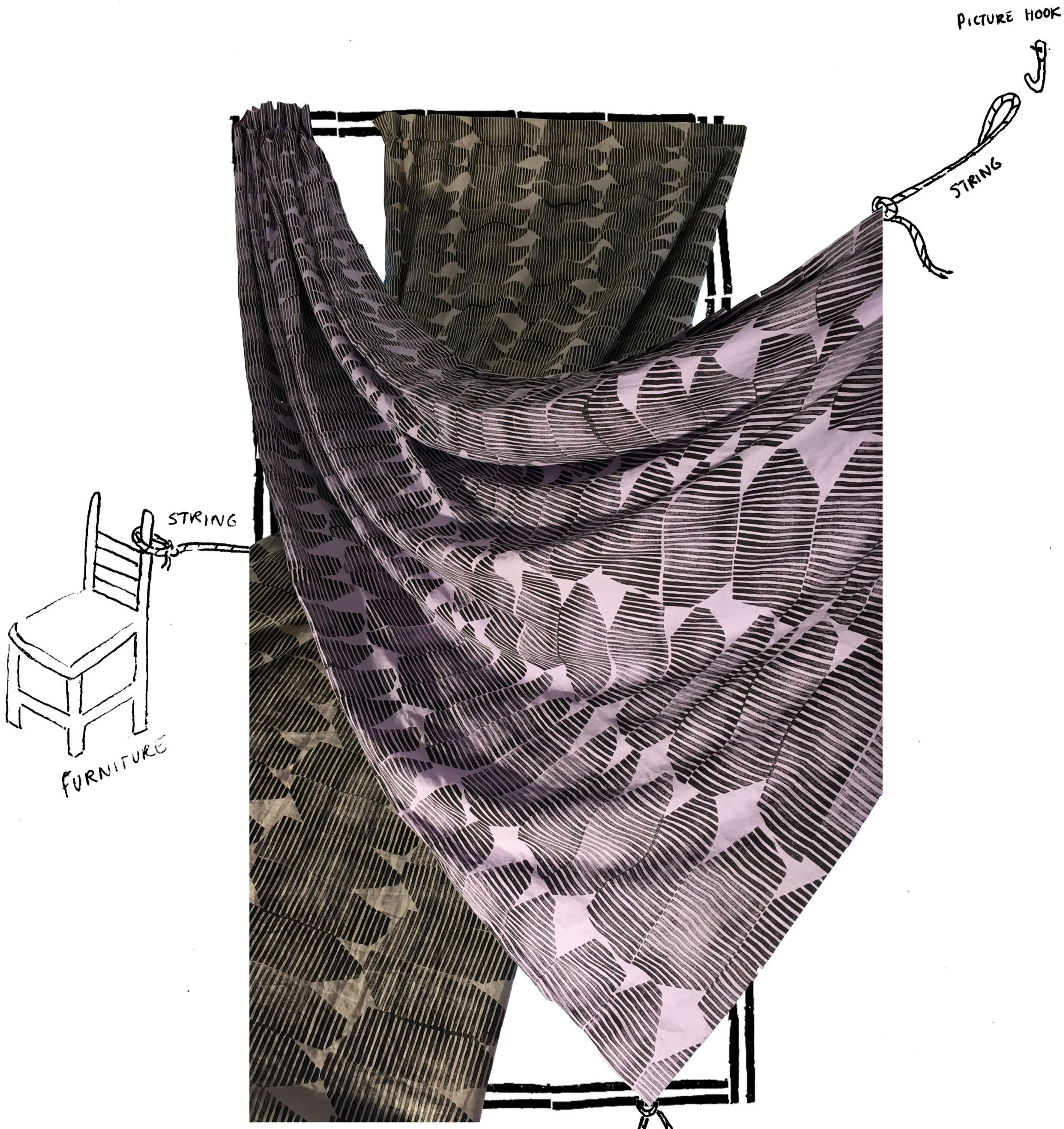




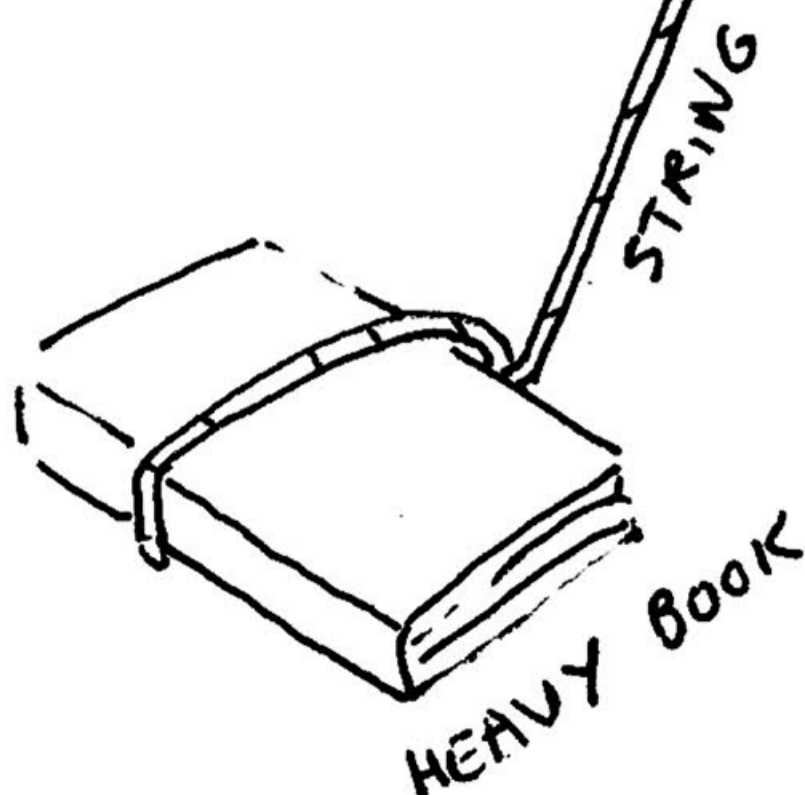
TIE BACK A PLAIN CURTAIN WITH FAVOURITE PATTERNS FROM YOUR WARDROBE ...



3.



GO FOR DRAMA!
FIND PLACES OR THINGS TO PULL
YOUR CURTAINS UP, DOWN,
OVER AND UNDER ...



ONLINE EVENT:

***Messing With Pattern
with Kate Owens***

Wednesday 2 February 2022, 18:00-20:00

We are delighted to announce a series of digital workshops in connection to MIMAZINA's *THINGS TO DO* column.

For this series, Foundation Press have invited Kate Owens, Temporary Services, Katie Schwab and Ciara Phillips to each lead an online creative session. The sessions are free, informal and experimental in nature – perfect for people who want to try something new or learn more about how artists make work.

In February, Kate Owens will lead an online session focussing on pattern and the basics of block printing on fabric. We'll meet on Microsoft Teams and use small-scale wood blocks and simple carving tools to design and sample a range of patterns from straightforward repeats to chaotic clusters. This sampling technique will also be used to explore the thought processes behind pattern making. We will end the session by disrupting our patterns and adding movement by folding, tying and layering.

Sign up by emailing Kate at MIMA (k.moses@tees.ac.uk) – please remember to tell us your name, telephone number and postal address.

Note: We will post a pack of materials in advance (UK only, Royal Mail 2nd class) of each session or arrange for you to collect from MIMA. Artists will direct attendees on use of materials during sessions on Microsoft Teams. This session is suitable for adults aged 18 and over. You will need a working webcam and microphone to participate in this event.

This programme of digital workshops is supported by Arts Council England through National Lottery Project Grants.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



When should a rat
leave the ship
if it is
the captain?

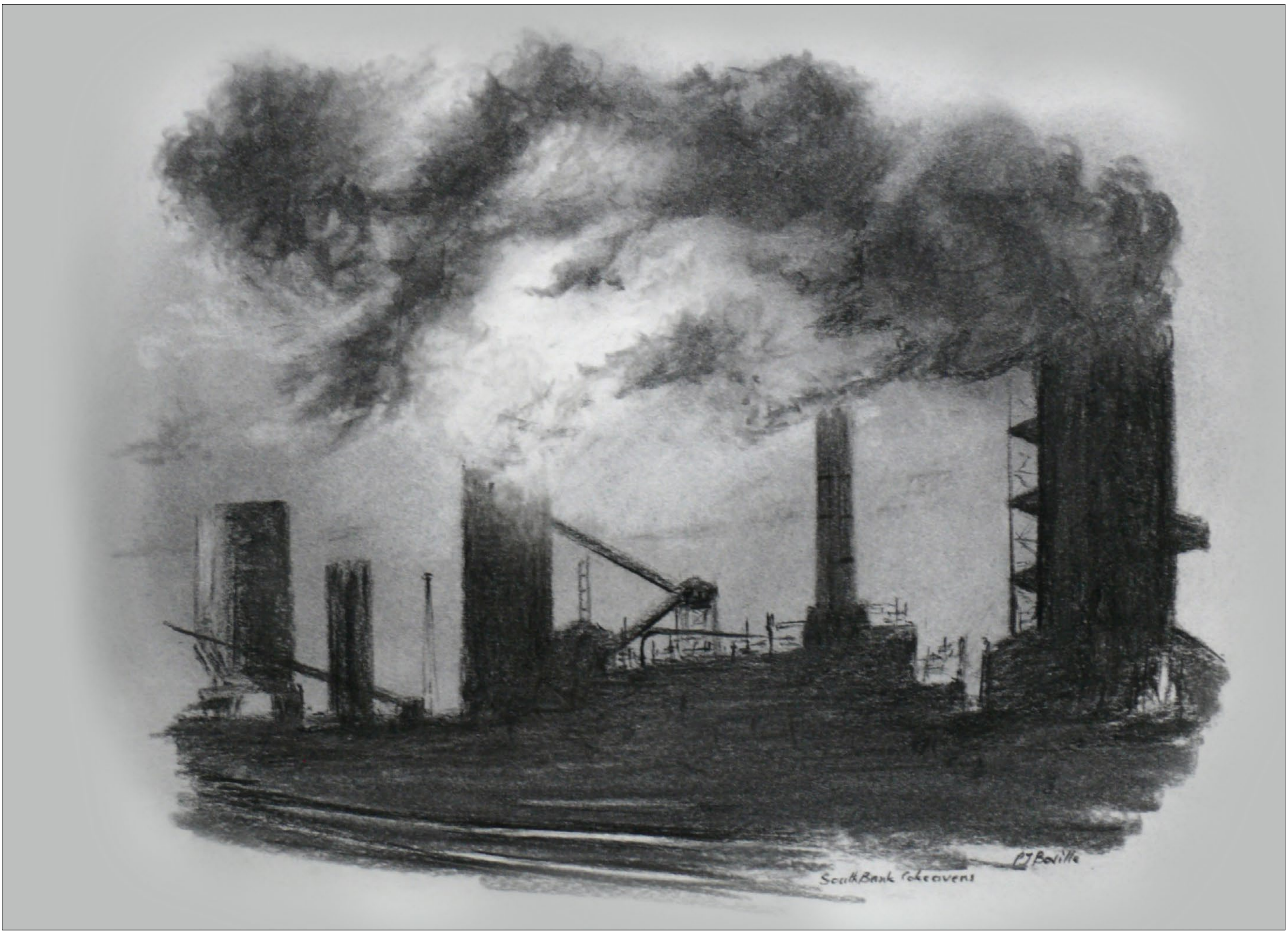
A collection of drawings and photographs of the Dorman Long Tower.



Cath Forbes



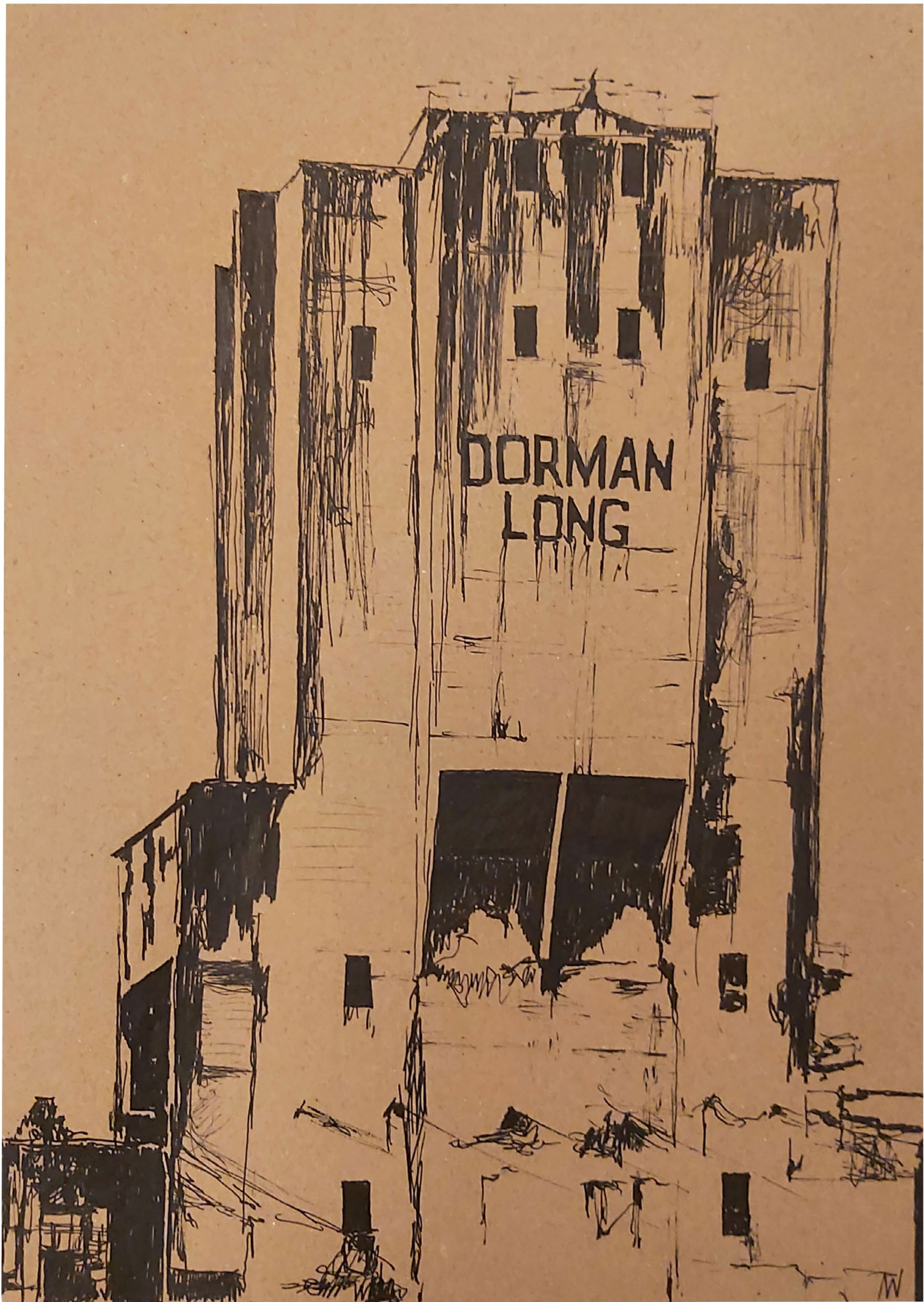




Philip Boville



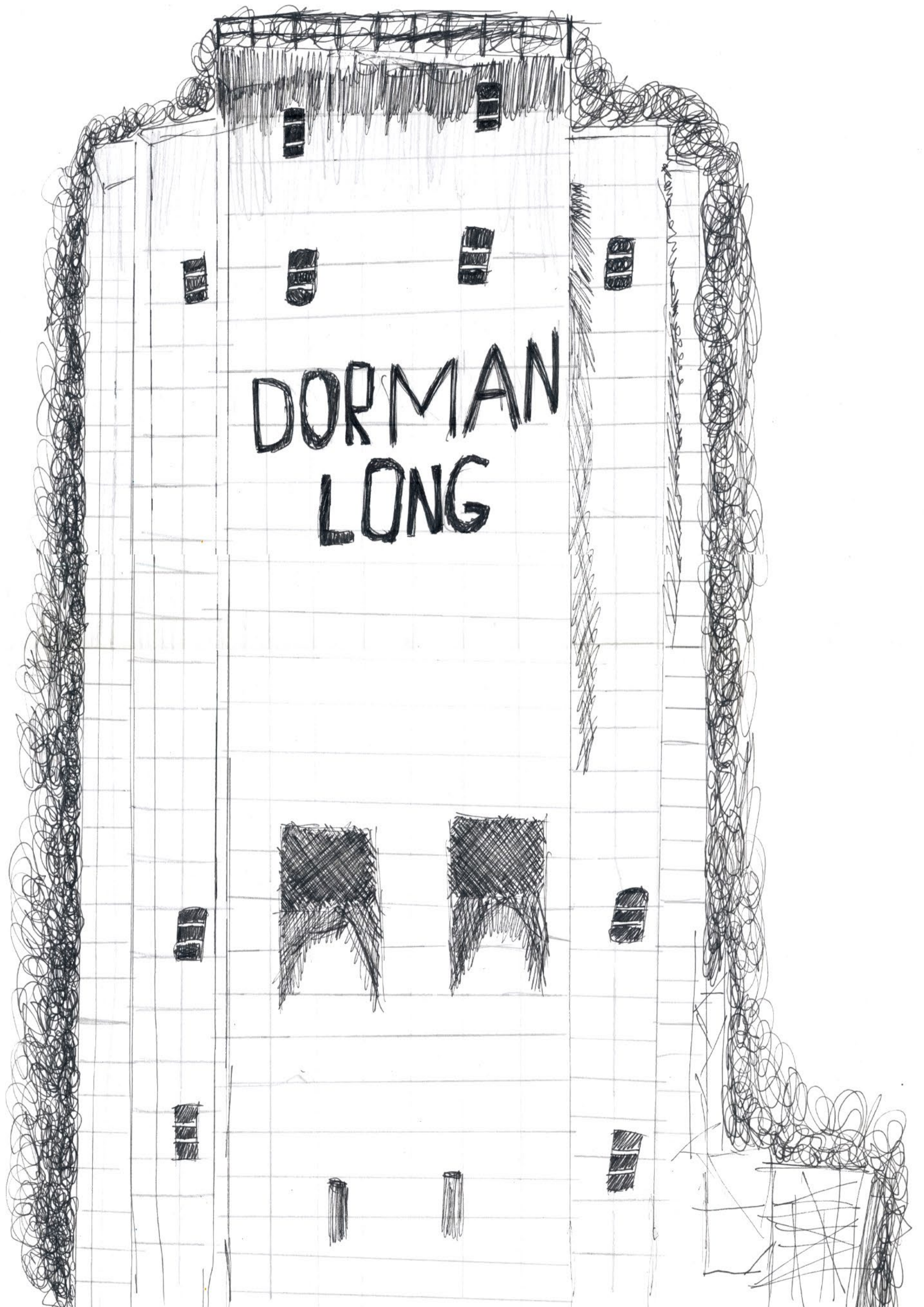
John Dilworth

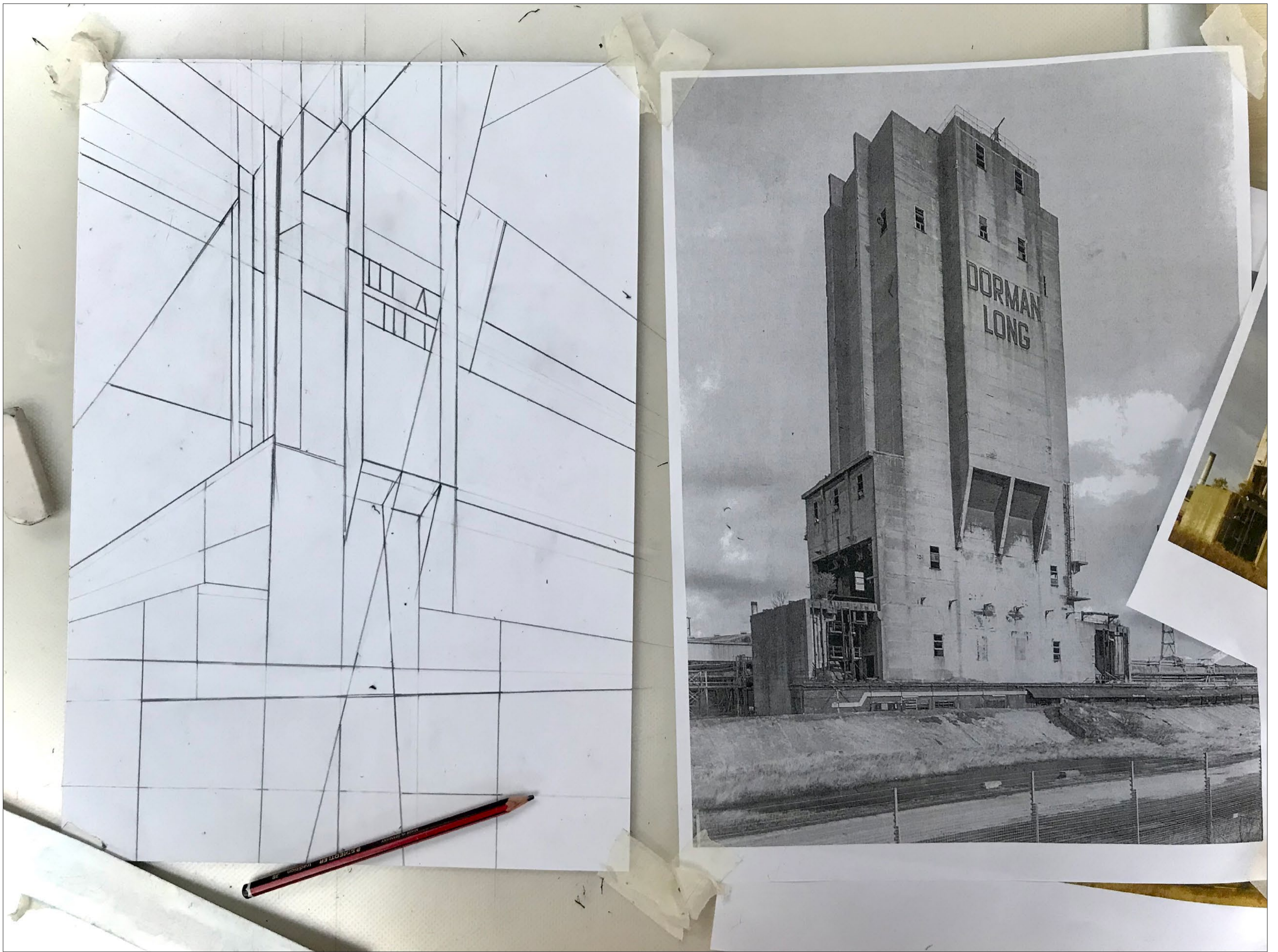




John Chilvers

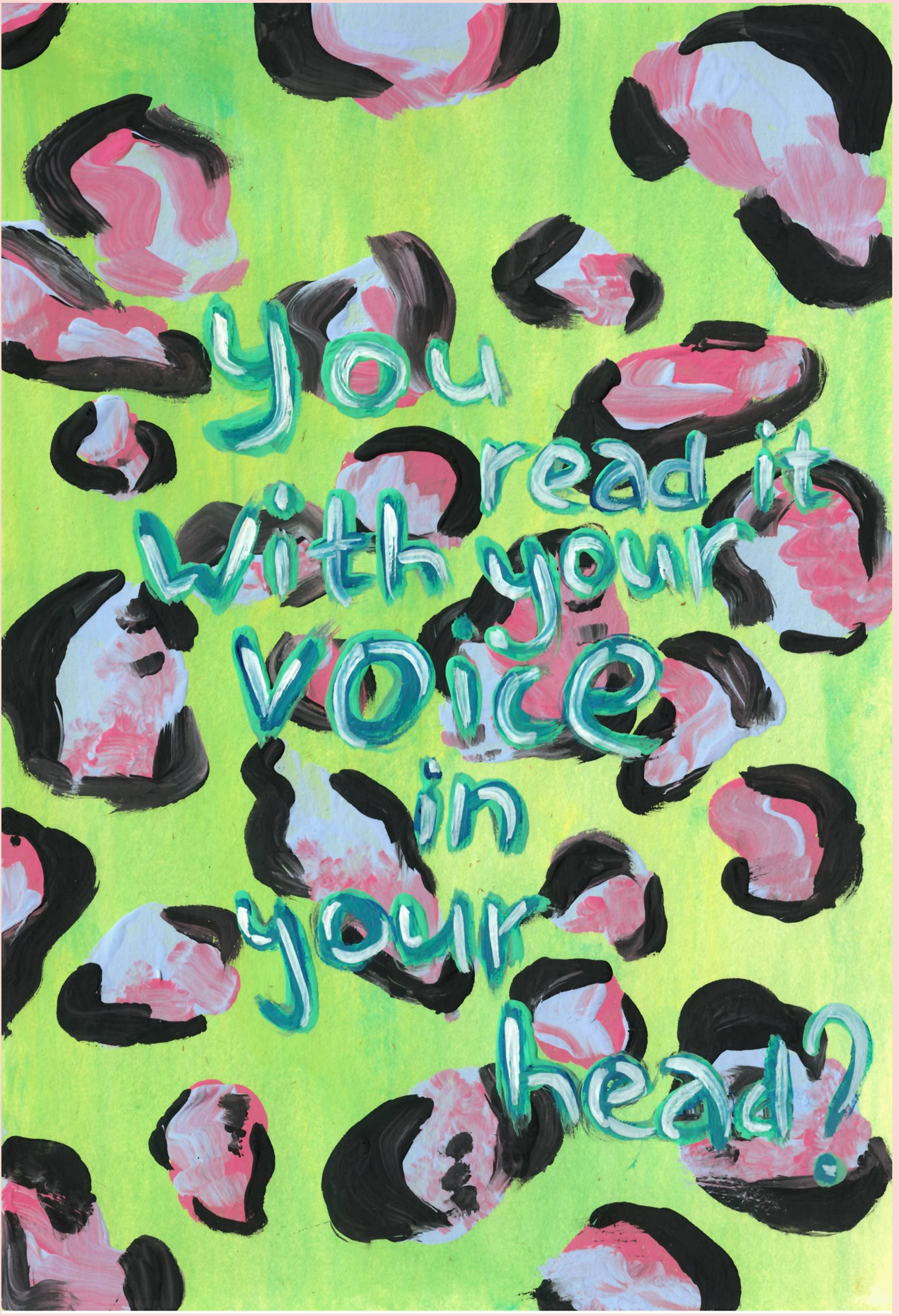
Bella Simpson





Vicky Parker

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.



you read it
with your
voice
in
your head?

Black
History
Month,
October 2021:
A Creative
Reading List
(Part 2)

Books about the colonial expansion of Western Europe and its relationship with race...

***How Europe Underdeveloped Africa* by Walter Rodney**

This was the book which, for me, really began connecting the dots of how structural and institutional racism works to bring profit. Walter's work clearly shows how the world needs Africa.

***The Wretched of the Earth* by Frantz Fanon**

I have read this three times, and each time I learn something new. Similar but different to Walter Rodney's work, Frantz explains the forms of violence used by France to retain power in Algeria.

***Capitalism and Slavery* by Eric Williams**

Eric Williams' book discusses how racialised slavery (enslavement of people based on the concept of race) underpinned the British economy and funded the industrial revolution, as well as advancements in science and medicine. It wasn't just about profit from enslaved people, but profit from the building of slave ships in Liverpool.

***The New Age of Empire: How racism and colonialism still rule the world* by Kehinde Andrews**

This book is simply outstanding in how it links racism and capitalism. I finished it in two days because it is so well written. Race and racism drives profits and increases wealth for the West, including America and now increasingly China. Kehinde articulates how Black and brown faces are exploited (consciously or not) to ensure continuation and profits.

Books about the colonial expansion of Western Europe and its relationship with race...(continued)

***Neo-colonialism: The last stage of imperialism* by Kwame Nkrumah**

The first president of Ghana after it gained independence from the British, Kwame Nkrumah is the epitome of pan-African teaching and unity of Africa. This book examines how majority white nations continue to profit from the African continent, because of the history of colonialism. Kwame gives us evidence of major corporations, military bases and even aid agencies based on the African continent, working to ensure their own economic interests.

***Imperial Reckoning: The untold story of Britain's Gulag in Kenya* by Caroline Elkins**

The research and time Caroline put into this book can be felt in the writing. She spent years in Kenya speaking to the Kenyan people colonised by British imperialism. The idea that African people simply accepted colonial control as 'happy, go lucky natives' is blown out of the water as Caroline shares with us both the political and military tactics used by the Kikuyu.

***Destined to Witness: Growing up Black in Nazi Germany* by Hans J. Massaquoi**

My final gift is this relatively unknown but unique book. Based on his lived experiences as a Black mixed child growing up in Nazi Germany, Hans describes reading propaganda and then being rejected from the Nazi movement because of his race. This created confusion, fear and anger as he and his white German mother navigated racism and poverty to survive.

Books written by Black abolitionists, British and American...

In my school life, I did not learn about one Black abolitionist, amongst those fighting to abolish slavery. All the abolitionists we learned about were white. The following books opened my eyes to the truth of racialised slavery – the physical, mental, spiritual and emotional abuse that people were subjected to.

My bondage and my freedom
by Fredrick Douglass (USA)

“Knowledge makes a man unfit to be a slave” – Frederick’s owner was believed to be his father, but this did not stop him from being enslaved. Through his work I learned about the clothing and food rations given to enslaved people. Frederick escaped and risked his life to travel the world, gathering support for the abolition movement.

The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African · The Life of Olaudah Equiano
by Olaudah Equiano (UK)

Olaudah was born in Nigeria and enslaved at the age of eleven. He served a Royal Navy officer who renamed him Gustavus, but he did not keep that name (he later chose an African one). His book was one of the first in Europe by a Black writer and was monumental in the British abolition movement.

*The History of Mary Prince:
A West Indian slave narrative*
by Mary Prince (UK)

Mary Prince was enslaved on the island of Bermuda and her family were sold to different plantations. She escaped, finally getting her book published. It was so important in the abolition movement that it was reprinted twice in 1831 and used by abolitionists as proof of the horrors of slavery.

The Black Jacobins by C.L.R. James

I cannot emphasise enough the importance of this book. Born in Trinidad when it was still a British colony, Cyril Lionel Robert James eventually moved to England, passing away in London in 1989. Through this book I learned about the first Black republic and the first country to abolish slavery: Haiti and the complex Haitian revolution - a significant piece of history that is so often hidden.

Medical Apartheid: The dark history of medical experimentation on Black Americans from colonial times to the present by Harriet A. Washington

Lots of questions have been asked in the public realm about where the mistrust between the Black diaspora and medical services comes from. The answers can be found in detail in Harriet's book. She details experiments carried out in the past, advocating for the importance of medicine but showing how race and racism over the centuries has erased trust.

Freedom is a constant struggle: Ferguson, Palestine and the foundations of a movement by Angela Y. Davis

American born Angela Davis remains a hero of mine. This short but very informative book ties together the struggles of people oppressed by white supremacy across the globe. Freedom is a constant struggle, and we can all add our voices and actions.

***To Kill a Mockingbird*
by Harper Lee**

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

***Coming to England*
by Floella Benjamin**

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

Amanda Gorman

Amanda Gorman is now the US Poet Laureate, gaining huge recognition around the world for her performance at the 2021 Presidential inauguration. You can find her words and performances online.

Marsha Garratt is an experienced anti-racism educator and a researcher, lecturer and public speaker on race, racism and colonialism. She has a strong reputation for delivering anti-racism training and has worked with universities across the UK including Newcastle, Westminster, Leeds and Durham.

Best Cooking Tips
For Special Occasions



Go the
Extra Mile
it's never
Crowded.



Perfect lover Wandering
in the coastline
BECAUSE WE

A second time; for still I seem
To love thee more and more.
was ever moved for you, and also heartbroken for you. I understand

Colorful

wish it and promise
you

Why
can't
we
hear
the
lights?

Confused

Few people dare now to say that two beings
have fallen in love because they have looked at each other.
Yet it is in this way that love begins, and in this way only.
The rest is only the rest, and comes afterwards.

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 and Images: Freya Dooley



You wanted a postcard from home but here's a few moments from my temporary life. I'm far from Cardiff and I feel it too - Rome feels like I'm in another time and another world. The light is different, the air is different. It's a luxury to travel and I'm grateful to unroot for a while with this residency. I hope you're doing well this autumn - this time of year always feels like one of shifting, of beginnings and endings.

I've walked a lot, feel porous, have rediscovered forgotten energy. I've been living communally and relative strangers are now strange relatives. I've been thinking in fragments, talking intensely, my left eye began to twitch a bit from too much coffee and not enough sleep, I've spent two weeks Campari drenched. This weekend the square is writhing with people feeling young, vibrant. New to each other, interested, we converse in bursts, interrupting our own stories with a flurry of small-talk-free interrogations, saying sorry-perhaps-this-is-oversharing, establishing connection, navigating un/common ground, finding shared politics.

In the restaurant, the kind and gregarious waiter presents us with a plate of cheese arranged like a pale mosaic and narrates each piece with its elaborate life-story. Once briefed, we consume the morsels with more care and attention than usual. Most meals out in Rome are structured in several acts and in the second, he returns to grind black pepper over my cacio e pepe for two full minutes in a culinary performance and the creamy, wriggling bowl is adorned with layers of bitter dust. There's plenty to share. We lean over each other, spoon out artichokes and bitter green vegetables, pass around plates and forks dripping with sauce and oil.

I've discovered Italo Disco. This studio is as big as my Cardiff kitchen and living room combined and I fill the empty space with music. I bathe in beats and dance alone to feel back in my body. No one has told me yet that this disturbs their peace but the acoustics here are strange. The walls are thick but whispers travel to unexpected places... voices are thrown around corridors, they land on the roof, they drift from the kitchen into the rooms above. This building we live in feels like a set: it could be a monastery, a theatre, a labyrinth.



I collect sonic rhythms of the city, sweeping up fragments that might eventually become stories: dubbed Maria Callas, Mamma Roma's laughter, bodies moving together in resistant protest and collective joy, talking statues, gossiping parakeets. After a trade union building was attacked and vandalized, a chorus of voices come together in Piazza San Giovanni in anti-fascist solidarity. A friend translates the speeches from Italian to English for us and I listen to the amplified voice with one ear and his close, neighbouring narration with the other.

One night, my sleep was interrupted by lightning so bright that it lit the room enough to wake me even before the thunder came. I stood outside and held my camera up to the belting wet sky cracking open: high drama, but a dangerous idea. The weather is changeable, such is state of the world, and on a hotter day we visit a volcanic lake where, we're told, the Pope also spends some downtime. I only paddle but my friend swims for ages, a solitary buoy bobbing through the deep blue. The Italians in their jeans and scarves and puffy coats think this is ridiculous, of course, because it's autumn. A family stop to stare. They get their phones out to film her circling alone in water cold enough for them to laugh at. They shout over to us, Where are you from? England, she says, Wales, I say. We knew it, they clap, Of course you are.



HAVE YOU

SEEN

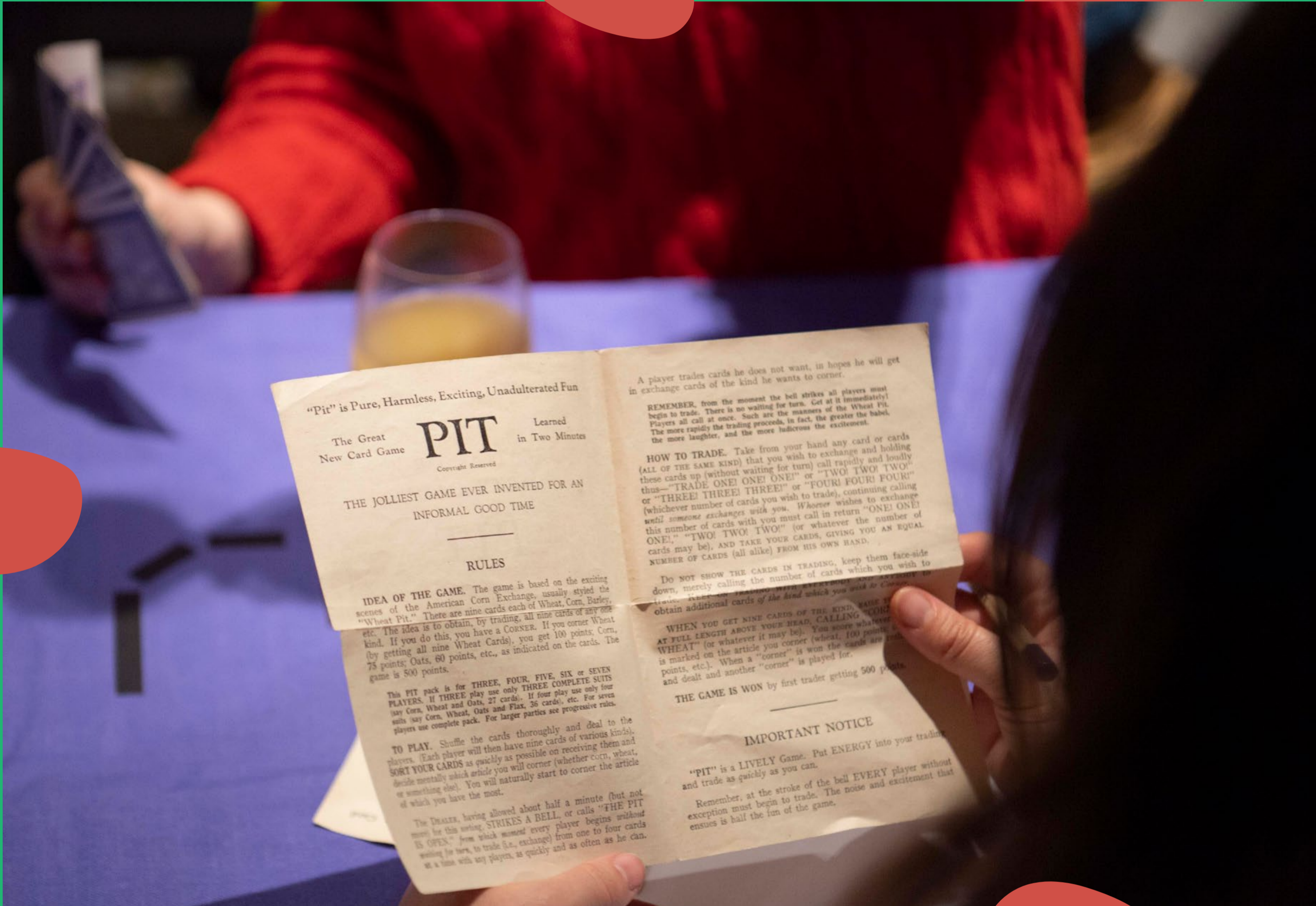
THE
BABY



Pigeon?

Laura Wilson: MIMA Kitchen & Garden Artist in Residence Update

Words: Laura Wilson / Images: Rachel Deakin



On Tuesday 18 November I organised an informal social event *Just Sit Down and Have a Potato Talk to Somebody* as part of my MIMA Kitchen & Garden Residency. I invited a range of people who I've met through my residency, from MIMA Kitchen staff, Gallery staff, academics from Teesside University and researchers based locally.

Over a light supper of Baked Potatoes with Kidney Bean Curry and Green Salad attendees were split into three groups and invited to play a game of PIT (a fast-paced card game for three to eight players invented in 1904) and discuss their thoughts around commodities, ingredients, and food. Here is the recipe for our dinner for you to try at home.



Baked Potatoes with Kidney Bean Curry and Green Salad



For 4-6 people (scale up recipe as necessary)

4-6 baked potatoes
Olive oil
Salt & pepper
800g Kidney beans
2 Tbsp vegetable oil
1 Cinnamon stick
1 Tsp cumin seeds
1 Onion
2 Inches fresh ginger, peeled and
grated
3 Cloves of garlic, grated
1 Fresh green chilli,
(finely chopped, deseeded)
2 Tbsp tomato paste
1 Tsp sugar
1 Tsp salt
2 Tsp garam masala
1 Tsp ground turmeric
1 Tsp black pepper

For the Green salad

1 Lettuce (washed & chopped)
2-3 Spring onions (finely chopped)
1/4 White onion (finely diced)
1 Tbsp white wine vinegar
1/2 Tbsp veg oil
Salt & pepper

Optional Toppings

Sour cream
Cheese (grated)
Coriander (chopped)

Preheat the oven 200C.

Prick each potato a few times, and then drizzle over vegetable oil and rub into the skin. Season with salt and pepper. Cook in the oven for 1 hour, turning the heat down to 180C for 30-45 minutes until the skin is nice and crispy and the potato is cooked all the way through.

While the potatoes are cooking in the oven you can prepare everything else. The Kidney Bean Curry is adapted from a recipe by Meera Sodha.

Put the oil into a large saucepan on low-medium heat, then add the cinnamon stick and cumin seeds for 3-5 minutes (keep a watch that the spices don't burn), dice the onion and add this to the pan (add a little more oil if needed). Slowly fry the onion for 10-15mins, until it is translucent and golden in colour, almost starting to caramalise, then add the ginger, garlic and green chilli, stir for

a few minutes then add tomato puree, sugar, salt, garam masala, black pepper and turmeric. Cook for another few minutes.

Drain and rinse the kidney beans and add to the pot. Along with 200ml water, cook for 10-15 minutes adding more water as needed to reach desired consistency, season to taste. This can bubble away happily on a very low heat until the potatoes are ready to serve.

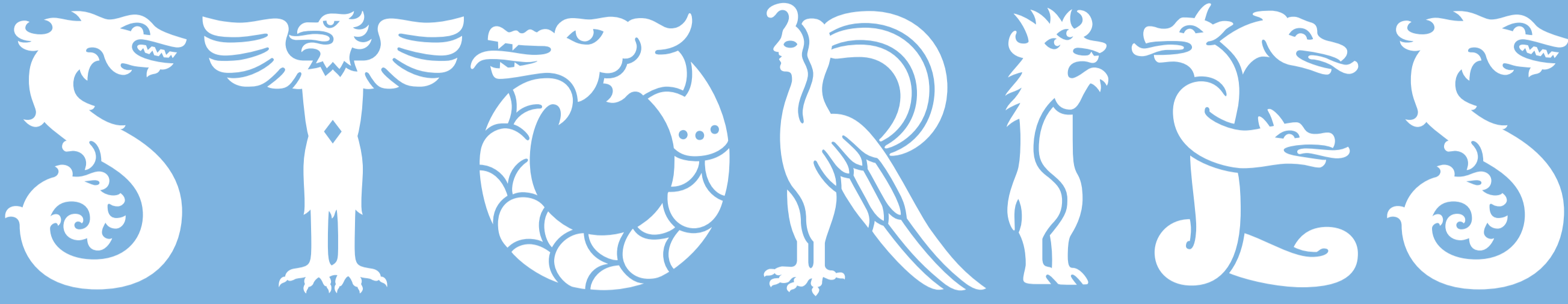
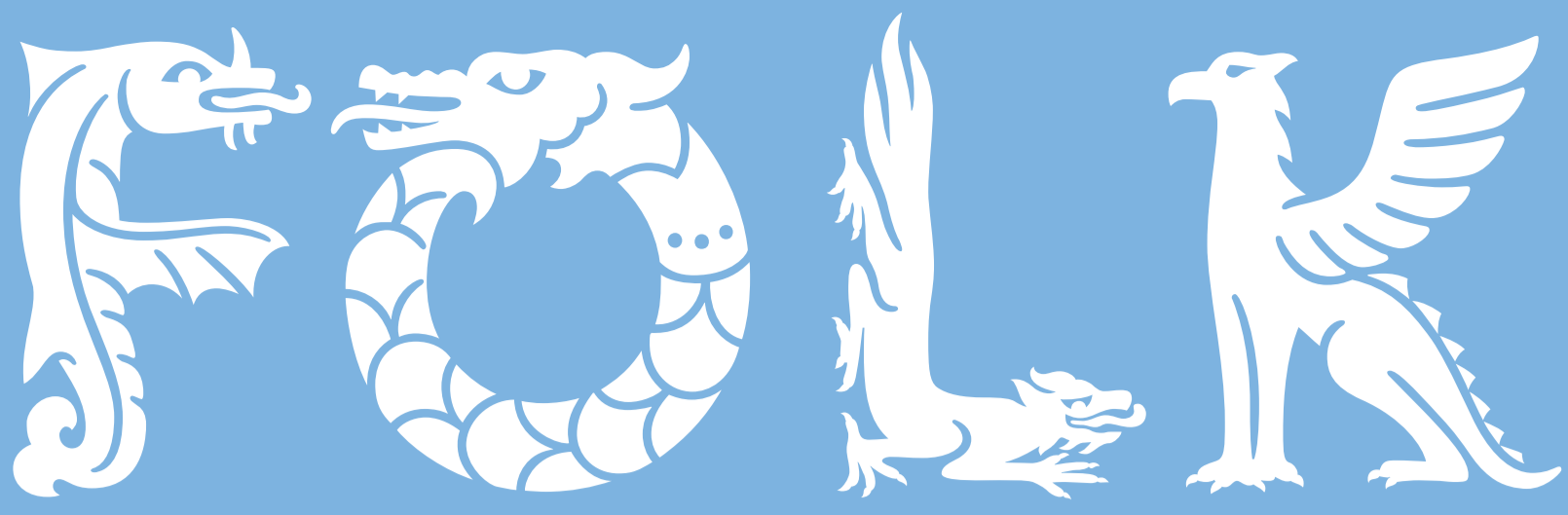
For the salad: whisk the vegetable oil and white wine vinegar together with salt and pepper to taste. Toss everything together in a salad bowl.

Each to their own, but to serve I suggest, filling your baked potato with some grated cheese, then the kidney bean curry, a dollop of sour cream, some fresh coriander, and a twist of black pepper.



Who draws
dreams?





Tell us about someone you remember – perhaps mothers, grandparents, old friends. This is page for remembering and sharing descriptions of people from your past.

Words: Deborah Bower / Images: Sheila's family

I have a lot of dreams about my nan Sheila's house. Its really annoying as they are often ones where I am there but it is after she has died. At first there is the absolute and total comfort of being in her home, but then comes realising its not hers anymore and the horror of it being someone else's house. It still looks exactly like her home. I wish my dreams would take me there before she has gone.

My nan Sheila was one of my all time favourite people. It's hard to write how I felt about her because I really thought so much of her. She really was something. My nan used to say that she wasn't particularly 'clever' but I think she was one of the smartest people I know, she just seemed to have a really good perspective on everything. She seemed to know what matters. She always said that the best thing she had done with her life was her family and she really was the glue of ours, not in a bossy way, but we just all really looked up to her and loved her in that way.

When younger I remember walking down the street with my nan in her high heels which she always wore (and was so sad when she couldn't anymore) and feeling so glamorous walking alongside her alongside the clicking on her heels. I seem to remember a lot of food connected to her. Her love of a Marathon bar, the pantry cupboard in the kitchen and there would be the red plastic cake container that always had some biscuits in or if you were lucky one of her chocolate sponges. We all lived with her for several years and I loved it when she would finish a late shift and come back with a tray of curry and rice from the chippy. It makes me laugh to think of me and the dog probably both sat round her like vultures whilst she is sat eating it by the gas fire.



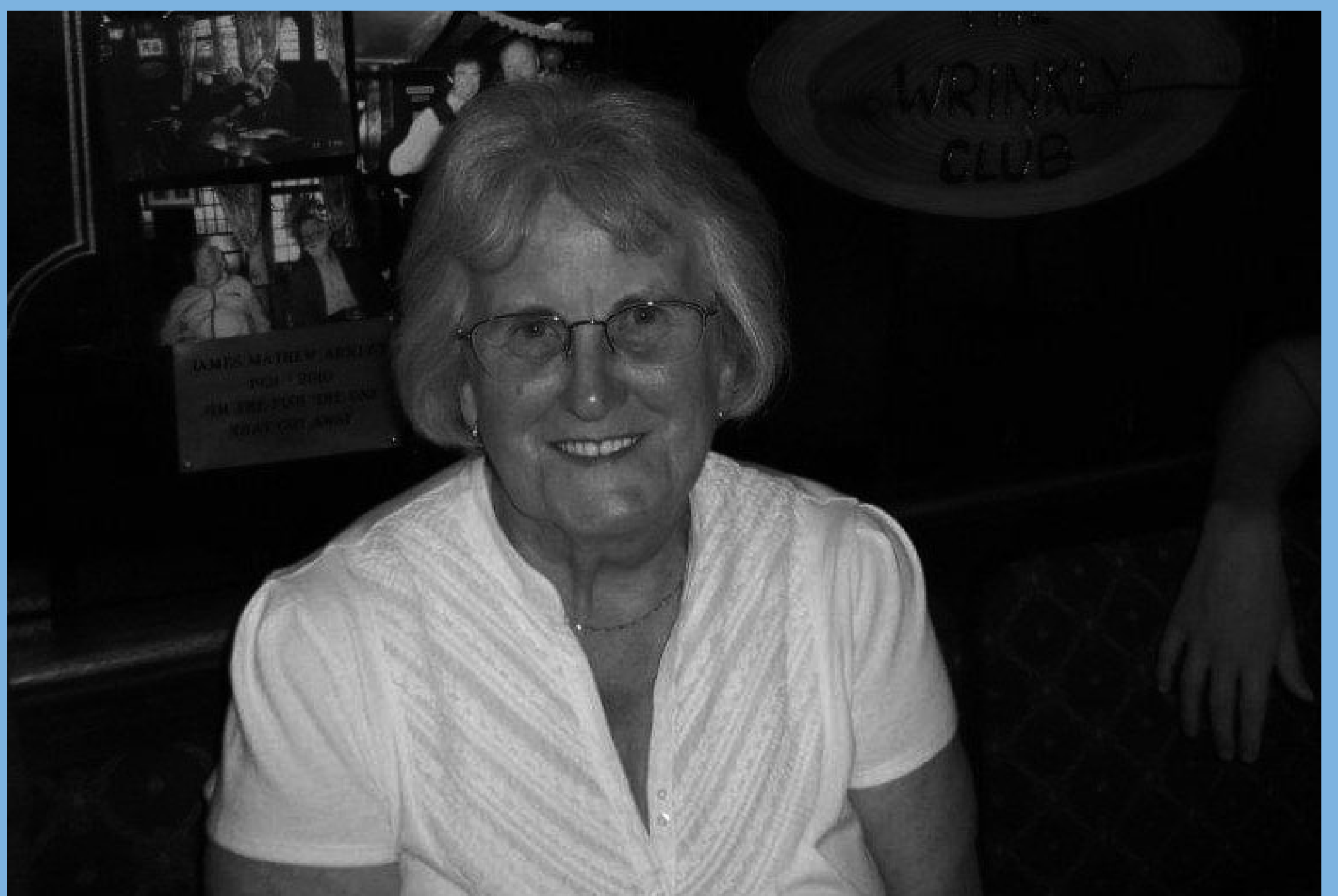
The photo wall of all our family on my nan's landing. My favourites were always the collaged photo displays.



Sometimes my nan would let me come to work with her in the off license and I'd help her stock the sweets and chat to her. I liked the way we had to call the talking clock to check it was exactly on the hour when we shut the shop so we didn't do it a moment too early. It felt like she knew EVERYONE on our estate. Most people who came in would stop for a chat. You really couldn't get anywhere in a hurry with her because she would stop and chat to everyone she knew as you walked down the street.

She got me my first Saturday job which was in the Spar up the road, where she worked on a Friday night for a bit of pocket money. Actually thinking about it, she used to job share my very first job with me – doing a weekly newspaper round of the free local paper – hundreds of them that we had to deliver for £6.70. I think I remember for some reason feeling sad when ever I had to do this – I think it was a funny time. My nan started to do it with me – miles better than doing it alone. Perhaps she was worried I'd bury them in her back garden like my Uncle Jon used to do with his round, a few years before that.

My nan was a very dignified person. She was very proper in some ways. I think she really had standards. I liked that she paid a lot of attention to the colour co-ordination of her clothes in later years. Wearing all shades of blue or such like. She was also such a laugh. She really was fun. She went to all the sewing classes and stuff with my Auntie Joan but I think she just chatted and distracted people by the sounds of it. She didn't seem to make too much there. She did make these knitted square blankets with my Auntie Joan – her sister – we all have one – all her children (4) and grandchildren (6 that she knew then). We all love them. If you can make something for someone I think this is a very special thing to have in your life. I crocheted a blanket for my son and I really thought of how much I love him when I made it. I really put it in there. So I guess maybe my nan really was thinking of me when she made mine. Or maybe she was just watching Benidorm or Coronation street and cracking on with it. :-)



I can't say I agreed with all of her ideas – I remember being shocked when she said she thought women shouldn't play football. Despite her being the only nan I knew who would... And also that she followed it more than anyone else. Maybe if she was a young person now she would have played for a team. She could get cross sometimes. I wouldn't mess with her. There's a few funny family stories of her taking on rude youths. I think my mum had a quite a different experience as a child of her than I did. Nan would joke that she would get the stick out on us but of course she never did. Though I think my brother may have pushed her close to it.

So many things stick in my memory daft or tiny things, crying in her shed holding her lethal mouse traps that I found - her banging on the door demanding them back; sitting with her on the bus and her toenail ripping off which she then kept on her dresser; the swirls and feeling of the old 80s carpet in her living room before she replaced it. As time passes the things I use of hers break, and I am left with less and less of her possessions. But they don't really feel like her anymore anyway because they are so displaced in my house. My Auntie Joan told me the other day that she finds it hard to remember what she looks like. I think I know what she means but I can still summon that feeling of her cheek against mine and the absolute feeling of home that I felt with her.

CAN

you touch the

WIND

?

TEES POLITICS, HISTORY & IDEAS



Words: Robbie MacDonald

Image (this page): Councillor Sue Jeffrey, image credit: Robbie MacDonald

Tees Politics, History & Ideas was a day of talks at MIMA in November exploring events, people and culture linked to the region's political and democratic life, past, present and future.

The event had an informative, friendly feel of a day school or book festival. It aimed to generate new possibilities and explore politics in an engaging way - unlike the adversarial style of Westminster. Speakers included activists, councillors, historians, Teesside University students and lecturers, writers and journalists.

We had good feedback from attendees and hope to develop future events. Overall, I want to bring together people from different disciplines, ages and backgrounds to learn about and discuss

topics about Teesside's past, present and future which deserve greater appreciation and awareness.

I would like to extend a huge thank you to contributors: Dr Lewis Young, Martin Levy, Tony Fox, Dr Christopher Massey, Dr Charlie McGuire, Daniel Cobby, Councillor Sue Jeffrey, Stuart Hill, Andy Croft, Peter Barron and Sarah Crutwell and Diane Casey of the Tees Women Poets.

You can find footage from the day on MIMA's website and YouTube channel soon.



Image: Dr Lewis Young, image credit: Craig McCann

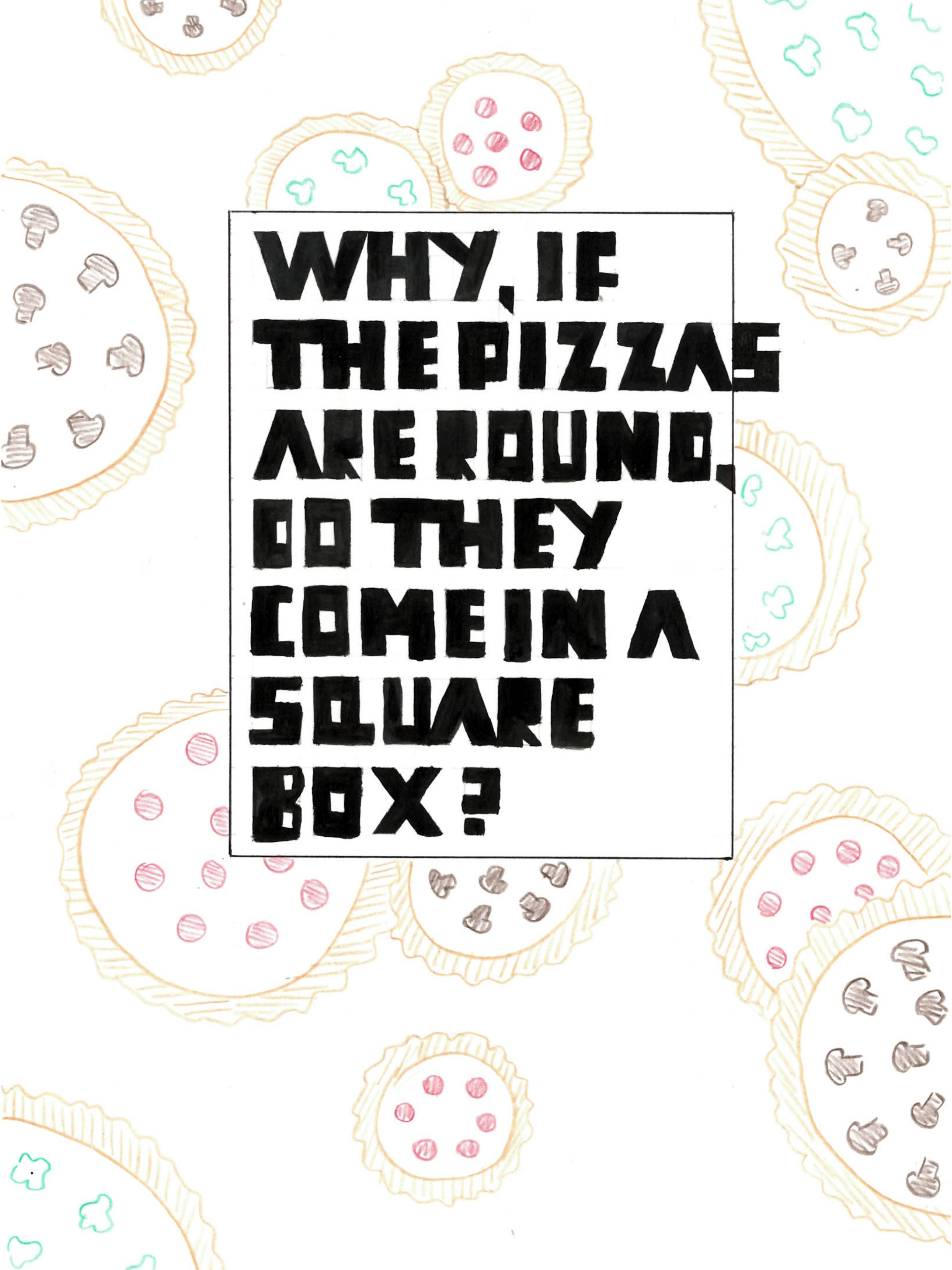


Image: Tour of *Chemical City* exhibition, MIMA, image credit: Craig McCann

NOTES

The event was developed by journalist and photographer Robbie MacDonald with MIMA. Robbie studied at Cleveland College of Art & Design in Middlesbrough then later trained in journalism at Darlington College. He is a former Darlington & Stockton Times reporter.

Influences include MIMA's *Localism* exhibition in 2016 and regional galleries, institutes, festivals and movements in England, Scotland, Ireland, Spain and Italy. He is also interested in political and social movements in art and design, including the Communist, Futurists, Dada and Bauhaus manifestos, the Arts & Crafts Movement and the Irish Revival.



**WHY, IF
THE PIZZAS
ARE ROUND,
DO THEY
COME IN A
SQUARE
BOX?**

LISTEN UP!

If you enjoy music – perhaps you are a musician, or put on gigs, or work in a record shop – and would like to make a playlist get in touch! To make this issue's playlist, we put out this question to MIMAZINA friends: *What song have you enjoyed listening to this year?*

Wet Leg **Chaise Longue**

Picked by David

[PLAY!](#)

Dry Cleaning **Scratchcard Lanyard**

Picked by George: "I love the word play and the relationship between how bored the singer is and how energetic her band sounds."

[PLAY!](#)

Led Zeppelin **Immigrant Song**

Picked by Eli (age 6) who loves it from the soundtrack of the movie Thor Ragnarock. "It tells the story of the Norse god in its lyrics and has the best drums and base."

[PLAY!](#)

Mannywellz ft Tems **Peace**

Picked by Haz: "Mannywellz feat the really, really great TEMS!! Got me through this year. Put it on loud before the zoom you don't wanna do!"

[PLAY!](#)

The Weeknd **Blinding Lights**

Picked by Oscar who was introduced to this song by his grandma: "I really like the background music and it feels good to dance to."

[PLAY!](#)



The Kanneh-Masons

Redemption Song

Picked by Adam: "It's actually really sweet to watch the video which documents this amazing performance and arrangement by the Kanneh-Mason family, to see all of them playing in Abbey Road studios – they all look so in love with making music."

[**PLAY!**](#)

Hen Ogledd

Tip Trip (Trip To The Tip)

Picked by Debbie: "This is a song that's been stuck in my head all year - Rhodri Davies enraged by Swansea Council for our amusement. Blast it out whilst you do your home admin."

[**PLAY!**](#)

Rob Base & DJ EZ Rock

It Takes Two

Picked by Natalie: "Listening to this now is totally nostalgic and a complete indulgence on my dog walks (also accompanied by more awesome 80s/ early 90s tunes)."

[**PLAY!**](#)

Bukahara

Afraid no More

Picked by Stephanie: "A German band that makes me want to dance, I love the mix of different musical influences and the voice of the singer."

[**PLAY!**](#)

Kelly Lee Owens

Bird

Picked by Freya: "A track I listen to incessantly - Kelly Lee Owens was at Green Man festival this year, and its a track that reinded me about the forgotten pleasure of seeing live music again, being uplifted and in our bodies".

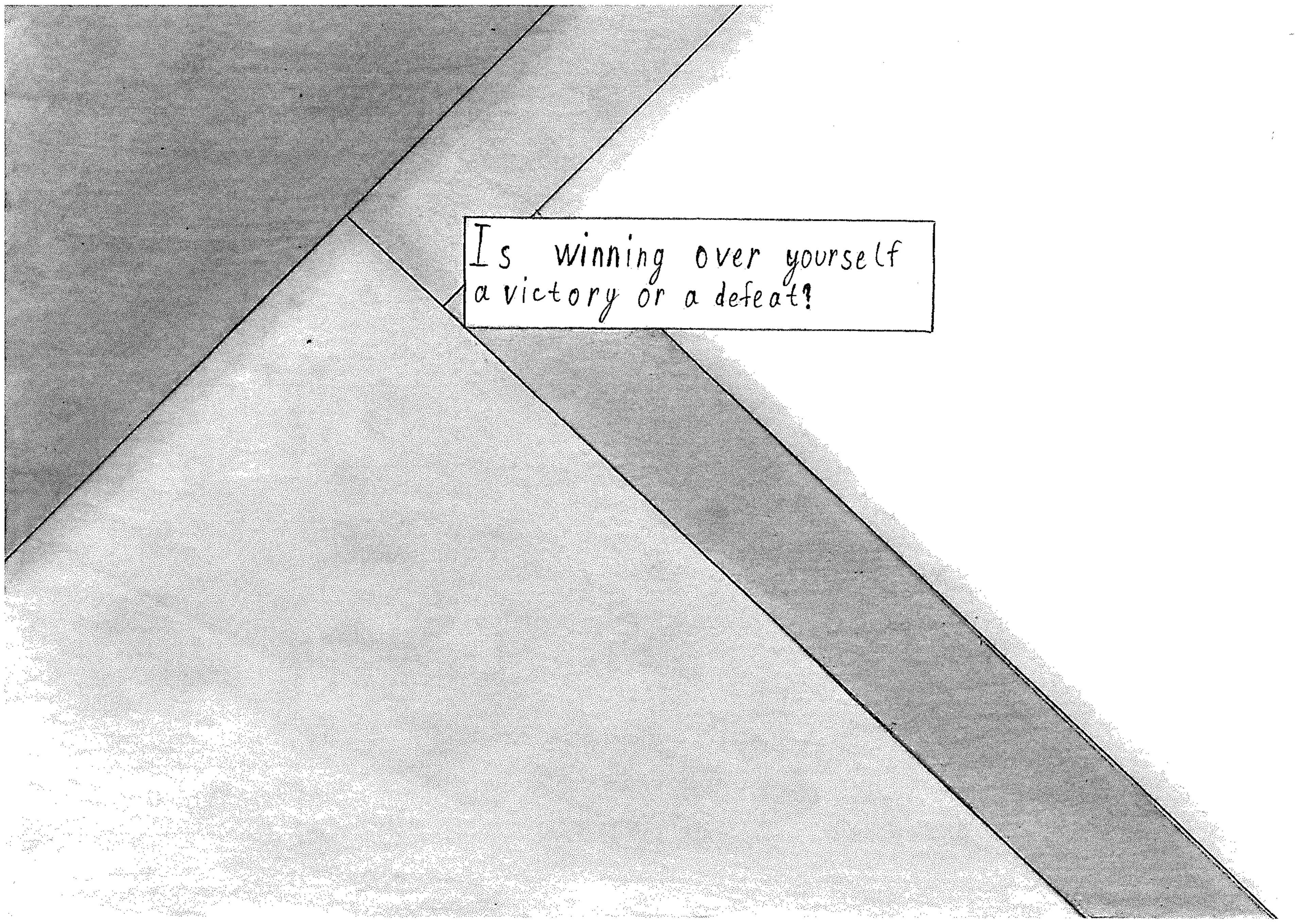
[**PLAY!**](#)

Parry Grip

Raining Tacos

Picked by Nicola: "It had my family dancing like fools all year through!" (YouTube prevented us adding this to the playlist - so follow the individual link to this one)

[**PLAY!**](#)



Is winning over yourself
a victory or a defeat?



**ARE YOU
WAITING
FOR
MONDAY?**

MIMA AND ME

At the ripe old age of 35, I decided it was about time I got the degree I had been promising myself since I was 18, so I studied Media and Communications BA (Hons) degree at MIMA School of Art & Design.

I have always been interested in the media and the arts and after graduating I was given a really exciting opportunity to work at MIMA gallery as an intern for 3 months. I have learned a huge amount in those 3 months. My role focusses on supporting the Communications Manager with activities both in MIMA and with MIMA School of Art & Design. As well as being passionate about media in all its various forms I am an appreciator of the arts, so I feel incredibly lucky to be working in such a fantastic environment, surrounded by such creativity. I've always enjoyed art. I love the way that everyone interprets work in their own individual way, and also how a piece of art can evoke such strong emotions.



Words: Clare Varga
Images: Craig McCann



I've really enjoyed learning about how a gallery is run, as well as MIMA School of Art & Design. I have been working on social media plans, public relations and have been contacting the media, both local and national about events and activities going on at MIMA. I have also witnessed the flurry of excitement and activity that goes on just before a big exhibition opening. *Chemical City* opened on 25th November, and in the days and weeks beforehand, MIMA was a hive of activity. This culminated in an opening night event, which I had the privilege of not only attending, but also helped at. Seeing the gallery change from one exhibition, to an empty space and then filled with a whole new show was fascinating. I really had no idea how much work went into staging an exhibition and that the planning takes place a year or two beforehand, there's a lot involved in putting on an exhibition – as I have learned! I was also privileged to have a sneak peak of the exhibition with a guided tour from Helen Welford, Curator at MIMA, before it was opened to the public.



I've also been really surprised to see how involved with the community MIMA is. From schools to elders, MIMA is at the heart of Middlesbrough. The recently launched Saturday Club, for 13-16 year olds has been a roaring success and I've seen some of the amazing work that they have produced.

I will be sad to leave MIMA when my internship ends, but I will be eternally grateful to the team for allowing me to join them and learn so much about what they do, as well as utilising the skills I learned during my degree. Anyone who is thinking about a creative career path, I would 100% recommend experience in an arts and culture environment.

NOTES

You can find out more about creative subjects to study at MIMA School of Art & Design by [CLICKING HERE](#).



Nature Appreciation Society

A place to chart changes in the natural world and the things we discover. Send your photos to us at info@foundationpress.org

Atlas Cedar
Cedrus Atlantica

Bee doing a tree yoga pose in a Cedar tree in Sheffield Botanical Gardens.

Double Rainbow

Spotted by Rachel. Some double rainbow science from the Met Office: "...formed when sunlight is reflected twice within a raindrop with the violet light that reaches the observer's eye coming from the higher raindrops and the red light from lower raindrops. This means the sequence of colours is inverted compared to the primary rainbow...." Did you know you can also get a monochrome (also known as a red) rainbow?



Rosehips

Sent in by Elaine. These useful fruits of the rose bush are a brilliant source of vitamin C and can be used to make tea, jellies and syrup. Perhaps you might have known someone who was a child who helped collect them in WW2? We have read there was a national week in September where groups such as Scouts and Girl Guides would collect them to help with the massive national rosehip syrup production. They also have this fantastically itchy fibres inside so read up on how to process them!

Kirkleatham Walled Garden

Francis sent in this photo of some of the formal garden at the new Kirkleatham Walled Garden. It has been regenerated after 30 years of closure and this Grade II listed garden reopened in August.





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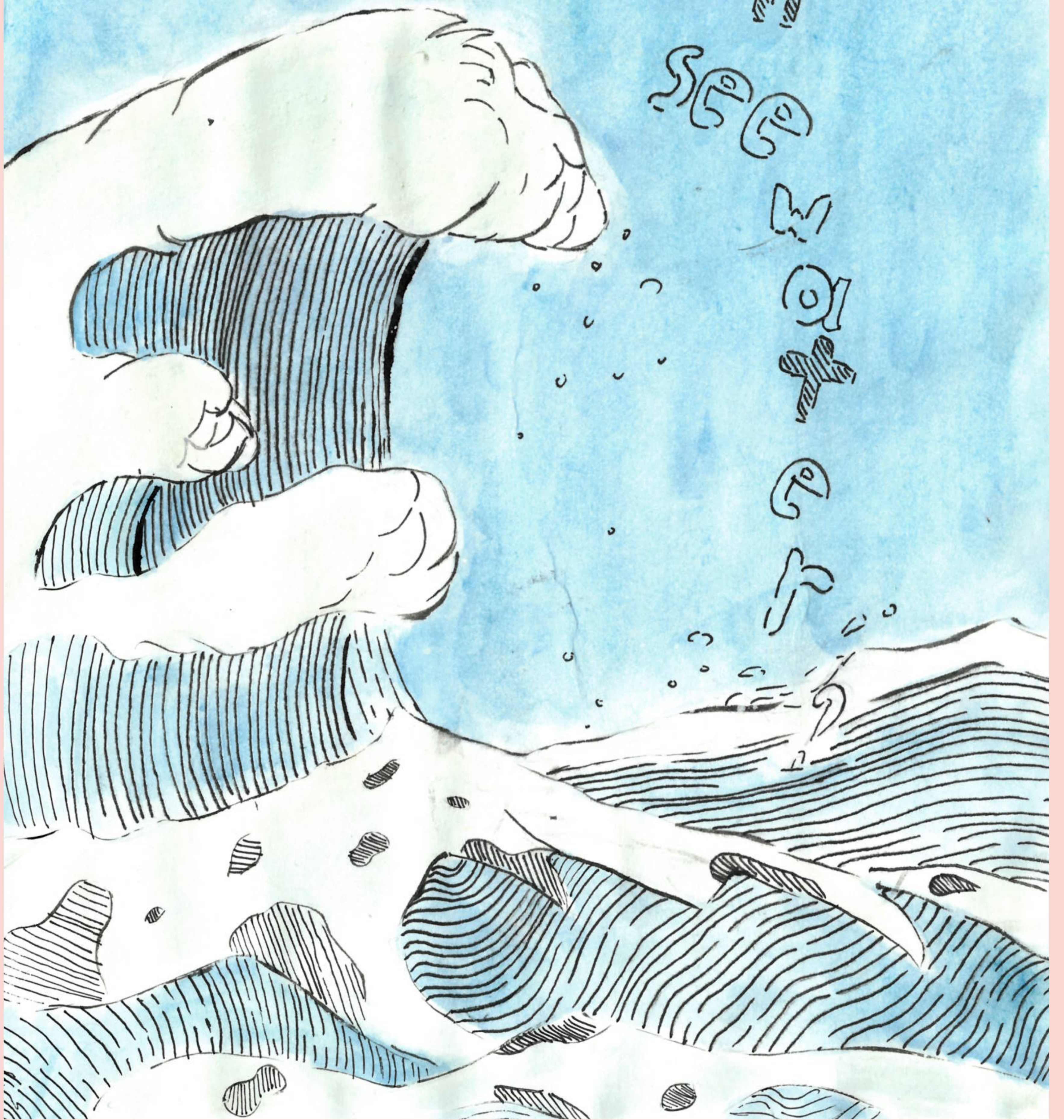
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BORDERLANDS CREATIVE PEOPLE & PLACE

Words: Olivia McHale
Images: The Borderlands Team



Borderlands Creative People and Places is all about bringing communities and creativity together. We're funded by Arts Council England and are working across Middlesbrough and Redcar & Cleveland with the aim of getting more people involved in cultural activities, whether it's song writing workshops, a music group, poetry readings or something completely different. By taking ideas and suggestions from different community groups, we're creating a programme of events that are what local people want.

As well as providing activities and events for communities to see or attend, we want culture to be a part of the approach to health, resilience, education, place-shaping, and meaningful work. We also have a particular focus on place, heritage and the environment, so we welcome any ideas that incorporate these strands.

Ultimately, we want to support communities to increase their own creative confidence through regular co-created, co-commissioned activities. Our areas have so much to celebrate and honour, like the rich industrial heritage, the history of the Vikings and Anglo Saxons that travelled the River Tees, and the iconic crest of Roseberry Topping. All of these things are the drivers in our want for change in the creative landscape. Our programme will also be supported by a team of volunteers and Cultural Connectors, who will shout about the work we do and provide information about our upcoming activities so please get in touch if you want to hear more about these opportunities.



So far, we have hosted song writing workshops, a 'Sheroes' portrait project that highlights incredible local women, and we've commissioned a war memorial mural in Grangetown – and we're looking forward working with our communities on future projects too!

If you would like more information about us, how to become a volunteer or share a project idea, please don't hesitate to contact one of our Community Engagement Co-ordinators:

Shirley Wells: s.wells@tees.ac.uk

Naaila Shabir: n.shabir@tees.ac.uk

Make sure you follow us on Facebook (Borderlands Arts & Culture), Twitter and Instagram (@borderlands_CPP) for future updates and to be the first to know about our future events. And stay tuned for the next edition of MIMAZINA to find out more about our team.

CONTRIBUTIONS

WE ARE LOOKING FOR WRITING, IMAGES AND MORE:

BACK COVER GALLERY

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.

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. 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.
- Issue #28 will be published in the new year.

MIMAZINA #27

Credits

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

Foundation Press
make projects experimenting
with publishing, printing
and collaboration.

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BACK COVER GALLERY

Francis Annett started with a Box Brownie camera in the early 1950s, and has been an enthusiastic snapper for most of his life.

He began to learn more when he joined Gallery Photogroup

in Middlesbrough about five years ago. He loves taking his camera on walks - often with his dog, Monty. Portrack Marsh and the towpath between Newport Bridge and the Barrage is a favourite area to visit.

On the day Francis took this photo he describes how the weather was particularly bright, the Tees so still and the colour contrasts stunning.

Website:

[CLICK HERE.](#)

Bridge Reflections **(2020)**

Francis Annett

