

THE UNIVERSITY OF TORONTO LIBRARIES
2022 SPRING



#28
SPRING 2022

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Glasgow Open Dance School invite you to make a movement score

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Contribute content to the next issue or read one of the past editions...

THINGS TO DO

THINGS TO DO

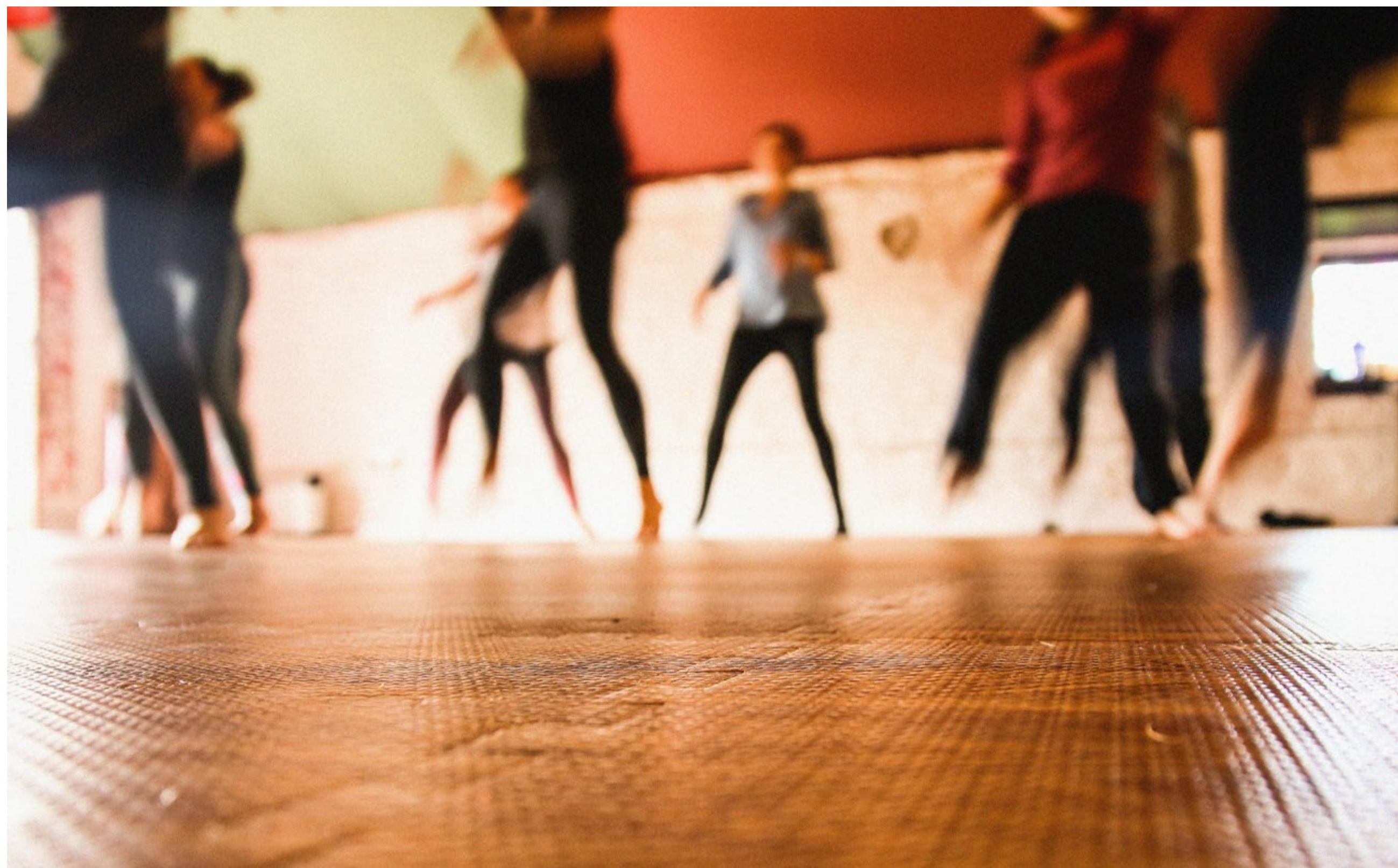
BREAK & MOVE OUT

SCORE

WITH GLASGOW OPEN DANCE SCHOOL (G.O.D.S)



In this special Things To Do issue, Foundation Press invite other artists to suggest things you may or may not like to try at home. First up it's the amazing Glasgow Open Dance School.



'WE BELIEVE THAT EVERYONE IS A DANCER! AND EVERYONE IS A TEACHER! AND WE CREATE SPACES THAT ARE SUPPORTIVE FOR PEOPLE TRYING NEW THINGS AND EXPLORING MOVEMENT.'

This activity is called *TAKE A SCORE + MAKE A SCORE*.

A score is any instructional document / list / drawing / approach / thought which is intended to invite any physical movement. Over the next two pages you will find two documents. The first page features a score written by us and can be interpreted by you in any way you feel.

Following this, there is a template which you can fill in to create your own movement score.

You might like to print this and fill in or scribble onto it using the digital pencil tool on your tablet or phone. Equally though, you can simply make your own version on a piece of A4 paper. Scores can be very specific or very open, it's up to you!



Glasgow Open Dance School (G.O.D.S) was founded in 2011 by artists Romany Dear, Letitia Pleiades and Ashanti Harris. It is a not for profit, community organisation, which facilitates free dance and movement, focused activities in different locations in Glasgow. G.O.D.S is a members organisation that is open to everyone and aims to provide workshops for people of all abilities.

TAKE A SCORE + MAKE A SCORE is an ongoing project that G.O.D.S has been facilitating since 2015. Add your score to a growing collection of movement scores by emailing a photograph of it to: getthebodyofagod@gmail.com

TAKE A SCORE*

A movement score* to do in your own home

- Step 1. Find a space in the room where you can move. This can be standing or sitting, whatever you need.
- Step 2. Take a couple of minutes to close your eyes and listen to the sound of your breath until you feel ready to open your eyes again.
- Step 3. Bring your hands out in front of you and rub them together until they feel warm. When they feel warm, move your hands around your body in the same motion. Imagine you are washing yourself with your hands - lathering yourself up with soap! Start with one arm, work your way across your chest and do the other arm. Continue until your whole body is covered in bubbles! Don't forget your face and scalp.
- Step 4. Now it's time to rinse. Imagine you are holding an endless jug of water. Begin by holding it out in front of you and then pour the water over your whole body, washing all the bubbles away. You might need to hold it with both hands or just one hand depending on where you are trying to reach. Take your time and move slowly, enjoying every moment.
- Step 5. Now your whole body is covered in water and you need to shake it all off. This might take a while to get rid of every last drop. Shake in a way that feels comfortable and enjoyable. You will know when all the water is gone!
- Step 6. Find a song that makes you feel(fill in the gap to suit your mood e.g. fun, alive, exhilarated, happy, powerful, fluid, energised, wacky, graceful, turbulent, relaxed, dramatic, sensual, sublime)
- Step 7. Play the song as loud as you desire and repeat steps 1 to 5 to the music.

TAKE A SCORE + / MAKE A SCORE



*A movement score can be any instructional document / list / drawing / idea / approach / thought which is intended to invite physical movement. They are made to be followed playfully and there is no wrong way to do it! Everybody will interpret a movement score differently so it's an experimental way to create a dance that is unique to you.

Glasgow Open Dance School (G.O.D.S) are a collective who facilitate experimental movement workshops that are open to anybody with a desire to move, dance, learn, teach or share.

G.O.D.S works under the ethos that **EVERYONE'S A DANCER !!!**

MAKE A SCORE*

Fill in the gaps below to make your own score*. Take inspiration from what is around you and what feels good. There are no wrong answers! Be experimental! Work to your own ability and comfort levels and remember, **EVERYONE IS A DANCER** and that includes **YOU!**

Step 1. Find a space in the room where you can move. This can be standing or sitting, whatever you need.

Step 2. Take a couple of minutes to close your eyes and until you feel ready to open your eyes again.

Step 3. Bring your hands out in front of you and rub them together until they feel warm. When they feel warm

.....
.....
.....

Step 4. Now it's time to make the movement more exaggerated. Do this by.....
.....
.....
.....

Take your time and move slowly, enjoying every moment.

Step 5. The opposite of this movement is.....
.....
.....

Do this in a way that feels comfortable and enjoyable. You will know when you have done enough!

Step 6. Find a song that makes you feel and repeat steps 1 to 5 to the music.

TAKE A SCORE + / MAKE A SCORE

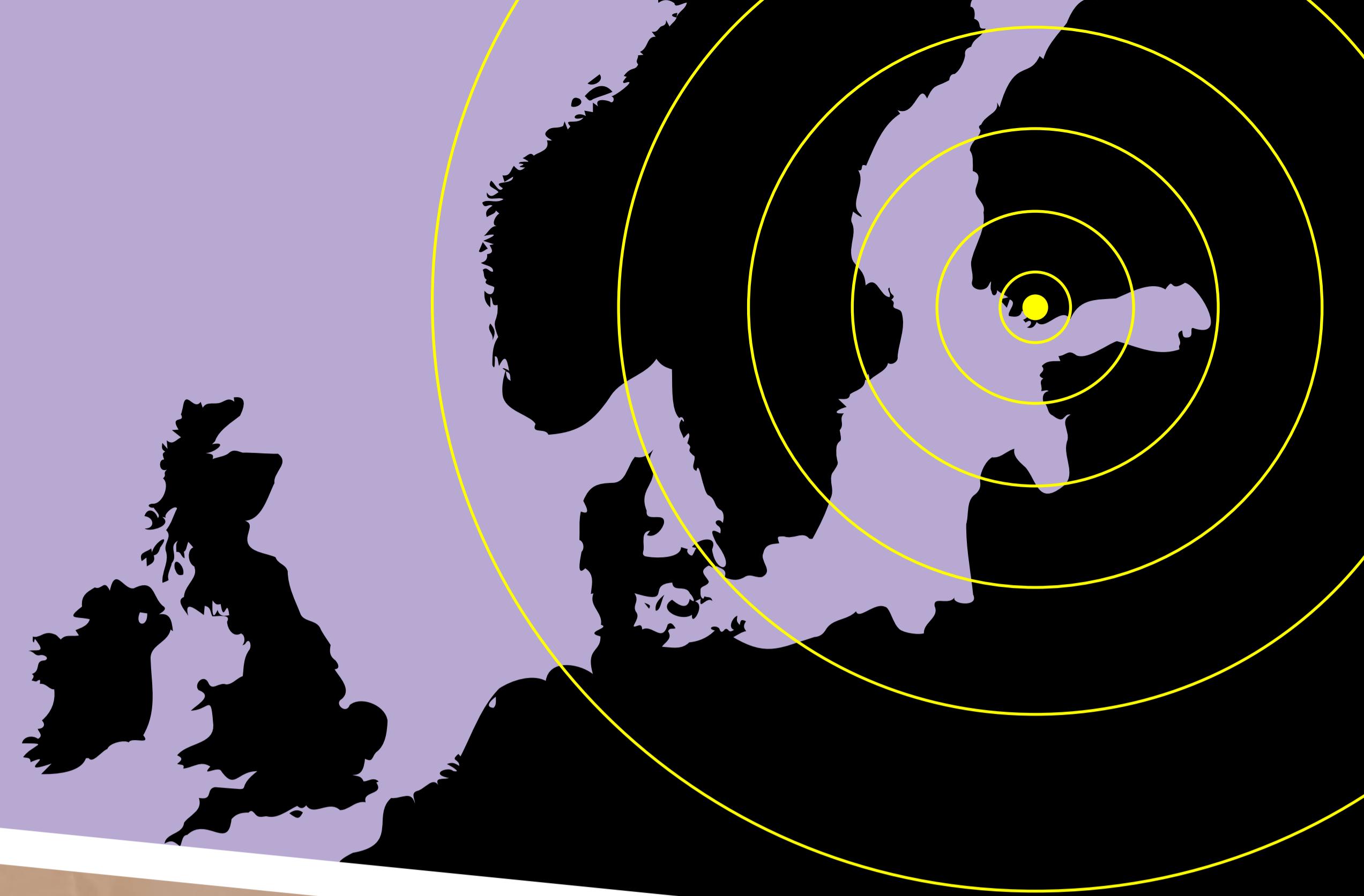


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TAKE A SCORE + / MAKE A SCORE is an ongoing project that G.O.D.S has been facilitating since 2015. This score is part of a growing collection of movement scores that are made to be taken + / added to.
To add your score to the collection email: getthebodyofagod@gmail.com

and remember **EVERYONE'S A DANCER !!!**

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.



Greetings from Turku!

Yesterday, I bought some seeds for my friend Rachel, and today, I photographed Ninja, before our spare mattress was picked up by a Ukrainian family. Recent events have brought back some memories, which I want to share with you.

In 1992, Väinö, my grandfather died. I was ten years old. He was the last of my grandparents to live. He died with no legs, nearly blind and deaf, and with only one arm. The other arm he had lost in The Continuation War when Soviet Union fought Finland for the second time in the forties. In the early 1990s, my family and I were visiting him in a care home in Oulainen, Finland.



My little brother had a black toy cat called Reissukissa that had a canny resemblance to a real cat. On the way out we noticed that there was also a real black cat on the lawn. The toy cat was placed on the greenery and we ran back into the car to see what would happen. The curious black cat slowly crawled towards Reissukissa, and once in close proximity, it sniffed and ran off like a missile in the opposite direction. We never saw her again.

In 2012, I met Dolly in Guisborough for the first and last time. She is the liveliest and most dog like cat I've ever met. At the time, I was doing my Masters in Teesside University and Dolly lived with my course mate. I had agreed to help her out to make a documentary about storytelling. I went to see her and as I entered her place, Dolly ran towards me and started jumping on me with great joy. I've only seen dogs do that to humans. She was fascinating and beautiful cat. Last year, I saw a social media update, Dolly had passed away.

In 2019, I was asked to do a film in Palestine. A group of British social workers travelled there to meet their local colleagues so that they could learn from one another. We were to walk in the desert for three days and mingle. I was to film and record these incidental connections and moments in time. Upon arrival to Israel, because of the security checks, we didn't want to draw any attention to ourselves so I arrived with a minimal kit and on my own. I had brought my microphone but I had forgotten my dead cat, which is the furry wind guard that makes it possible to record audio in windy conditions. We looked for one in the shops of Jerusalem, but had no luck.

As a last resort, I bought a furry pink toy, ripped it apart and sewed one from it. There I was, among assault rifles, check points and refugee camps that look like cities, trying not to draw any unnecessary attention to us while using a pink dead cat.

In Jan 2022, after 15-years abroad, I moved back to Finland. I was offered a job in Turku where I am living with a cat and five people. Ninja, the cat, is a lovely creature that likes to run around after a laser beam. She makes funny noises. 23rd Feb, I finally emptied my room in Newcastle. The following morning, I woke up in Finland and then Russia invaded Ukraine. All of a sudden, life here felt precarious and I wasn't able to concentrate on anything. After a peace demo in Turku, I went to a shop where an Iraqi shopkeeper was teaching a Ukrainian customer how to say plastic bag in Finnish. 'It's called muovipussi', he said. I felt hopeful.

Anyway, apart from the obvious, I'm good, how are you? Write, when you have a moment. Hope you're well.

Arto



DRAWING SOMEONE YOU LOVE



A photograph of my Nanna, I took 20 years ago at her home in Somerset, U.K.

HELLO,

My name is Chloe, I am 45 years old. I live and work in Paris, France and I teach drawing. I believe that everyone can find pleasure in drawing. The only thing that holds some people back from doing it is an idea that they are not any good. This is the same fear that might hold us back from singing out loud, dancing freely or attempting anything that we think must require skill and talent.

Just think, we don't worry about ANY of this when we are children: we sing, dance, draw (sometimes all at the same time) until our heart is content. This is an invitation for you to draw, imagining you are a child again, with no expectations or critical eyes on you. Here, I want to share some ways you might make a drawing of someone who is dear to you and capture some likeness of them.

I ask you to find a PHOTOGRAPH of that person, a PENCIL, a BIRO PEN and some PAPER. Now, find a comfortable place to sit, take a deep breath. We are going to go on a journey together.



TOUCHING WITH OUR EYES

I made the drawings to illustrate these pages sitting in a café in my neighbourhood. It had been a long time since I looked at my Nanna's face; spending this slowed-down time drawing her had the effect of bringing her to the café table with me. I imagined what she might have chosen to wear and how glamorous she would have felt. Please be prepared to have memories come alive in this drawing process and that emotions will move with your lines.

In 1938 a wonderful book of teaching notes was published by the author, artist and teacher, Kimon Nicolaides, called, *A Natural Way to Draw**. He proposes that there is no right way to draw, only the 'natural way'. Inspired by his words, I ask you to approach drawing with delight, wonder, and the potential of discovery: try to draw the person in your photograph as if you are seeing them for the very first time. A way to do this is to forget all that you think that you know about what the person in your photograph looks like. And, very importantly, do not have any expectation of making a 'beautiful' drawing. I understand how hard this is, but if you let the pressure of outcome drop – you will be free.

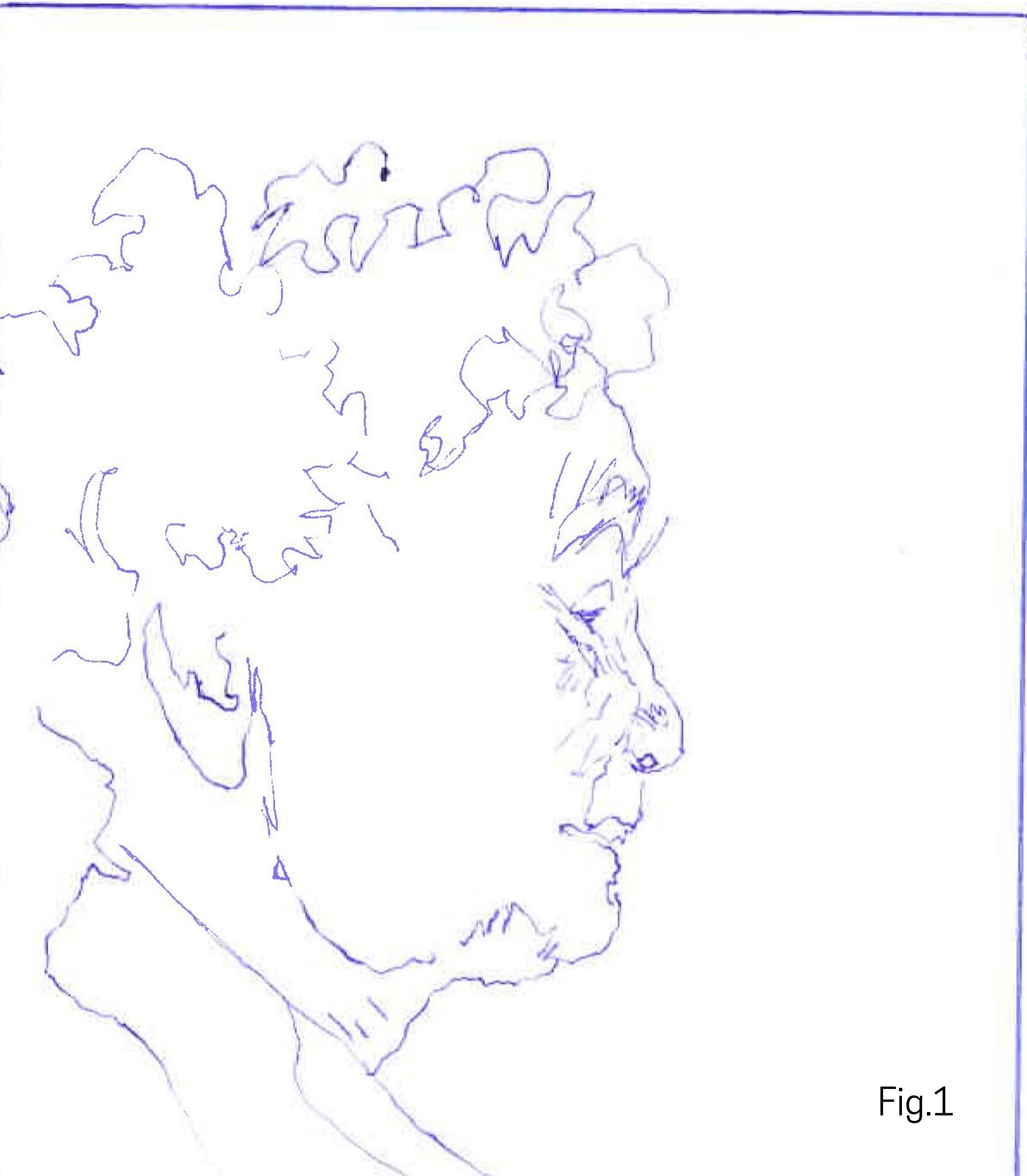


Fig.1

*The Natural Way to Draw:
A Working Plan for Art Study,
Kimon Nicolaides, Mariner Books,
U.S. 1990 (first published 1938).

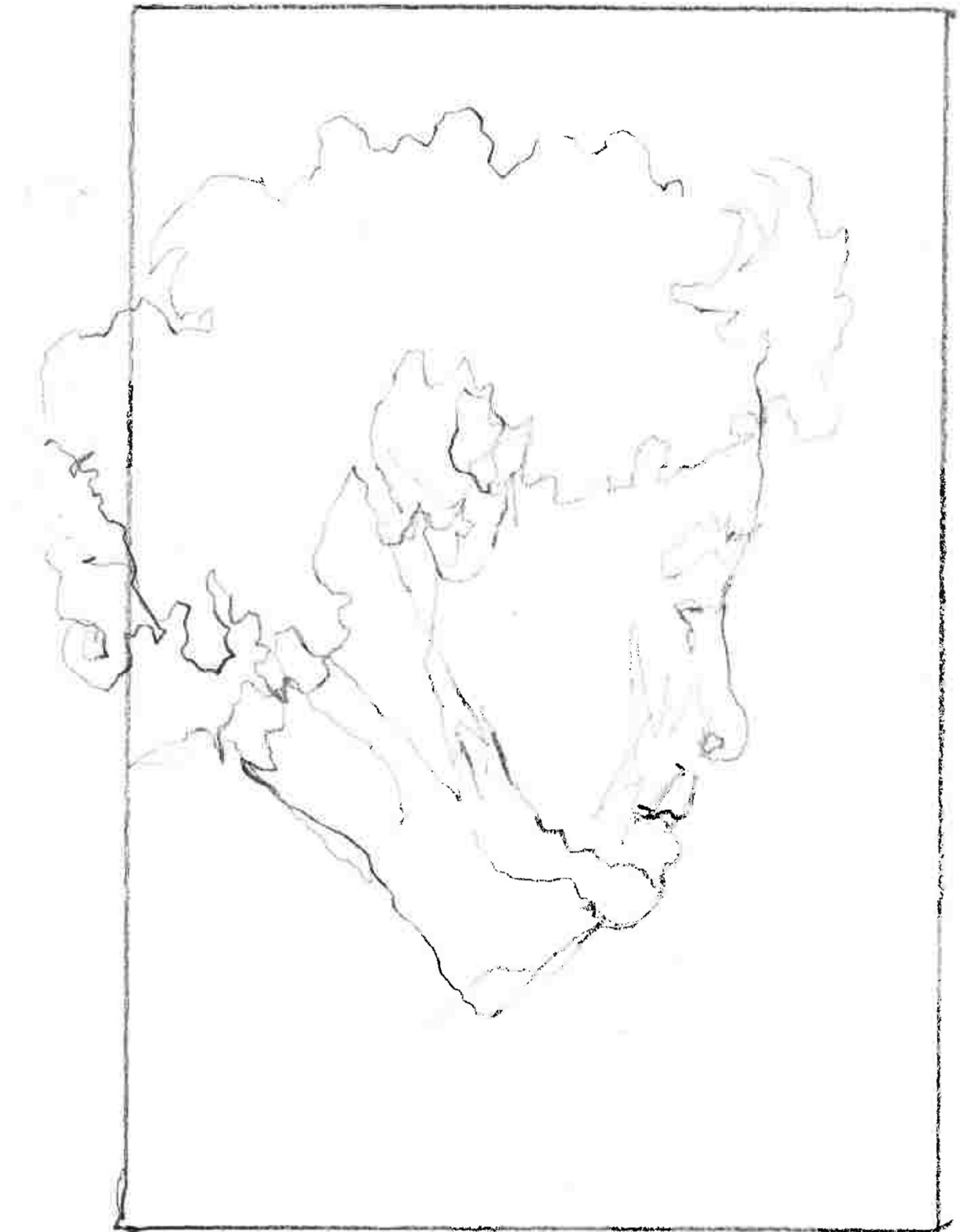


Fig.2

Take a sheet of paper, place your photograph in the centre and draw around its edges. You now have a frame to contain your first drawing. Take a biro pen (Fig.1) or pencil (Fig.2) and find a relaxed way to hold it in your hands. We are not writing here, we are *drawing* and there are no rules for how you carry your tool.

Now, focus your eyes on a point in your photograph: the bridge of a nose, the corner of a lip and place your drawing tool in the equivalent place on your page in the frame. You will now embark on a journey around the image, slowly as you can, tracing the edges/the lines of what you see with your eyes and mirroring that movement with your hand. Do not concern yourself with looking at the lines you are making: concentrate on what you are seeing. This will feel like making a loopy and strange map of a familiar place, be prepared to discover something new. Do not be alarmed by the tangle or scribliness of it. You are a humble explorer, feeling your way. Drawing is learning, a process that is never finished.



1



2



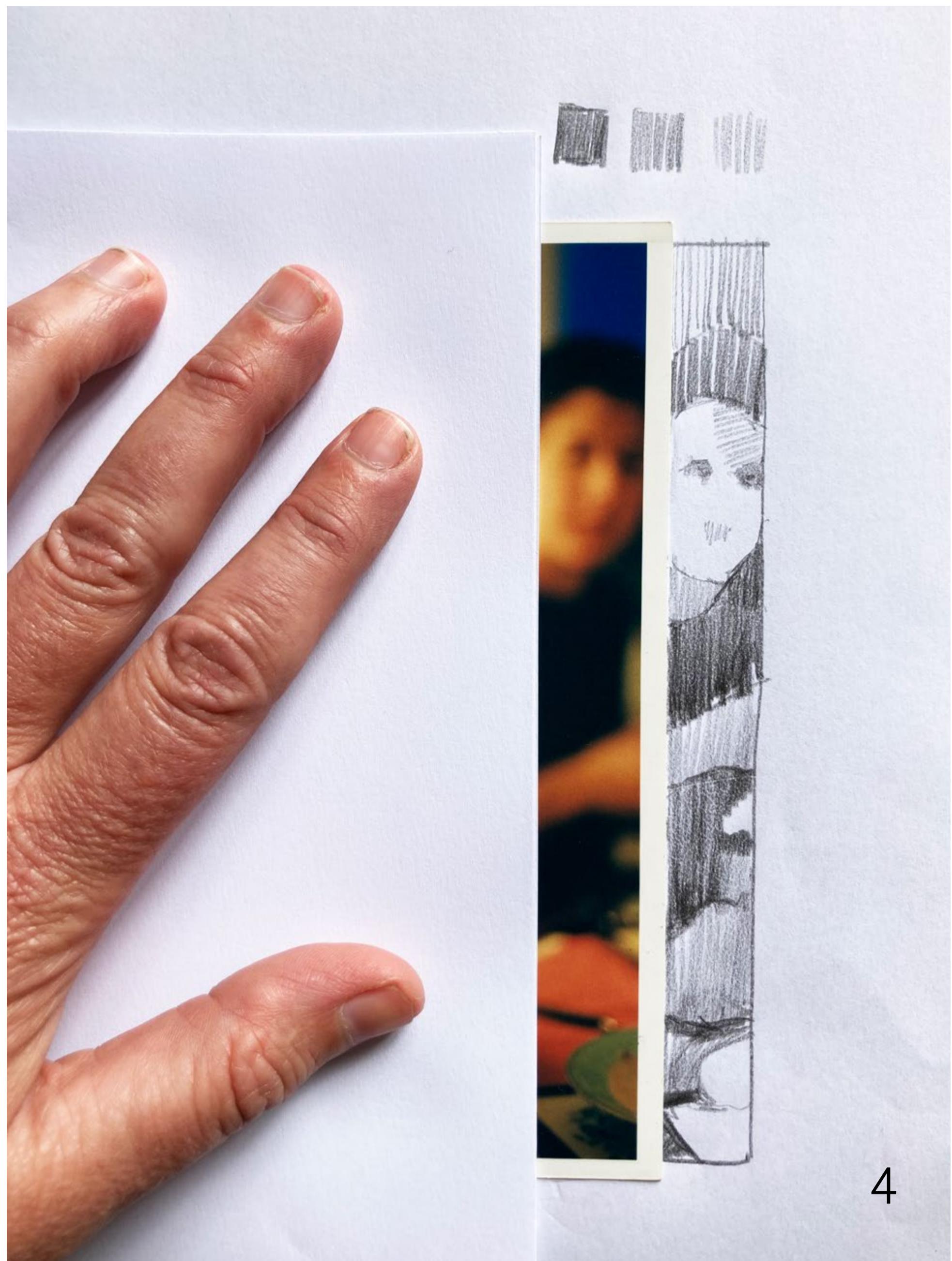
3

After this warm-up, hopefully, you now feel your lines are looser, more fluid and you are not as afraid to go, 'wrong'. This next way into drawing your loved one gives you some structure to hold onto, and works something like a puzzle. Here are the steps:

1. Hold your photograph up to a window and place a thin sheet of paper on top.
2. Trace the edges of the photograph and the outline of your image. You will have a simple map of the forms.
3. Place the photograph on top of your map leaving a thin bar to work on. Place a clean sheet of paper on top of the photograph, leaving the same width of bar as the drawing.
4. Test making three shades of grey with your pencil in small boxes somewhere on the page. This can be done with straight lines: pressing harder and drawing closer together for dark grey and with less pressure and more space between for lighter tones.
5. Work your way along the image by making a drawing of each strip, making shapes of tonal greys as you see them.

Concentrate on each strip as you see it. Working this way breaks down the information and helps you build the drawing in manageable sections.

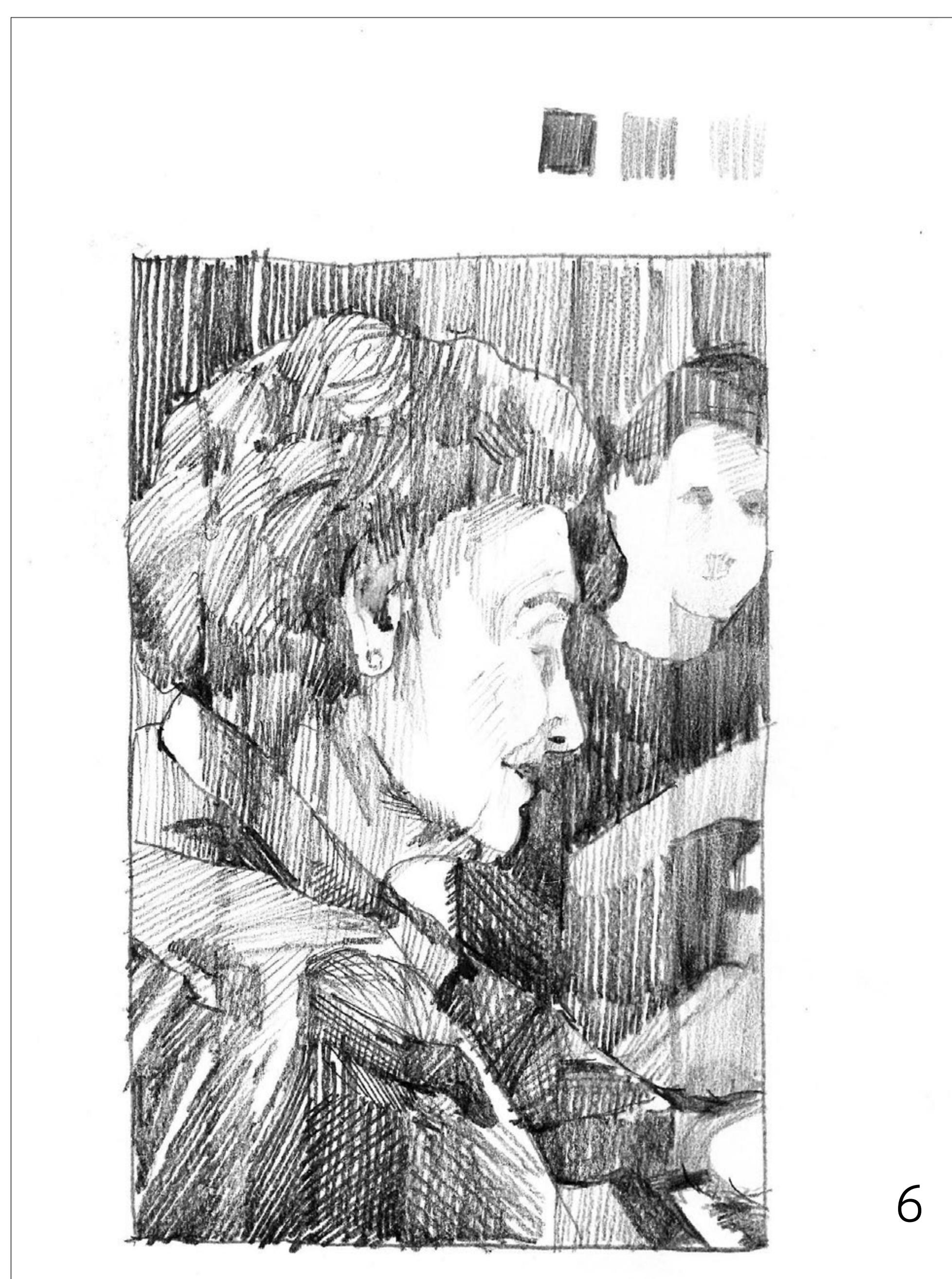
By drawing this way details in the photograph I had previously overlooked revealed themselves: the qualities of Nanna's shirt, the pattern on the plate we were using, and the shine of her hair.



4



5



6



DRAWING WHAT I SEE

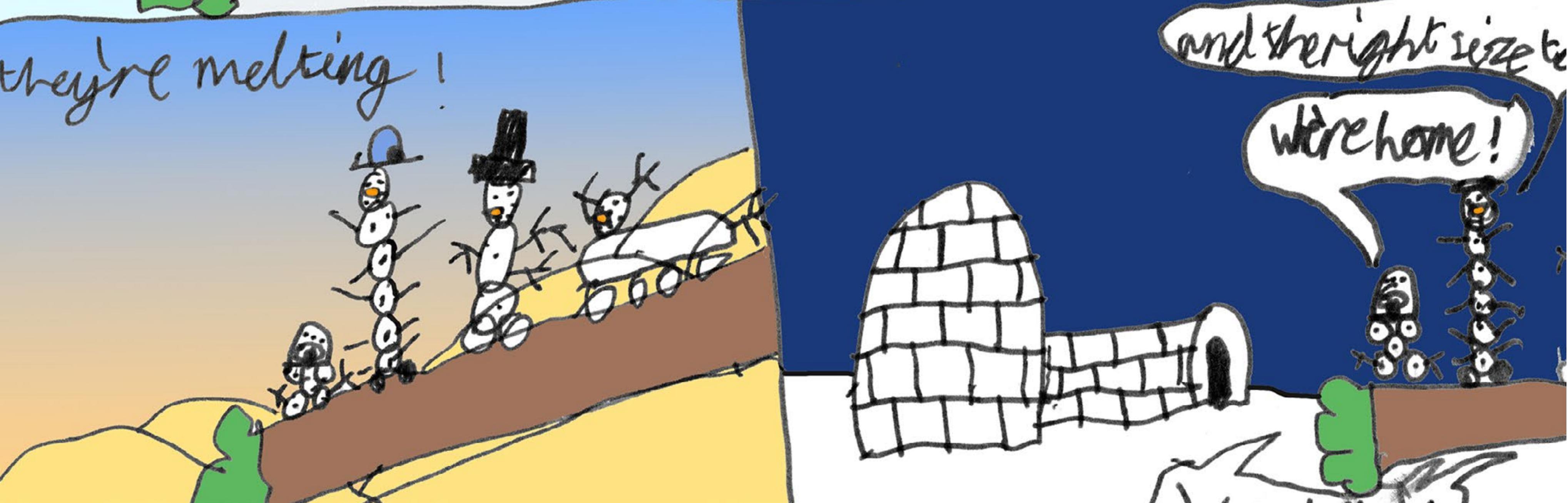
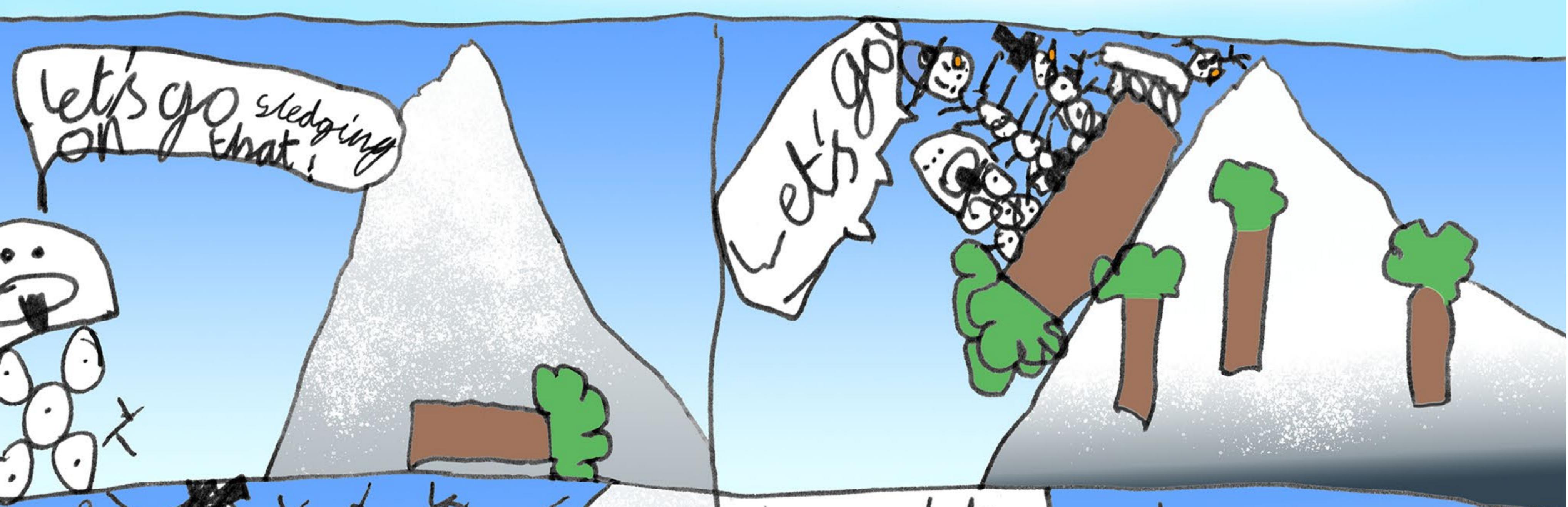
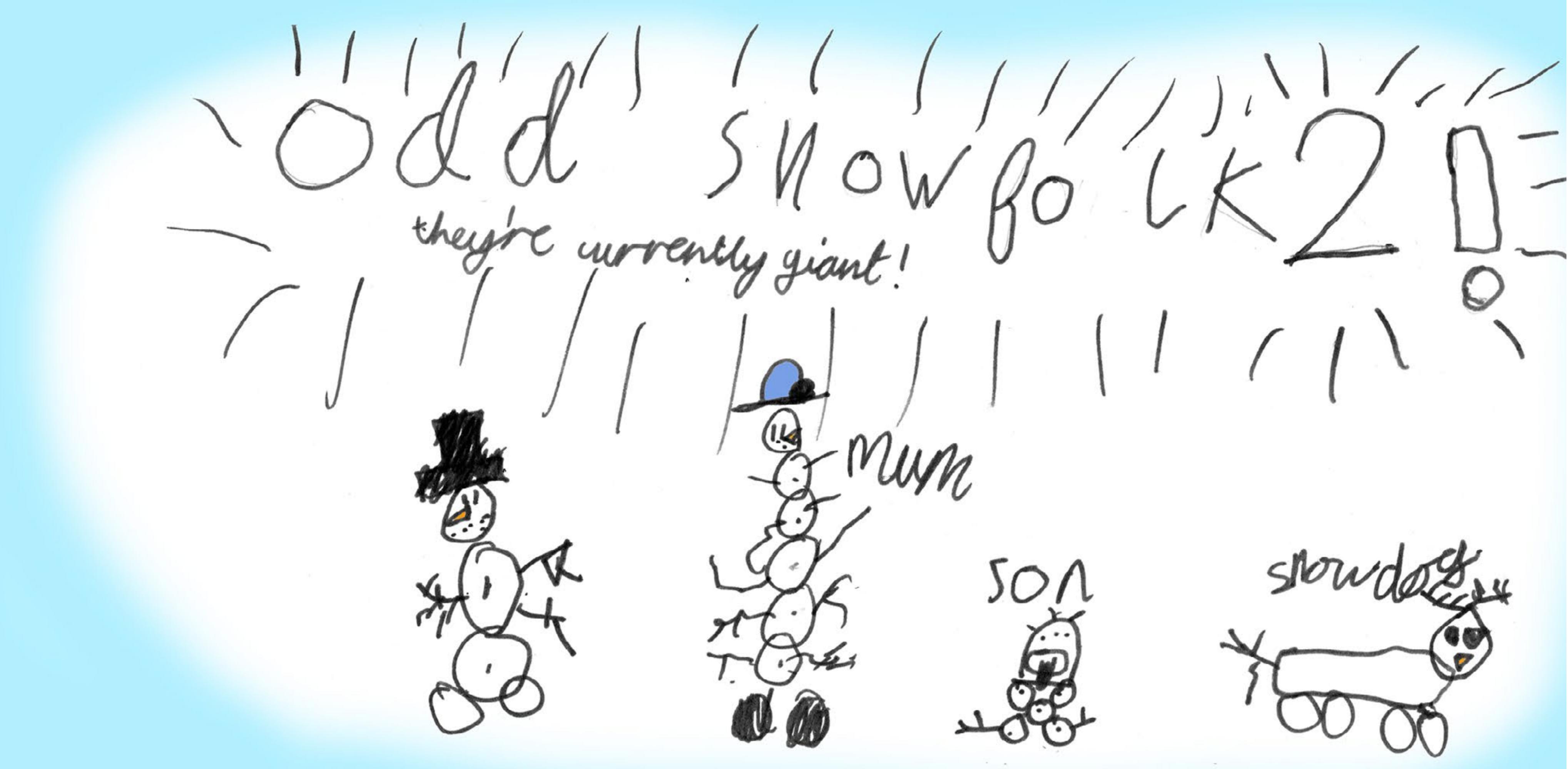
Making a drawing is an intensely personal and rewarding experience. The practice is capable of holding us intensely in the moment but it also has the power to transport us to another place and time.

I propose to you now, to combine the two ways of working that you have just explored. Plot the key shapes in your image and then embrace the travelling line of the 'blind contour' drawing. Allow your moving hand to unlock rhythms, tensions, day-dreams, your imagination and feelings and see what your lines and tones can conjure into being.

DRAWING IS FREE

Weekly drawing sessions were initially proposed to colleagues and students as a way of bringing a school community together. It quickly grew into an invitation shared with the wider public through collaborations with community organisations, special events and online resources. An invitation motivated by belief in the power of drawing to: sensitise us to the world, bring us focus and purpose, and make us feel good! You can read more about *Drawing Is Free* by [CLICKING HERE](#).

I would be delighted to see the work that you produce and hear the stories that go with them. You can share with me via email: contact@drawingisfree.org



I dare you to sing the
sweetest song to yourself

A thing to do by

Nicola Singh



Stand so that the soles of your feet are connected to the floor beneath you. Imagine there are little triangles on the soles of your feet. The points of the triangle are at your heels and the balls of your foot.

Lift your toes up off the floor beneath you. Give them a wiggle, and place them back down again. Imagine you are taking root here, making a little connection to the world.

Or sit so the flesh on your bum is planted on the seat floor cushion bed beneath you. Bums are lovely. Imagine you are connected to the earth - via your backside or the seat of your pants - making a connection to the world.

You might be laying down. Could be on all fours. Your feet may float above the floor. One foot or two. You may make your connections via hands, or by sight.

From here – from whatever's feeling good – from right here right now - flush your body with your breath. Breath deeply into your belly and extend the breath out your mouth - as if it was a shining gold thread. Repeat this for me.

Your breath thread could connect to some stuff. Some objects floating above the waves. To something beautiful in the sky.

Keep breathing. It's flushing your body. Pumping your face.

Relax your jaw.



**In a second. I'm gonna ask you
to close your eyes. Read this first
though.**

**When you have your eyes closed. Just orient
yourself there. Gaze turned inside. When you're
ready, let the breath that is coming out your
mouth turn into a sound. Put a sound on it.
Inhaling deep into your belly so it gets so big.
Exhaling out a shining golden thread of sound.**

**What shape is your mouth? Where is
your tongue? Is it soft?**

**Can you build and change
this sound. Get louder and
soften. Go higher baby. Go
low.**

**Once you've revved up. Turn
it into a song.**

I dare you to sing the sweetest song to yourself.

**It might be a one word song
mantra you sing softly. You
might end up chanting to
yourself or wriggling and
writhing your spirit out your
lips. It might slop out your
mouth or shoot out like rays of
light. It might snake out of you.
You may end up singing your
favourite song.**

**Once you've got enough,
before you've opened your
eyes back up, gather up an
image of yourself doing this.**

:)

Nicola Singh is an artist who makes performance using her voice and movement. She often works collaboratively and likes to run workshops that share some of her performance techniques. Check her out on Instagram by [CLICKING HERE](#).

EXCUSE ME,
YOU DON'T
KNOW WHAT
WE ARE
CAPABLE OF.

An exhibition by Level 5 Fine Art students
from the School of Arts & Creative Industries.

Words: Alishia Stainthorpe, Emily McLean-Unthank, Katrina Bate,
Laura Kelbrick, Leah Brydon Roberts & Molly Oliver / Images: Judy Hume



We are a group of level 5 Fine Art students from Teesside University and we recently held an exhibition of new work made in response to artworks in the Middlesbrough Collection, which is held at MIMA.

Our initial brief was to research, respond to and activate a museum collection. Over the course of the project, we visited the Middlesbrough Collection stores, conducted archival research and worked with tutors and MIMA staff to consider what it was to put on an exhibition. The resulting work, which included sculptural, abstract and performance pieces have an overarching feminist theme and were shown at a pop-up exhibition *Excuse Me, You Don't Know What We're Capable Of*, at MIMA as part of their Art + Social event.

Here are some of our favourite images from the evening....





THINGS TO DO

*Write
something
from
nothing...*

Foundation Press invite other artists to suggest things you may or may not like to try at home. In this activity Paul Becker shares a method for creative writing.

Writing, like dancing, is one of the arts available to people who have nothing.

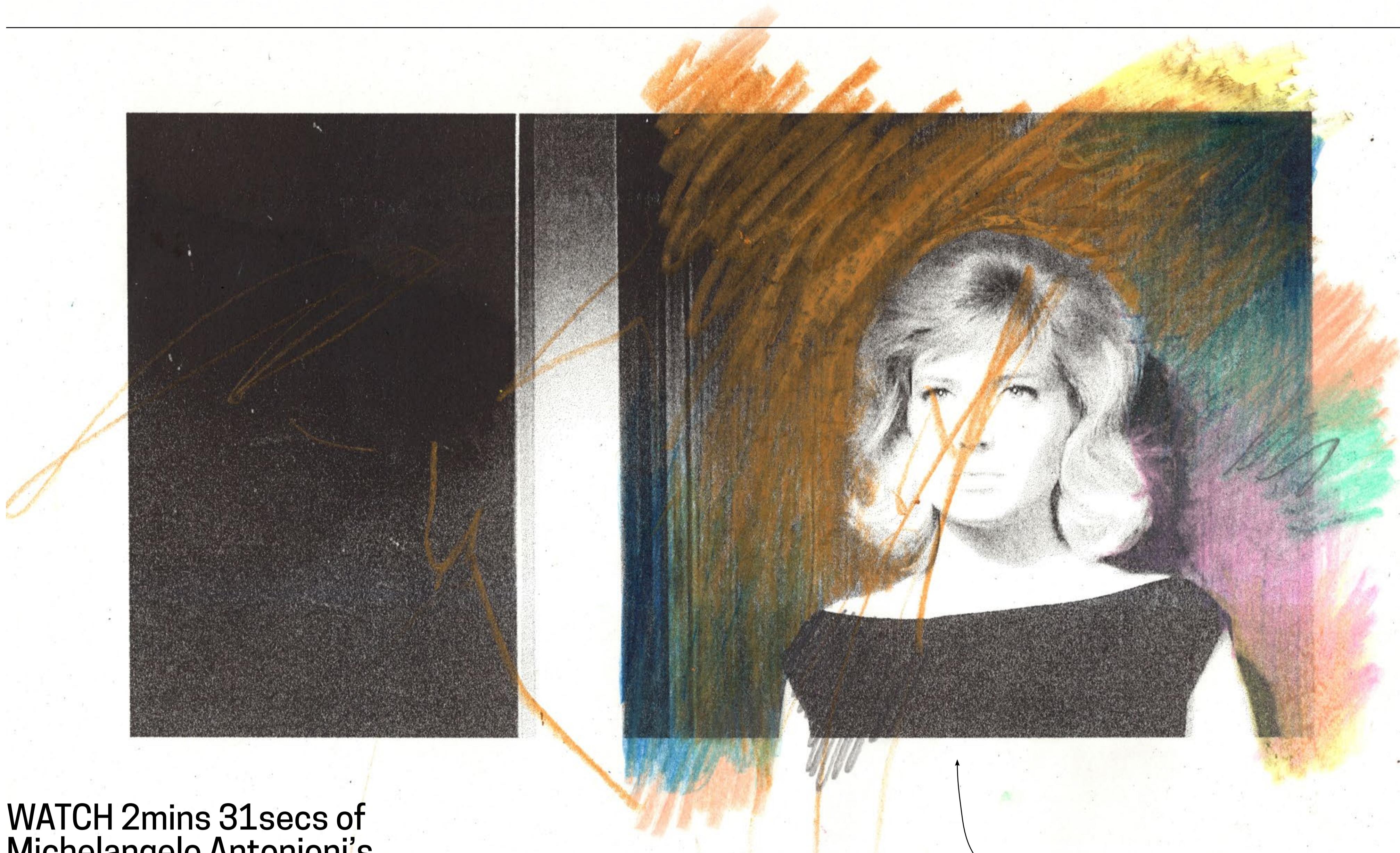
Zadie Smith

One of the major difficulties those of us who want to begin writing encounter is where exactly to start? Centred within this question a lot of smaller sub-questions, problems and doubts are usually included: What sort of writer am I? What do I want to write? How do I construct a narrative and build a structure? Etc. Sadly, I don't know all the answers to those questions but I do know, especially as someone who struggles with issues of confidence as a writer, is that it is best not to worry too much at the beginning with such existential concerns but rather to just start writing and figure the rest out later.

It is almost impossible to begin with absolutely nothing, so we are going to use clips from classic European films as a starting point. If you should continue to carry on producing writing, you can use photographs, paintings, existing pieces of writing, or even objects as starting points. However, film is the most generous starting point because it gives us content (story), atmosphere and, in the case of the films included here, space to enter, to inhabit, to think and to daydream.

The clips are all available online. I want you to watch them, then re-watch them. Then watch them again, then write a short text, say half a page or whatever feels right. These are quick exercises in how to look/observe, how to think and process what you are looking at and how to invent, qualities that are fairly vital in any form of writing. When you are ready let's make a start...

Exercise 1



WATCH 2mins 31secs of Michelangelo Antonioni's *L'Eclisse* (1962).

Note: Watch this and ALL the clips in the following exercises with the sound turned down for the first few watches. Write for 15 mins on Tasks A-D and as long as you like on E.

CLICK ON THE PICTURES TO WATCH A SCENE ON YOUTUBE!

A. PRESENT TENSE:

From the point of view of the camera write exactly what is happening. Focus on the description of movements, cuts and rhythm. Make it as interesting as possible.

B. PRESENT TENSE:

Write a short text imagining internal monologues (him/her or both together).

C. PAST TENSE:

What happened before.

D. FUTURE TENSE:

What happened afterwards. (Both the above could be more 'synopsis-like' or simply descriptive).

E. NOW PUT ALL TOGETHER IN A FINAL TEXT:

What happened before, movements of camera, internal monologues, what happened after. Hone it, re-edit to make it feel consistent in style and atmosphere. This is now a short story!

Exercise 2



A. WATCH this potato peeling scene from *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1976) and describe everything you can see as though you were the camera.

A scene that, ostensibly, on the surface, couldn't be more boring may well take on a different life in your descriptions.

You are learning to look closely and to record deftly what you see.

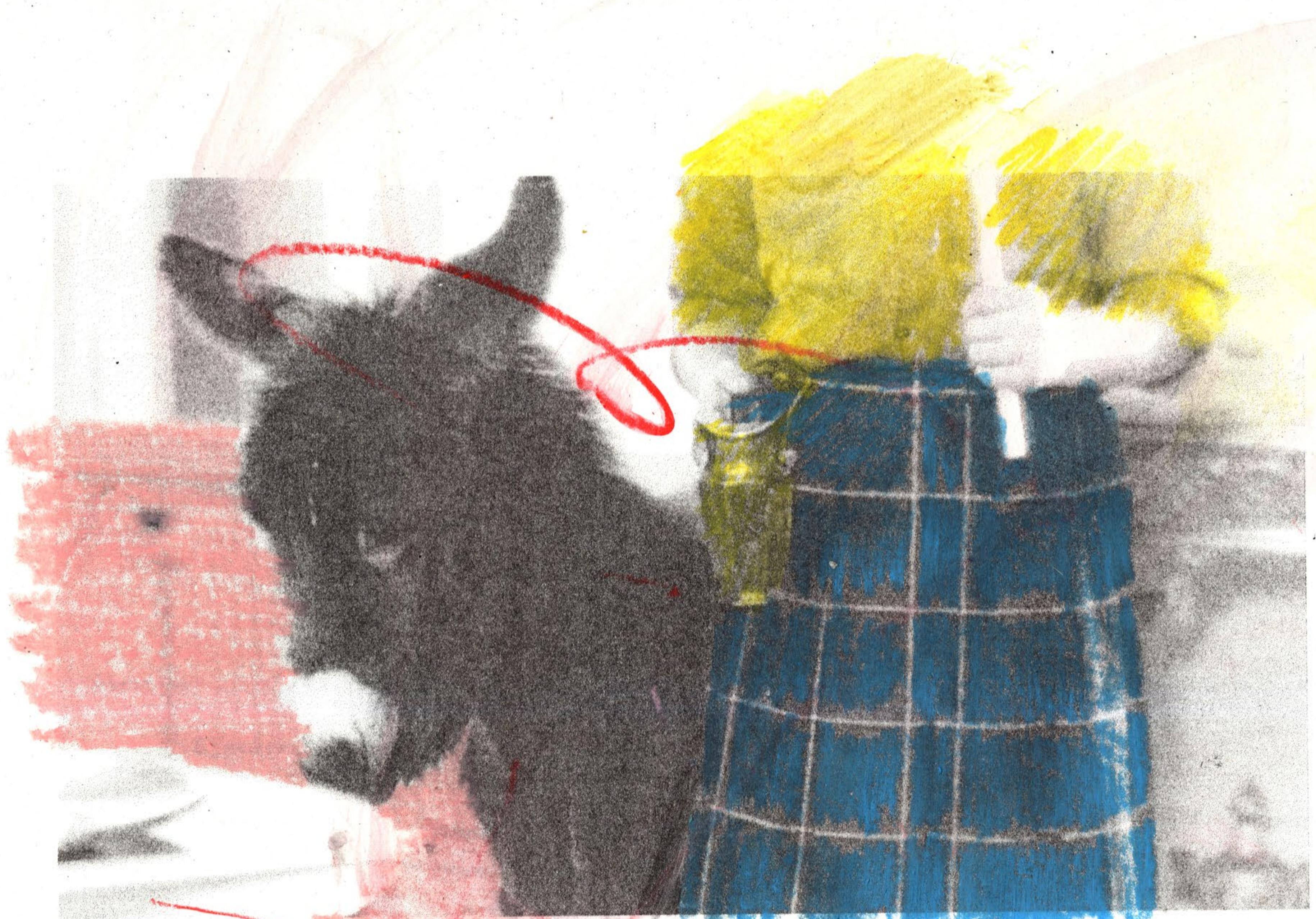
B. WATCH this scene from Tarkovsky's *Mirror* (1975).

Write about this event without being too specific about what is happening or why. Think about conveying an atmosphere, a feeling. Think more about conveying that feeling to the reader rather than describing the circumstances too specifically.



(CLICK THE PICTURE TO VIEW THIS SCENE ON YOUTUBE).

Exercise 3



(CLICK THE PICTURE TO VIEW THIS SCENE ON YOUTUBE).

A. WATCH this scene from *Au Hasard Balthazar* (1966) and describe everything that is happening from the donkey's point of view.

Remember, the donkey doesn't know he is a donkey...

B. WATCH this clip from *Judex* (1963).

Again, describe everything you can see. Maintain a slight detachment from the events. Try to not explain or look to hard for meaning. When you have looked and written enough, go back and reread your text. Edit it down to its barest essentials.

Could this work as a surreal short story?



(CLICK THE PICTURE TO VIEW THIS SCENE ON YOUTUBE).

Summary & Disclaimer

Hopefully you found the above workshop generative and productive in terms of writing. I should say I am an artist first and foremost, a painter. I have no formal training as a writer and have never been near a creative writing course in my life so I always feel like something of an imposter, especially when it comes to instructing other people how to do something. I have no leg to stand on! However, there is something about writing from the imagination, conjuring images and stories from thin air that is so incredibly freeing, even empowering, that it would be such a shame if there were too many locked doorways governing access to that experience.

Perhaps, rather than trying to understand and grasp the correct, accepted way one should write, it might be better to think of it in terms of how you write. It is your life, your voice and it should be heard and read in its own way. Good luck!

Paul Becker is a writer and painter based in London. For several years, he has been compiling *The Kink in the Arc*, a collective, dream novel with almost a hundred artists and writers. His next book: *How We Made 'The Kick Inside'* will be produced by JOAN Publishing in 2022. See more of Paul's work by following him on Instagram by [CLICKING HERE](#).

LAURA WILSON:

I HAVE EATEN

MIMA Kitchen & Garden
Artist-in-Residence Update.

I Have Eaten It is organised
by Open Space in partnership
with Refetrorio Felix,
co-Curated by Huma Kabakci
& Laura Wilson.

Words: Laura Wilson

Images: Sam Nightingale



A project I have been working on for almost three years with co-curator Huma Kabakçı (Founding Director of Open Space) was finally realised in the form of *I Have Eaten It* a 4-week kitchen takeover at Refettorio Felix, a charity based at St. Cuthbert's Centre in West London providing creative experiences around food for vulnerable people.

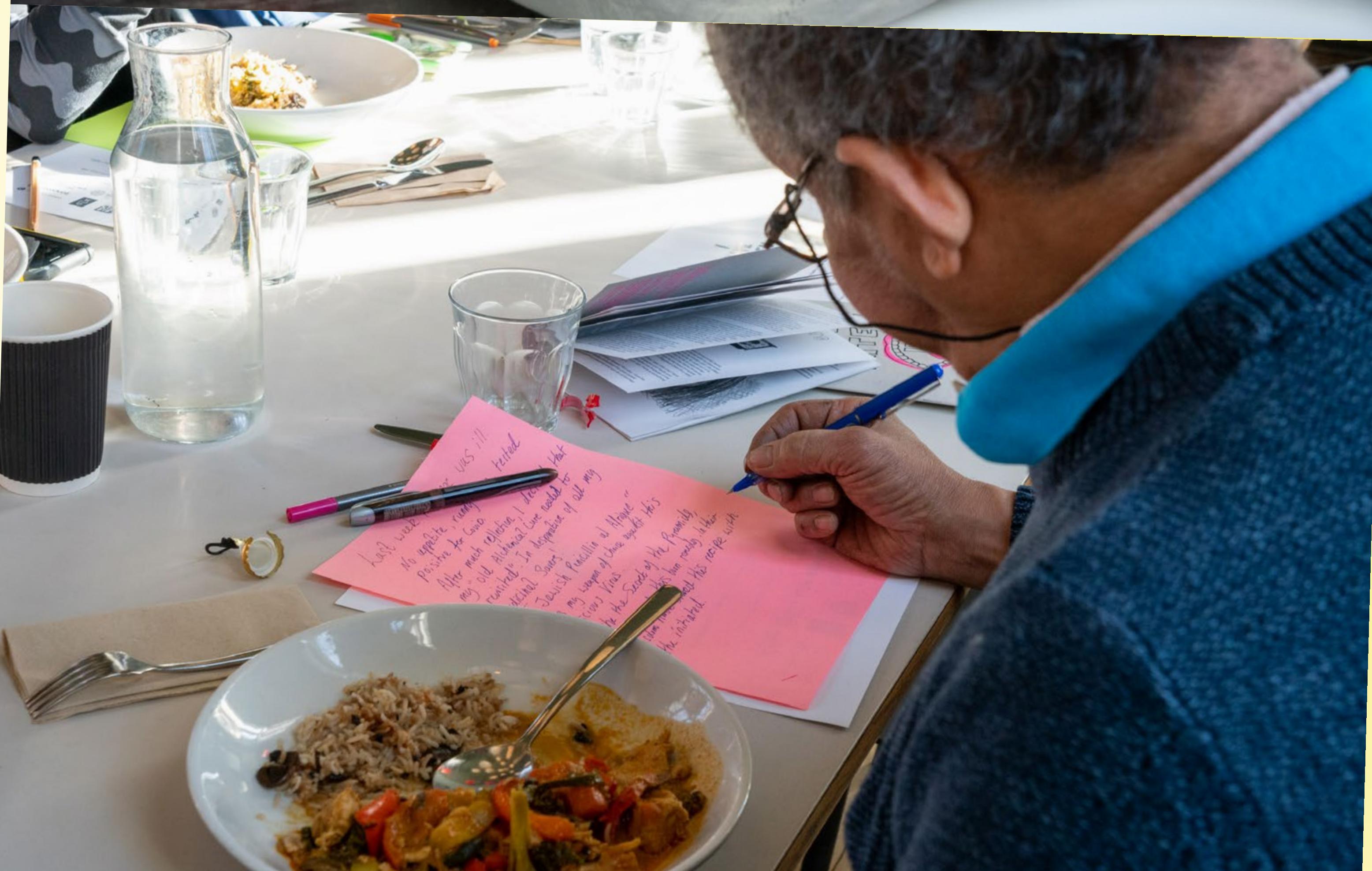
For the month of February 2022 each Tuesday, Huma and I cooked alongside Clio and Nassim, the Resident Chef's at Refettorio Felix to create tailored weekly meals using seasonal and local suppliers' surplus food. We invited each artist to contribute a recipe or ingredient which they have a personal connection with - be that through their work or research, or a memory of eating a particular dish with family - the menu shifted and adapted depending on what surplus food was delivered that day from Felix Projects. A recipe that calls for 6 potatoes, may out of necessity be replaced by 4 potatoes and 2 sweet potatoes! So there has been an element of chance too, adapting to what is available. Over the four weeks, the meals included: Caroline Wong's Malaysian curry; Huma Kabakci's Winter Turlu alongside Polenta from Charles Harrison; my Irish Stew with Nora Silva's lentils and Irish Soda Bread made with Hannah Lee's charcoal spice mix; pasta from Lauren Godfrey; Moza Almatrooshi's healing drink and Raju Rage's biryani recipe served alongside pickles from Sondos Azzam.



The project title *I Have Eaten It* was inspired by artist John Latham's 1966 happening, where he invited his students at Central Saint Martins to eat a copy of Clement Greenberg's book *Art and Culture*. Together they chewed up the pages and spat out the remains into a jar which was returned to the library in place of the book. We have taken his provocative act as a point of departure for this project to spark discussion around the social politics of food, excess and food systems through visual arts.

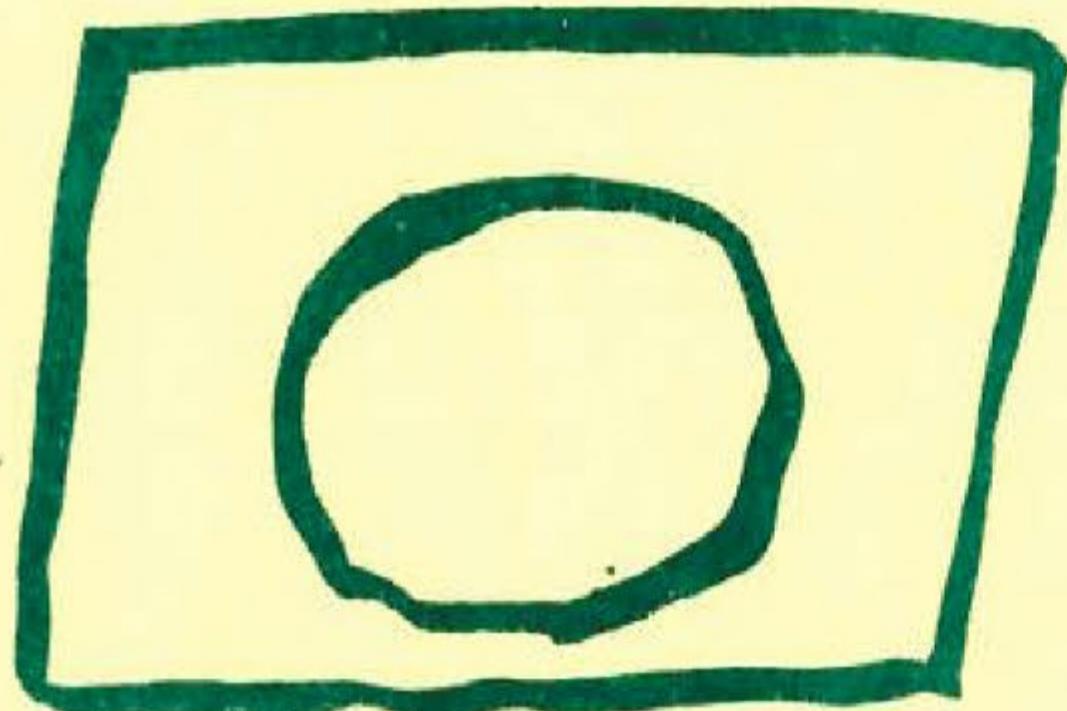
The evolving menu was accompanied by a programme of public events including: a bread-making workshop led by Sondos Azzam and I; a screening of artist films including works by: Moza Almatrooshi, Charles & Ray Eames, Lauren Godfrey, Hannah Lees and Margaret Raspé; and Sound Bites, a radio series expanding on our conversations we have had in the kitchen through this project, with the artists involved, our partners and our collaborators in partnership with RTM. FM, a community radio station run by TACO! The project also hosted a fundraising dinner cooked by renowned chef Chef Ramael Scully and artwork sales, with proceeds going towards Refettorio Felix.

Through working with artists, local suppliers and using surplus food, we hope *I Have Eaten It* nourishes, provides hospitality, care and generates conversation.



Big Family PRESS PIZZA

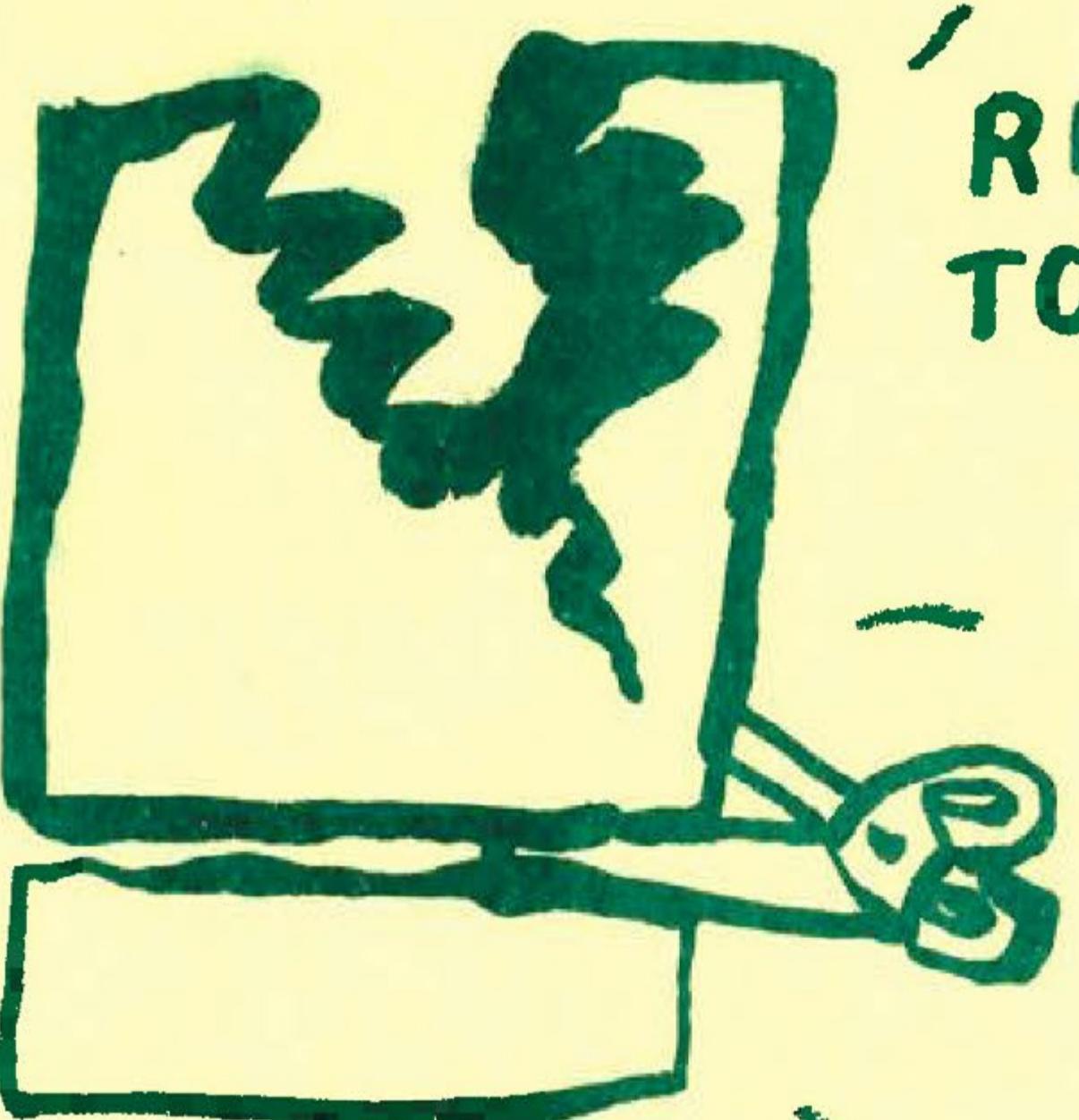
FIND US ON
INSTA:
@THE BIG
FAMILY PRESS



USE THE PIZZA
BASE ON THE
FOLLOWING
PAGE OR MAKE
YOUR OWN



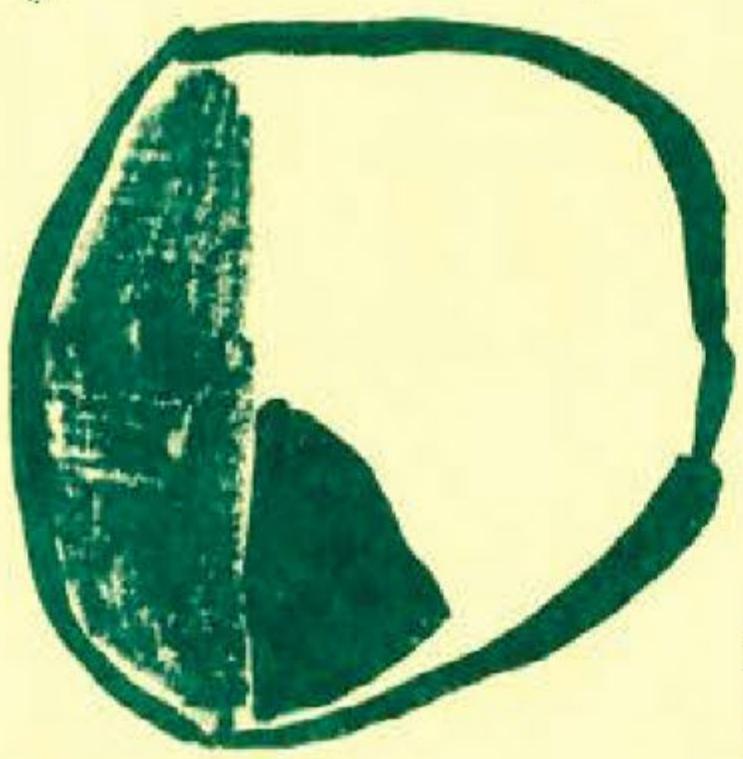
Trace
around a
bowl



RIP OR CUT YOUR PIZZA
TOPPINGS

WHAT SHAPES AND COLOURS
DO YOU LIKE?

USE OUR COLLAGE SHEET
OR OLD MAGAZINES, LEAFLETS
AND NEWSPAPERS



slice if you
like

GLUE YOUR PIZZA TOPPINGS ON THE BASE

CUT OR RIP OUT YOUR PIZZA
AND DELIVER IT TO
SOMEBODY YOU LIKE



PIZZA
BASE

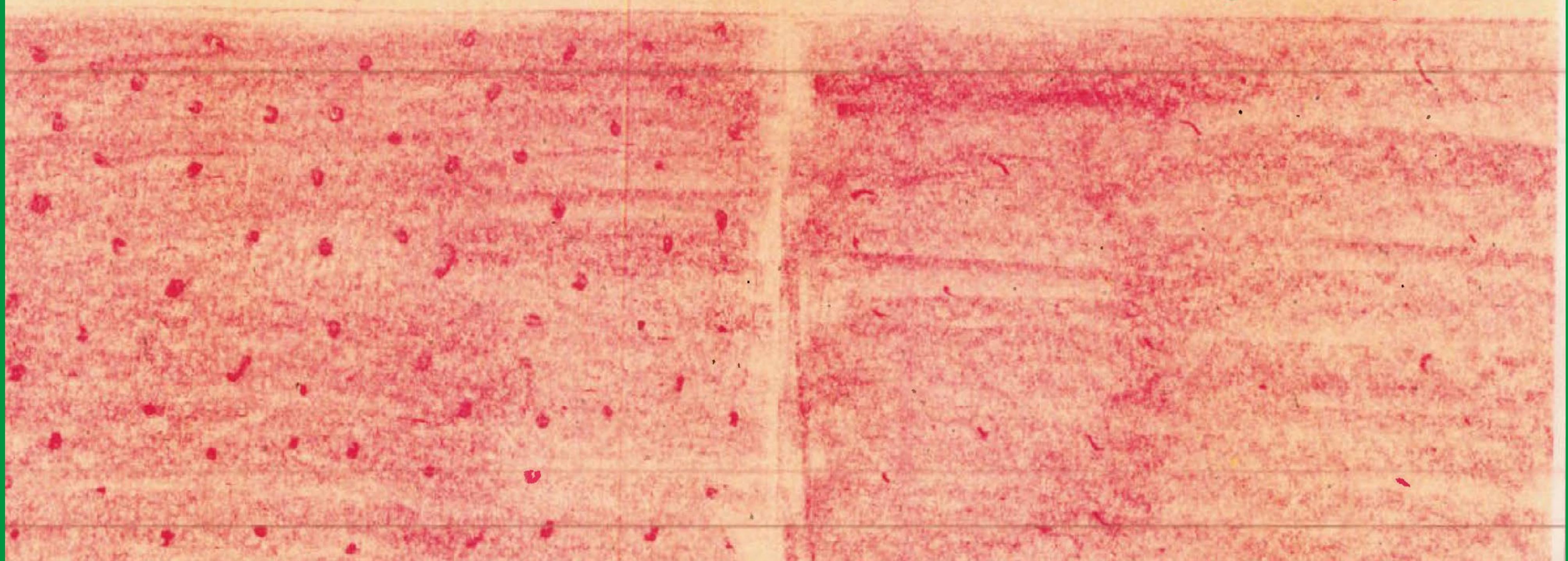
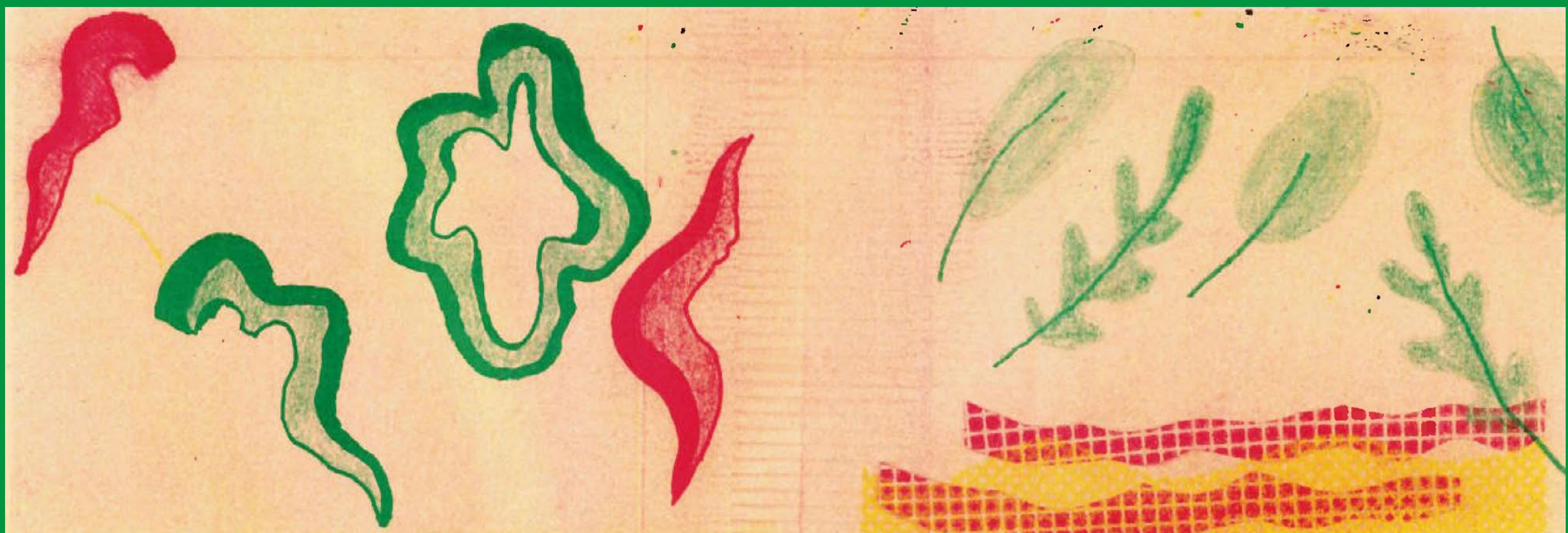


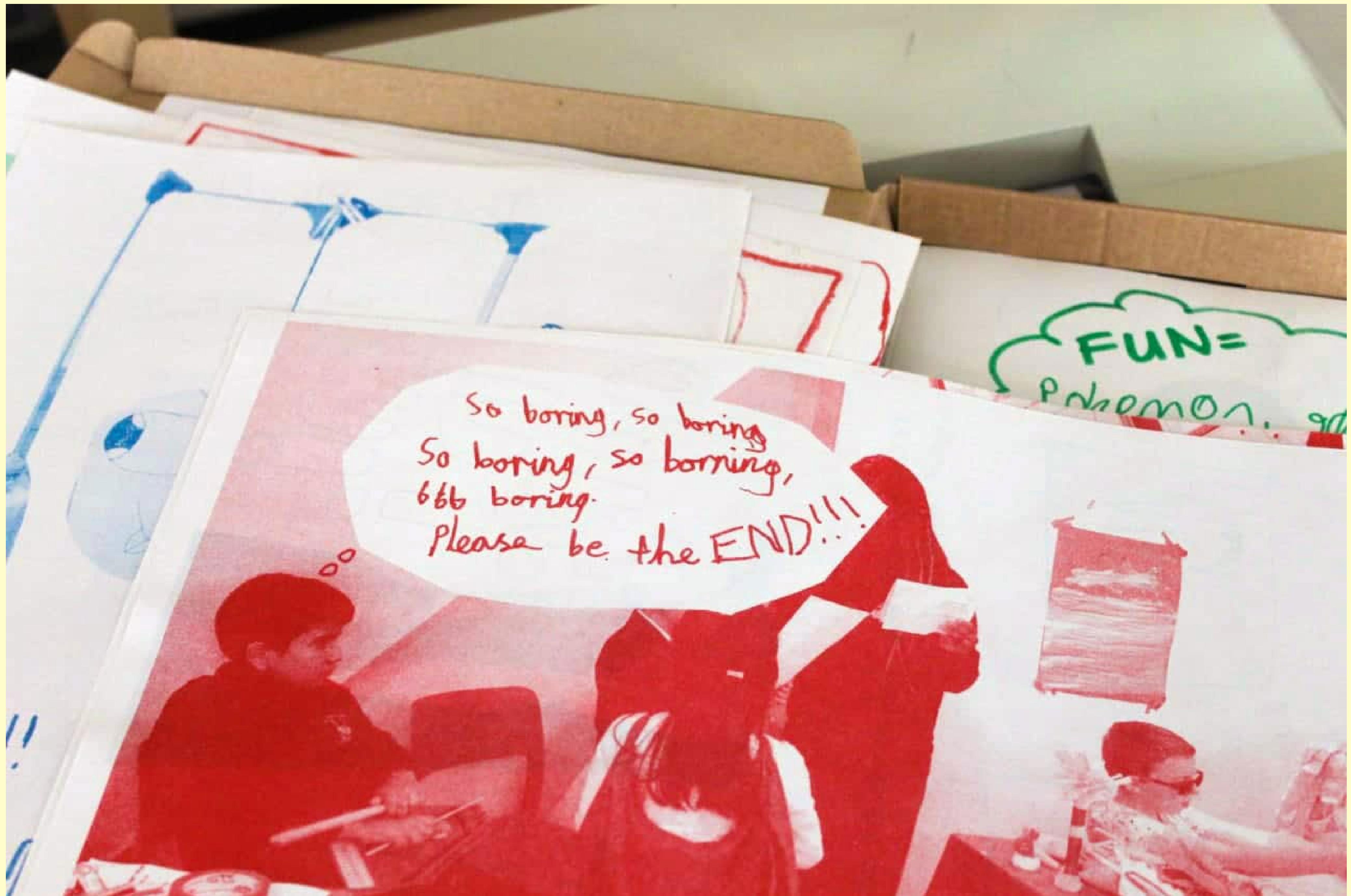
IS THERE
ANYTHING
YOU LOVE TO
EAT?

PRINT ME OR MAKE YOUR OWN

WHAT
COLOURS AND
SHAPES DO
YOU LIKE?

HOW
COULD YOU
SLICE YOUR
PIZZA?





The Big Family Press is a community printing press developed with children aged 4-12 in after-school care and based at the Old Manor Park Library, east London. Since 2017, the press has used DIY publishing strategies and a collaborative, experimental, and child-led approach to bring children and their communities into dialogue with artists to publish, archive and amplify young people's experiences, knowledges and perspectives on the world.

The Big Family Press is run by Sadie St Hilaire, Rosalie Schweiker, and Ben Messih. It was initiated in September 2017 by Sofia Niazi and Ben Messih with Oliver Goldsmith Primary School.

This Things To Do was made by Sadie St Hilaire & Rosalie Schweiker.

SPOTLIGHT: Blueprint Artist Film Lab

Blueprint Artist Film Lab is a collective of five Tees Valley based artists: Dominic Nelson-Ashley, Graham Williamson, Maddie Smyth, Matthew Ward and Megan Watson.

The group formed through a development programme for early career artists and creatives with a desire to improve skills in film and video. They each have strong creative practices with some experience of film, but artist moving image is new to all the artists involved. The cohort have received support from artists and arts professionals to develop new work through this programme.

The films will be presented at a special edition of *Art + Social* at MIMA on Tuesday 5 April, 17:00-19:00. All are welcome – RSVP by [CLICKING HERE](#). *Art + Social* events are a testing ground for new and emerging talent from students at the School of Arts & Creative Industries, Teesside University and Tees Valley creatives.

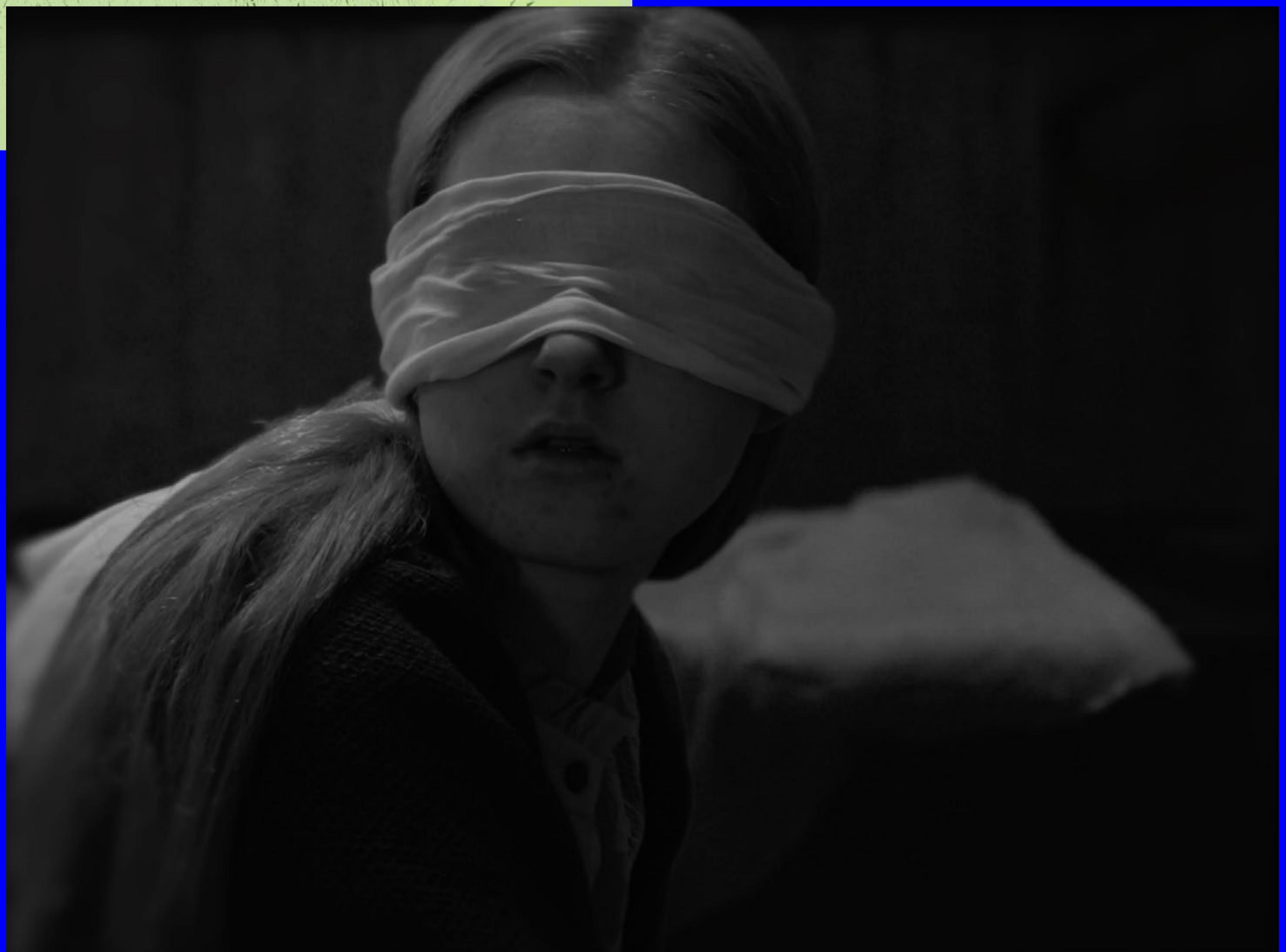


A FILM BY MEGAN WATSON

TIME AND IN CYBERSPACE



Image (above): Megan Watson
Image (right): Matthew Ward



DOMINIC NELSON-ASHLEY

Dominic Nelson-Ashley is a spoken-word artist and musician from Stockton-on-Tees. His poetry books tackle issues of fatherhood, chat-up lines, role models, celebrity culture, mental health and spending his teenage years in a middle-England town. Underpinning all his work are optimistic tones, positive vibes, and uplifting messages. His film examines his experience as a father, with reference to the culture wars of recent years.

MATTHEW WARD

Matthew Ward is an artist, photographer and filmmaker from Stockton-on-Tees. He aims to send audiences on a journey of self-discovery when interacting with his work, inspiring discussions about ourselves, our place in the world and what we want from life. Utilising live actors, miniature sets, stop motion animation and green screen, his film looks at mental health and the decline of industry in the Tees Valley.

GRAHAM WILLIAMSON

Graham Williamson is a filmmaker and writer based in Middlesbrough. His work uses elements of social and political history, science, mythology, and personal reminiscence to create unique psychological portraits of working-class communities. His film explores traditional folklore and modern moral panics related to commonland and its uses.

MEGAN WATSON

Megan Watson is a visual artist from the North East of England. Inspired by cyberculture theories such as posthumanism, cyborg ontology, and glitch feminism, she uses sci-fi themes to illustrate her perspective as a queer woman. Natural AI is the terminology used to describe the ideology of her work. The amalgamation of nature, technology, and humanity is a criticism of anthropocentrism and a celebration of the things that unite us to each other and our environment. Her film is a Sci-Fi animation depicting the start of self-organising cyborg existence.

MADDIE SMYTH

Maddie Smyth is a musician and sound artist from Hartlepool. She blends viola, voice, electronic instruments and found sound to create ethereal songs and soundscapes. She has also worked with visual media to create pieces inspired by the natural world and her connection with it. Her film looks at the importance of the Tees Estuary to local wildlife and the clash between nature and industry in the area.

Blueprint Artist Film Lab is an Arts Council England and Tees Valley Combined Authority funded project delivered by Northern Film and Media/ Tees Valley Screen in partnership with MIMA, The Auxiliary, The Living Archive, FLAMIN and ARC.

LISTEN UP!
LISTEN UP!
LISTEN UP!

Our regular playlist this month is from Noize Choir. If you enjoy music and would like to make a playlist get in touch!



Words & images:
Lindsay Duncanson
& Marek Gabrysch

The Noize Choir is a performance ensemble that was formed in 2011 by ourselves; Newcastle based artists Lindsay Duncanson and Marek Gabrysch. It involves a loose collective of noise enthusiasts with a common desire to use the human voice free of the restraints of typical choral settings, language or musical notation.

This top ten set is a list of tracks that have fuelled and inspired us and our noise making. Finding kindred spirits in sound and vocal technique, but also in the joy of singing. What we do as Noize Choir involves; sounding spaces, improvisation, graphic scores, process and synthesis.

You can hear the full playlist [here](#)

György Ligeti

Lux Aeterna

[PLAY](#)

A piece through which we first became aware of the extended possibilities of the human voice. Most people know it from *2001: A Space Odyssey* (used without Ligeti's permission) and this became starting point for Noize Choir explorations.

Tanya Tagaq

Tongues

[PLAY](#)

We came across Tagaq through Bjork. An extraordinary vocal improviser, this piece from her latest album by the same name, speaks to the mass graves and atrocities committed against the native inhabitants of America by the the colonial governments and churches.

Pauline Oliveros

Alien Bog

[PLAY](#)

This piece connects us to one of our first works called *Signing The Outer Frequencies* where we were trying to synthesise sounds from the stratosphere.

DeZurik Sisters

Arizona Yodeler

[PLAY](#)

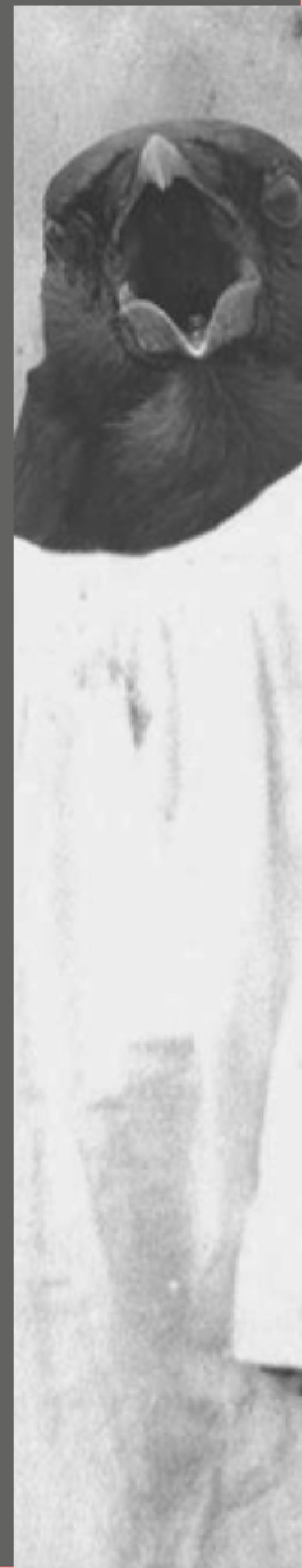
Just for the joy of the technique.

Luciano Berio

Cries of London for Eight Singers

[PLAY](#)

With edges of Lionel Bart, one work from his extensive repertoire for extended and experimental voice, Berio creates this amazing palette of vocal expression of London Town.





Woe to all (on the Day of My Wrath)

PLAY

A vocal journey to the dark recesses of pure unadulterated anger.

Karlheinz Stockhausen

Stimmung Model 30

PLAY

Stimmung means mood in English. We are drawn to the graphic scores in the original sketches for this work and his detailed and tightly choreographed setting, 'a pool of light around a tape recorder' in a work that explores over-tones around B flat.

Estonian TV Girls Choir

Sampo tagumine

PLAY

A lush choral work about the Finnish folk tale Sampo that utilises minimalist percussion. In the video you can see some excellent choir choreography.

The Sunday Service Collective Yemix

Easy on Me

PLAY

This choir take the Adele track and rework it into this rich arrangement, the deep sense of place recorded in an industrial setting with kids scooting around just adds a kind of magic to the track.

Alfred Wolfson

Nine Octaves

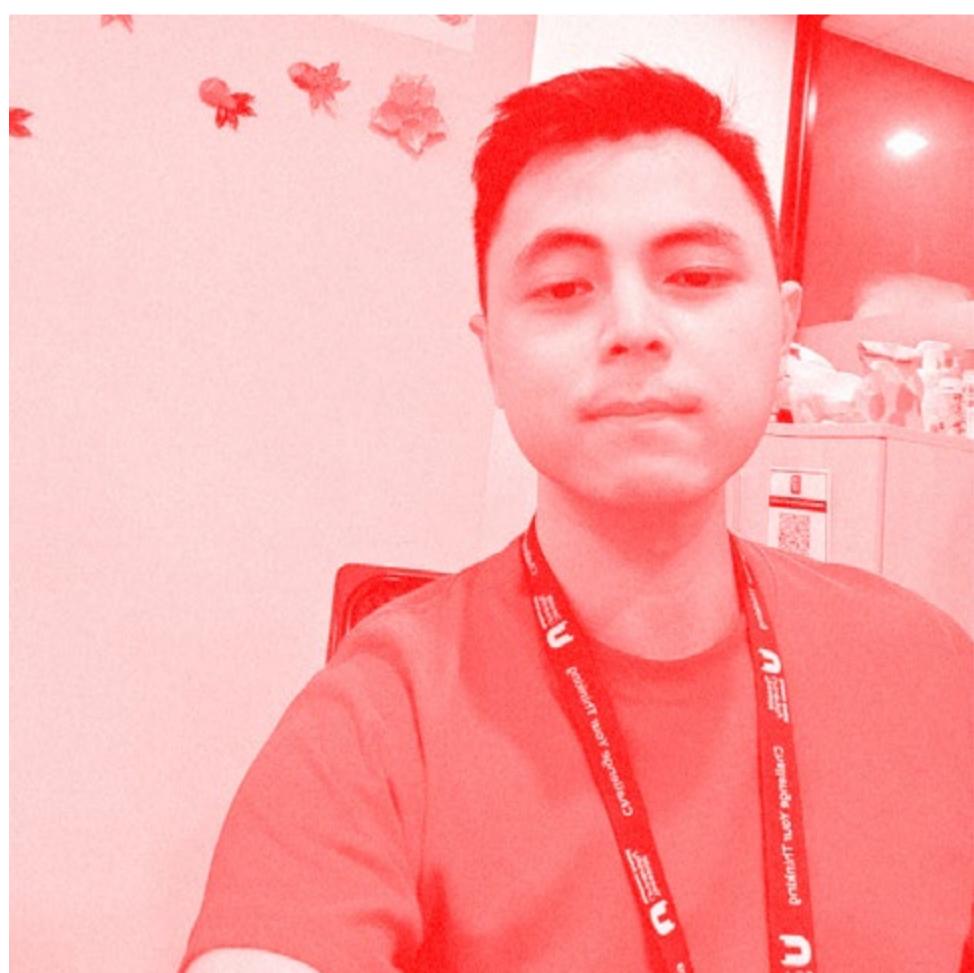
PLAY

Alfred Wolfson experiments in the extension of the human voice range male voice / female voice. This is brilliant, funny and extraordinary.



THE YEAR OF THE TIGER

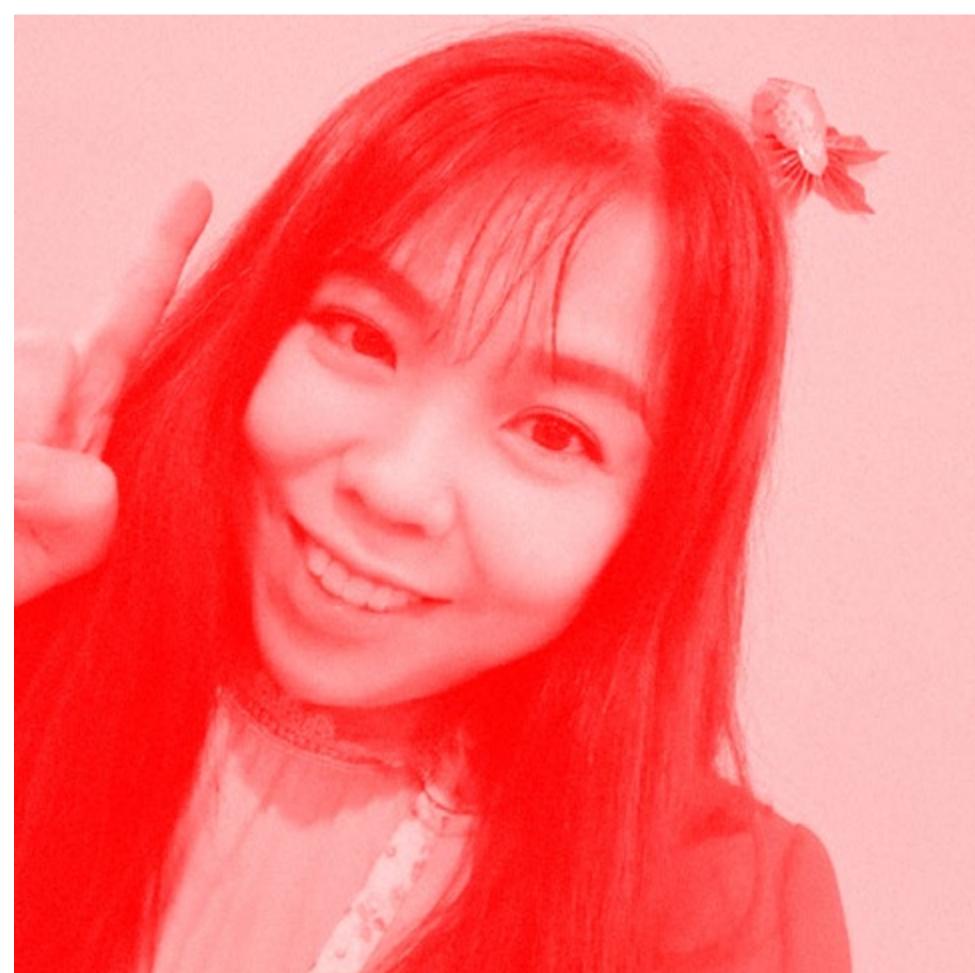
Lunar New Year (or Chinese New Year) began on 1 February 2022.
Here are some messages for the Lunar New Year
from Teesside University colleagues.



Ronnie

This will be a unique year in our family. We will have to tone down the Chinese New Year celebration due to the recent departure of our grandmother. Nevertheless, we are grateful for the opportunity for the rest of us to be together again.

Like my late grandmother used to say; family reunions are the place where you remember where you came from. I wish for everyone to have wonderful reunions this year with their loved ones.



Rachel

As we enter a post Covid-19 era, Chinese New Year is celebrated with new norms that includes practicing safe social distance during bài nián. Although there are many protocols and restrictions, the spirit of celebration stays with us.

Chinese New Year is the perfect time to celebrate love and family, and create memories of celebration that will last forever. I wish everyone health and safety, and may there be joy and happiness around you always.



Su Yi

Travelling back to my hometown for Chinese New Year after a year of 'pandemic hiatus', it's a mixed feeling of being happy and cautious. It may be a muted celebration, but my family will be looking forward to good food and laughter roaring through the house. Not forgetting the much-awaited reunion with friends, reminiscing about the good ol' days while counting freckles and wrinkles. Here's to the bold and courageous Ren Water Tiger 2022.



June

Kicking off 2022 with full optimism! This year will be a year of all possibilities. The past two years have shown that we can overcome any challenges, no matter how big or small.

This Chinese New Year, there is plentiful to be thankful for – the support from family, friends and colleagues; being able to stay in touch with those who are far away and most importantly, the world pandemic is managed much better now. Wishing friends and colleagues a very warm and happy Chinese New Year!



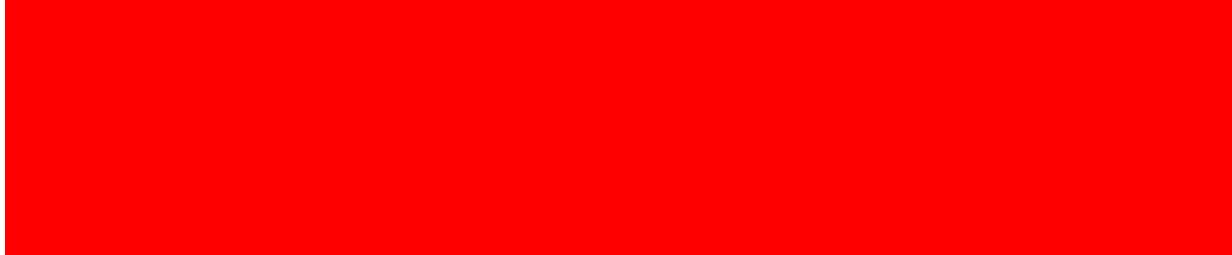
Sun Pingyao
(Recruitment Manager)

*Hope the pandemic will be over soon.
Wish everyone a Happy Chinese
New Year!*



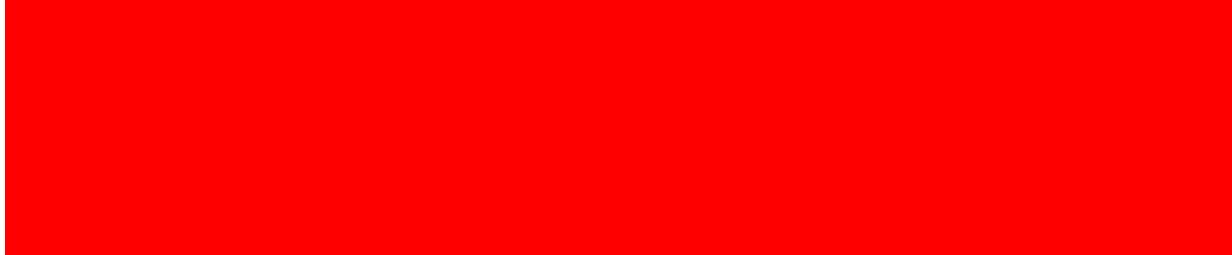
Tang Tianyu
(International Officer)

*May the New Year be filled with
special moments, warmth, peace,
health and happiness, and the joy of
loved ones! And wishing you all the
happiness in the Year of Tiger.*



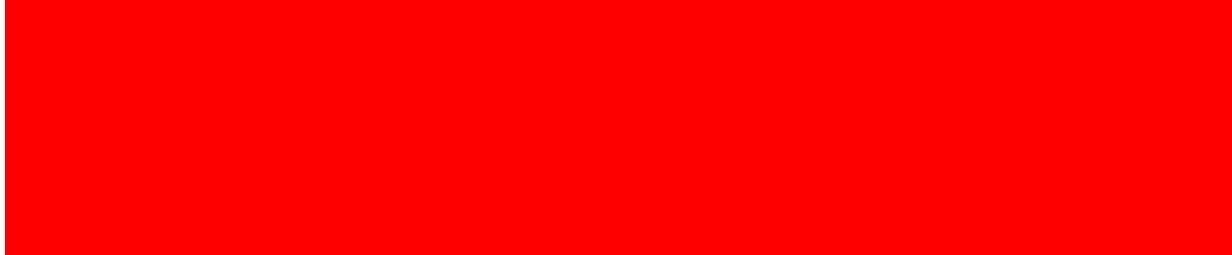
Gao Zisong
(International Officer)

*After two years of domestic life,
I really want to be able to travel
internationally. My new year's wish
is the epidemic will end as soon as
possible and normal international
travel returns. Everyone can be
reunited with their loved ones and
friends.*



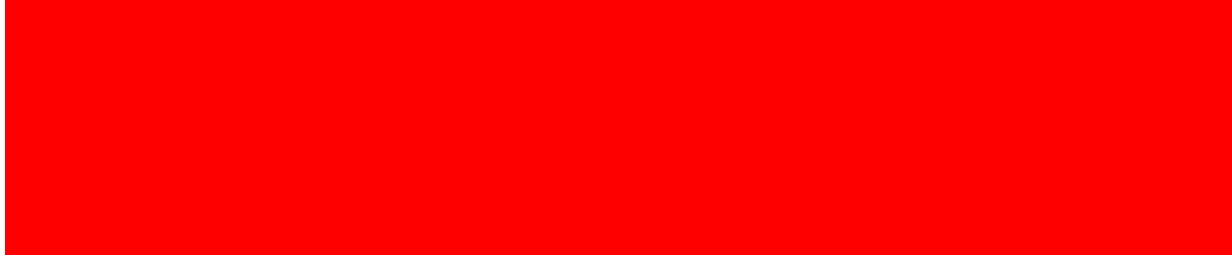
Wang Mengsi
(Office Manager)

*Wish my families and friends a happy
new year and be together with them
at dusk and the four seasons.*



Zhou Jiaqi
(Marketing Officer)

*The past two years seemed have
been a roller-coaster ride with the
ongoing Coronavirus pandemic and
lockdowns. With that in mind, my first
hope for the Year of the Tiger would be
that we could find the way out of the
chaos and embrace normal life again.
Also, wishing my family with good
health, good luck, and happiness.*



Kui Manlin
(International Officer)

*My biggest wish for the Tiger year is
all my beloved ones would be happy
and healthy, enjoying lives with lots
of love and joys! And we all could
embrace the new year with faith and
love :)*



Zhai Jiayue
(Admission Officer)

Hope the pandemic could end in the New Year and our life get back to normal. Wish everyone a Happy New Year!



Guo Ying
(International Officer)

Wishing everyone a sparkling New Year and bright future. Hope I can meet more different interesting people in 2022 and travel around the world one day!



Hou Liang
(China Regional Director)

I wish lots of love and happiness to everyone in the Year of the Tiger! I hope the Tiger could help us to fight off the Covid and bring our life back to normal.

THINGS TO DO

PRISONERS' INVENTIONS

In 2001, we invited our friend Angelo, a prisoner in California, to write about and draw the different things he had seen other prisoners invent. Angelo illustrated everything from immersion heaters with electrical plugs made from razor blades, paper clips, and popsicle sticks, to cooking methods for bologna jerky on built-in cell light fixtures. These drawings and writings became the book and widely exhibited project *Prisoners' Inventions*, first published by WhiteWalls in 2003. In early 2021 we reprinted this book and published it ourselves—through our imprint Half Letter Press—with new writings and drawings that Angelo generated after the first book came out.

For this issue of MIMAZINA, we thought we'd share some of the more recreational examples from this project that could be made safely in your domestic environment. The last two years of the Covid-19 pandemic have given all of us opportunities to spend a lot more time indoors in our homes, thinking about government restrictions, and perhaps having to be more mindful about material resources that are in short supply. This is not to say that being in lockdown during a pandemic mirrors the inhumanity of incarceration in any way; prisoners have been disproportionately affected by Covid, which has spread widely in American institutions resulting in many avoidable deaths.

When we created this project with Angelo, we hoped that it would sensitize people to the challenges faced by people who are incarcerated in America and show prisoners' extraordinary drive to create things that help them satisfy basic human desires within the prison environment. It is our hope that your own empathy may be activated by these drawings and writings, but also that you are able to experience the pleasures of making and using these games that Angelo was able to convey.

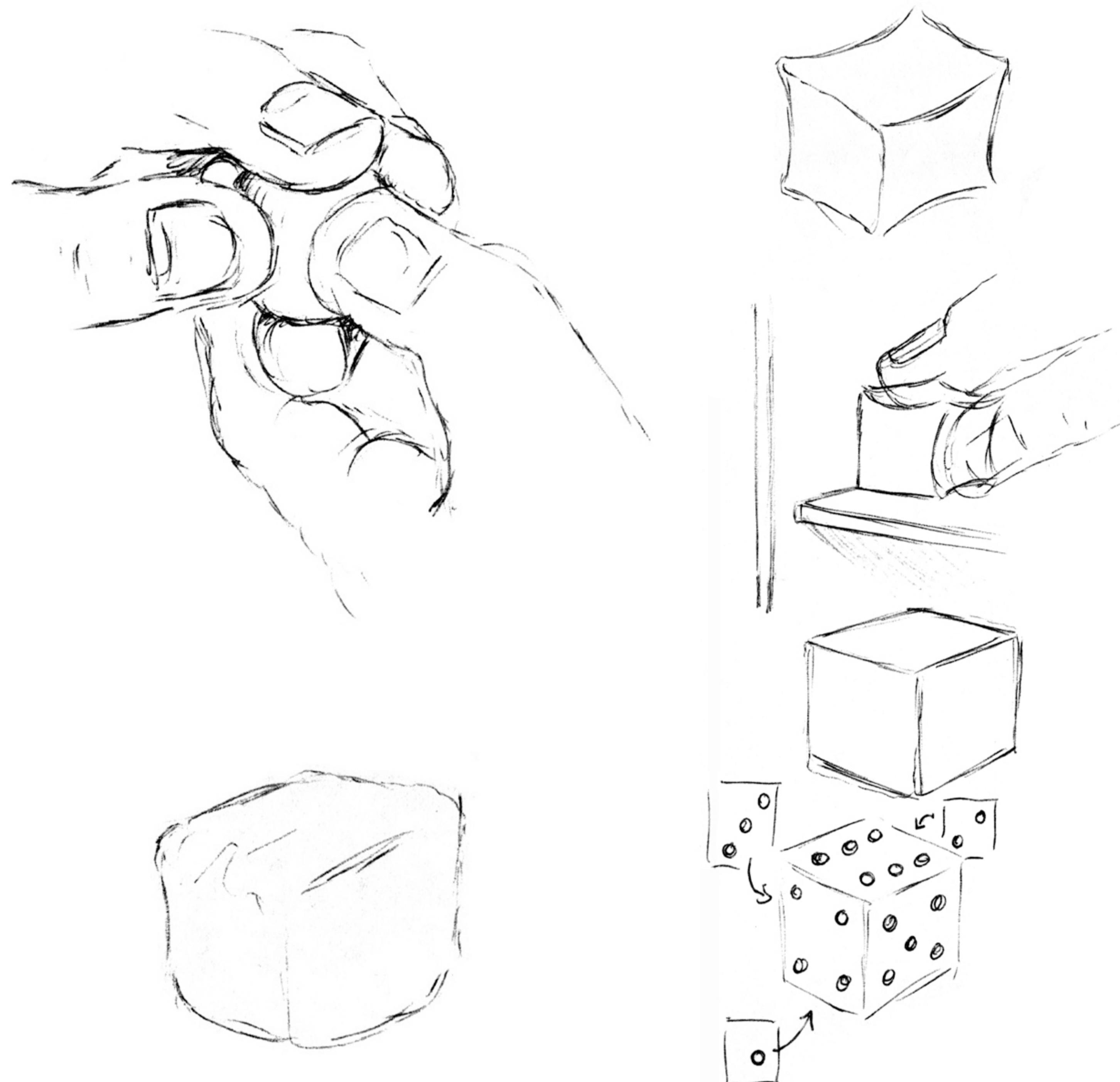
Temporary Services

Temporary Services is Brett Bloom and Marc Fischer. We started working together in 1998 as a larger group and are currently based in Chicago, Illinois and Fort Wayne, Indiana. We produce exhibitions, events, projects, and publications. The distinction between art practice and other creative human endeavors is irrelevant to us.

www.temporaryservices.org
www.halffletterpress.org

Original page design by
Partner & Partners.

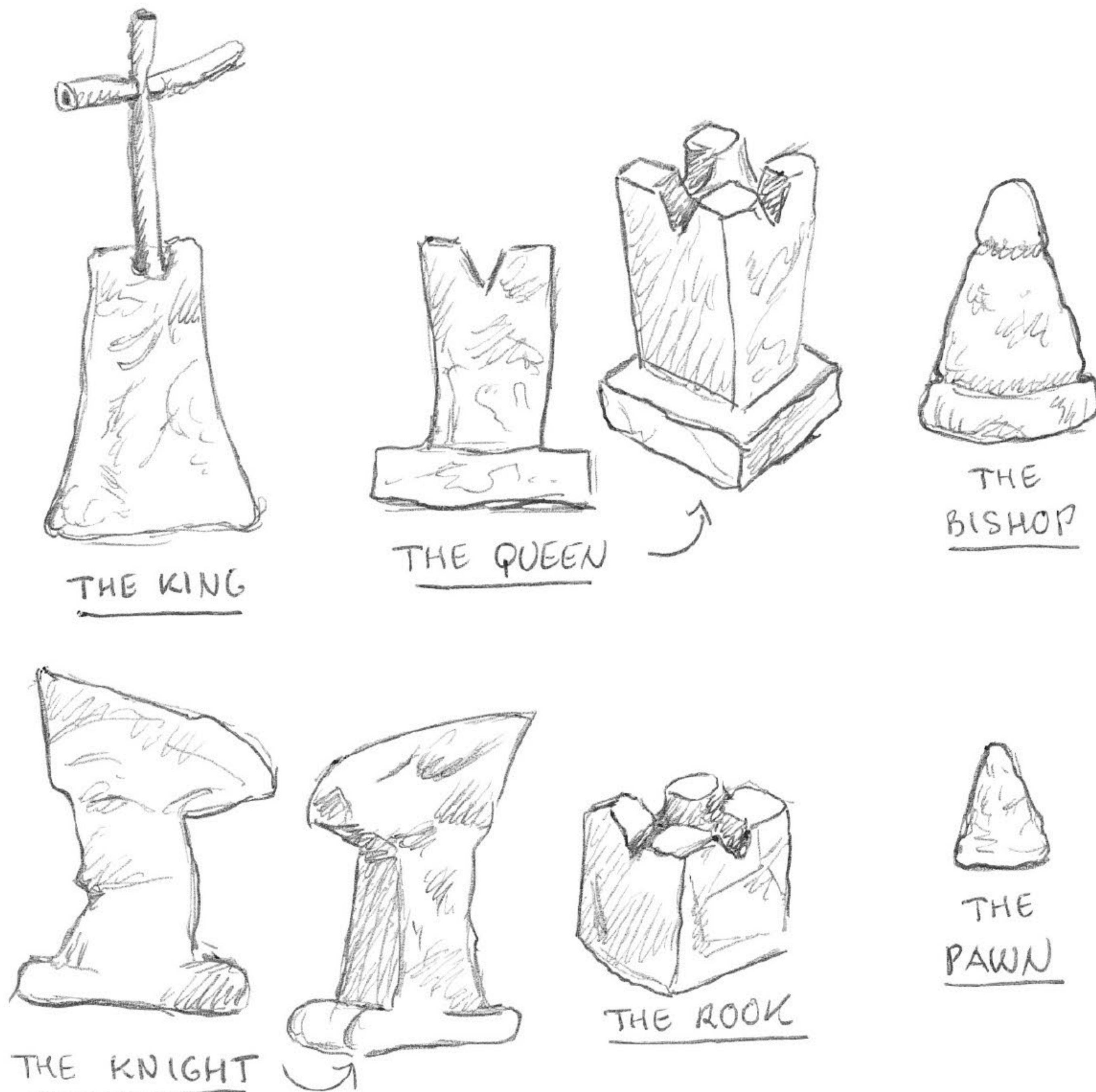
TOILET PAPER MACHE DICE



To make dice that are uniform in size, first carefully separate and count out the squares of paper to be used in each die. Four pads make a good small one; five to six are about as large as I go, as the bigger you make them the more difficult it is to keep the shape uniform. Anyway, wet the first pad and gently form it into a soft loose ball. Don't be fussy about its roundness; it just needs to resemble a ball, but should still be sloppy, soft, and wet. Then, take the second pad of paper (dry), and carefully but loosely wrap it around the wet ball, mainly trying to apply the paper as evenly as possible. Do the same with each additional pad, wetting them if the amount of water in the initial ball is too little to soak through. You should wind up with a fairly even ball of wet toilet paper that's still fairly soft and spongy. Then you are ready for the tricky part.

1. Using four fingers of one hand and two fingers of the other, press against the ball, simultaneously forming the six sides of the die, at the same time pressing out some but not all of the air and water. Although it will not look too pretty at this point, if successful, there will be a certain evenness to the six sides. You might have to repeat the whole process one or more times to achieve satisfactory results.
2. Once you have a reasonably well-shaped piece, you are ready to start polishing the piece up, first using your fingers to shape and define the corners and edges, so that all stick out a little from the main body of the die. This is important in the final shaping process.
3. Next, using the inner right angle of the property locker, press and rub two surfaces at a time, frequently rotating the die so as to develop all sides evenly. At the same time, gently squeeze out additional air and water (not too much too fast). Check that all six sides are developing evenly and the corners and edges are sharp, then continue to use the locker to shape all six sides while squeezing out the little remaining water and air. A fairly even cube should be the result of your effort. If so, put it aside to dry and go on to make the next one.
4. Once it's dry, you can mark the die either with numbers or the traditional dot pattern.
5. Mix up a thick mixture of sugar water or Kool Aid (if you want color pieces). Quickly dip and remove the die, leaving it in just long enough to completely stain or wet the surface, then again set the piece aside to dry. This last step is optional, but it does make the surface of the piece hard so it will last longer. The die can be used without that, but will tend to shed after a while. For super hard pieces, the sugar water/Kool Aid trick can be used from the start if you don't mind the stickiness; also it takes much longer to dry (days).

CHESS SET MADE OF SOAP

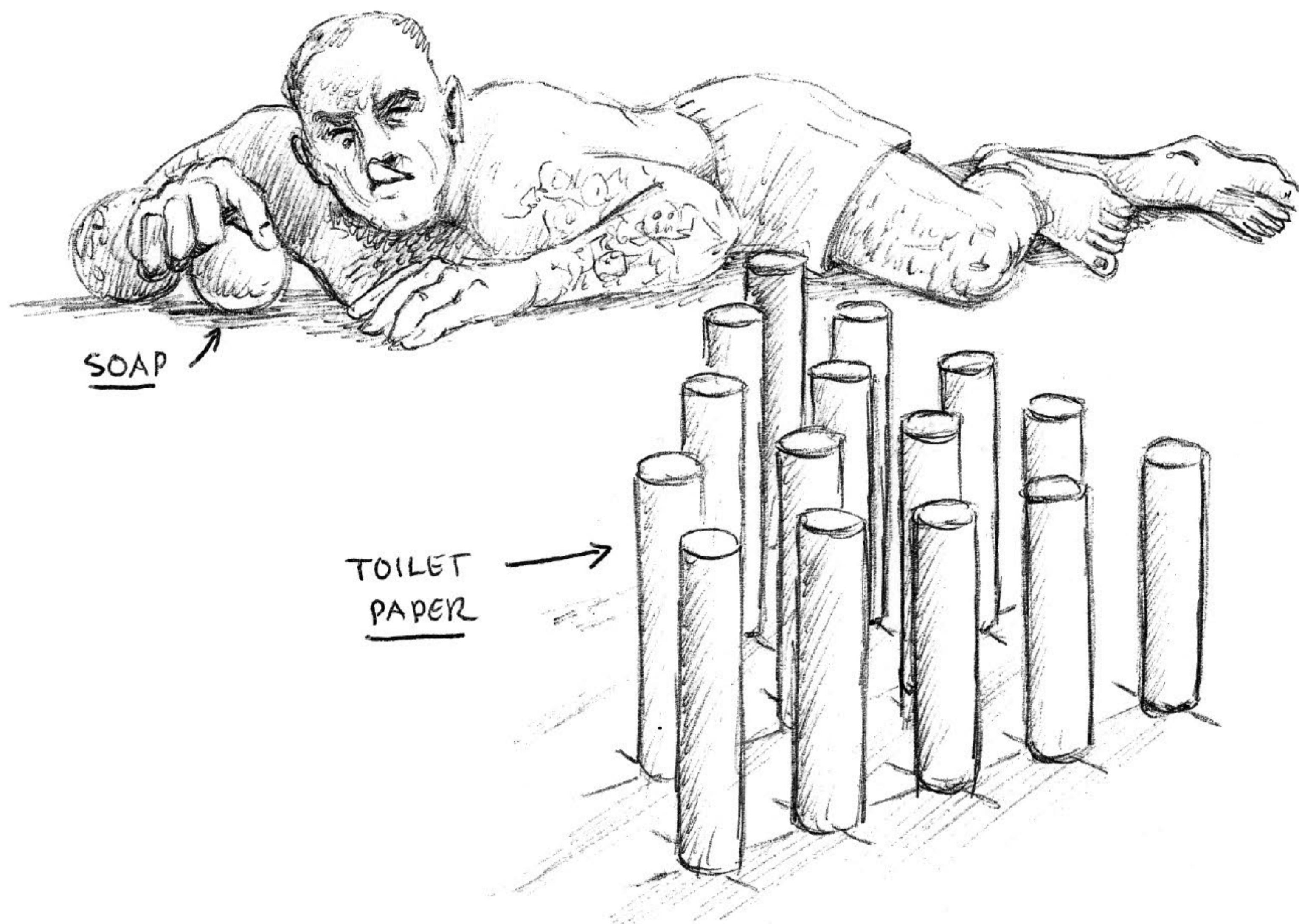


My neighbor Al carved this chess set from bars of soap. He used coffee to color the dark pieces and an old, cut-up pen filler for the crosses atop the kings.

The pieces shown are actual size, except for the bishop and rook, which are slightly larger.

In the case of the dark pieces, patches of the white soap began to show through with use, making the pieces resemble quartz-bearing rocks—a quite interesting effect.

ADMINISTRATIVE SEGREGATION GAMES: BOWLING



Unfortunately I never actually saw the pieces for this game, but I've tried to picture them as they were described to me at the time.

I was in Ad. Seg. at the time. A few days before, in an evening banter session across the tier with our neighbors, my cellie Rob took to boasting about all of the great games that we had been making—not just the usual paper and cardboard variety, but righteous board games with solid, stand-up pieces (paper mache). Many of the guys took Ron's descriptions as incredulous, but others saw them more as a challenge.

A few nights later, we were surprised to hear a torrent of noisy laughter coming down from an upper tier cell, and upon a curious inquiry by my cellie and several of our neighbors on the tier, we were told that they were bowling with a ball and pieces made of toilet paper and soap.

COMPETITION TIME!!!

WHEN! MIMA IS GREAT! CREATE!

Feeling creative? Then now's the time to take a look at The MIMA Great Create, test out your creative ideas and develop a piece of work that represents the heritage, beauty and culture of our region.

There's lots of different ways to be creative and you could win an Apple MacBook (and lots of other lovely prizes) and a chance for your work to be featured in a special exhibition at MIMA. We're going to have a giant, visual celebration of our proud North East heritage.

You may want to do some tapestry or make a garment, a short film or a sculpture. Perhaps you have talent in photography, drawing or painting,

maybe make a sculpture or do a comic strip or even make a whole comic! It's up to you, there's heaps of categories for entry to choose from.

You've got to be aged 16 and above to enter and individuals and groups can also enter. Have a look through the terms and conditions by [CLICKING HERE](#).

You've got until 2 May 2022 to send an entry in, so why not give it a go! You can also visit our studio and workspaces at the School of Arts & Creative Industries for some inspiration and chat with one of our experts. Our MIMA Great Create days are taking place on 16, 30 March and 13 April 2022 and all the info can be found through the link above.

CONTRIBUTIONS

MIGHT YOU ENJOY WRITING ONE OF THE FOLLOWING?

OUR HOMES ARE A MUSEUM

Tell us about an artwork from your home that you love or that has an interesting story behind it.

TEES VALLEY TREASURE

Suggest intriguing artefacts from the region. They can be historical, more recent and better still, a bit left field.

FOLK STORIES

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

NATURE APPRECIATION SOCIETY

Collectively observing the changing of the seasons; share photographs of wildflowers, trees, birds or vegetables...

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.

BLACK PATH PRESS

Stories from the areas surrounding the historical route known as the 'Black Path'. Past, present or future...

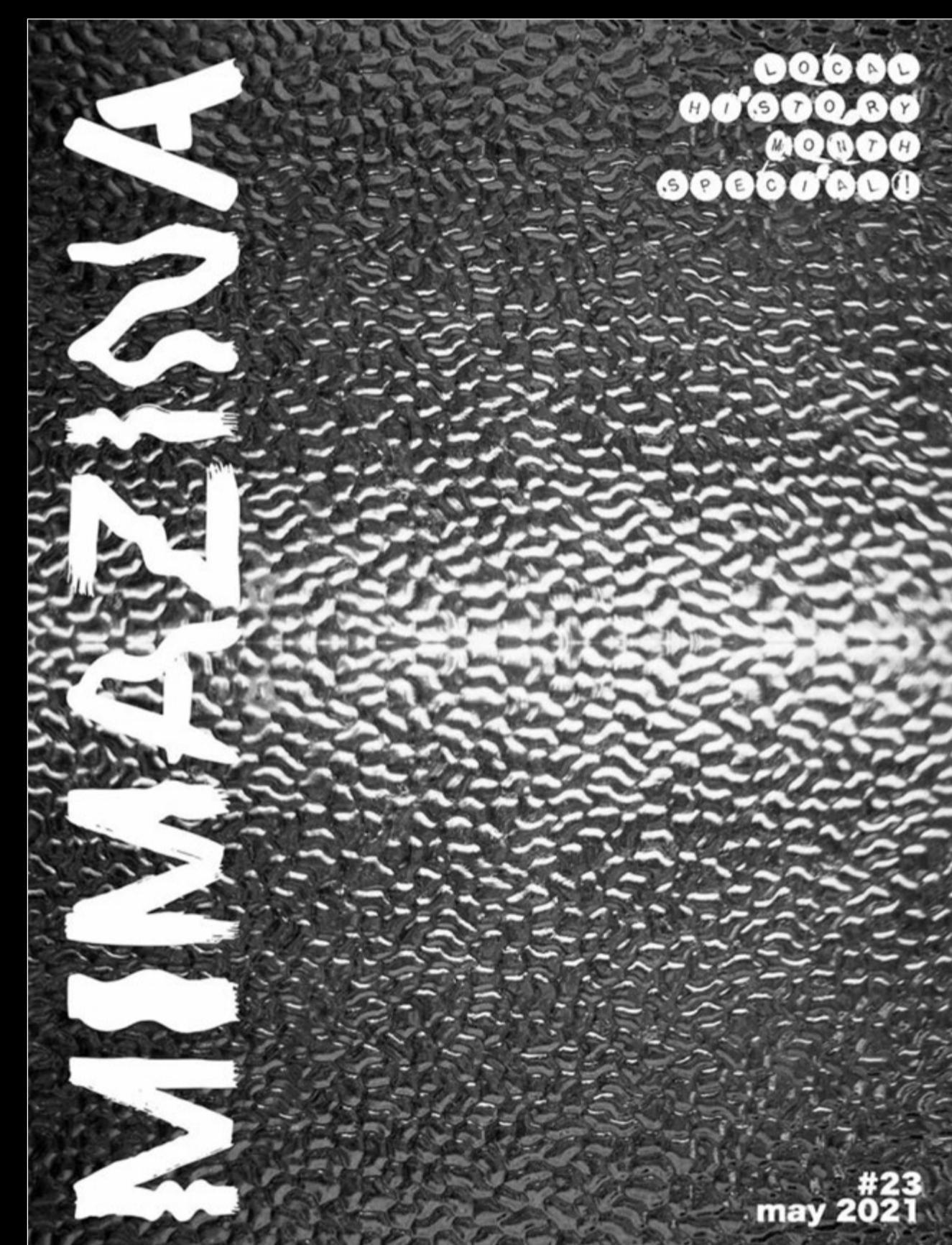
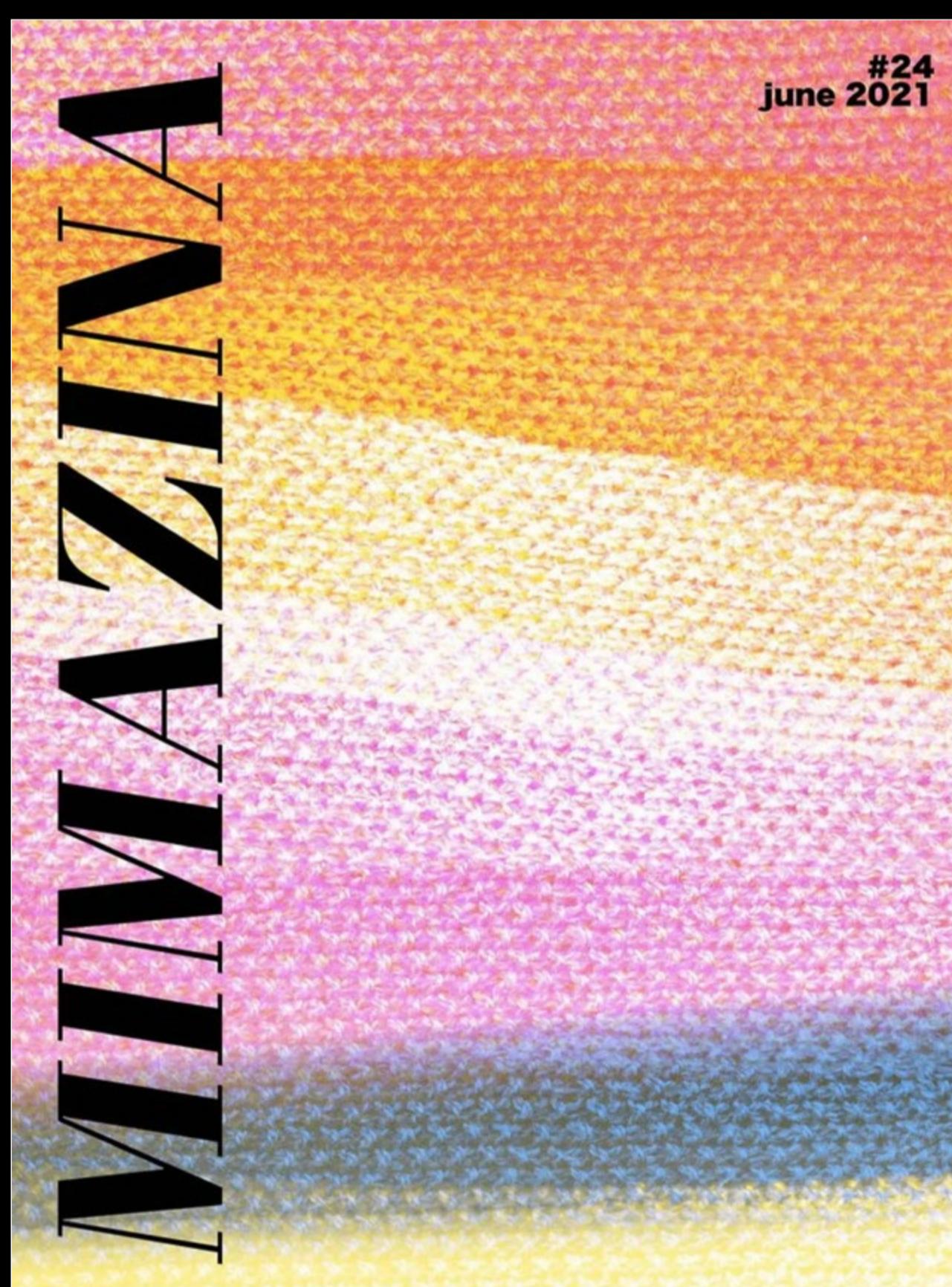
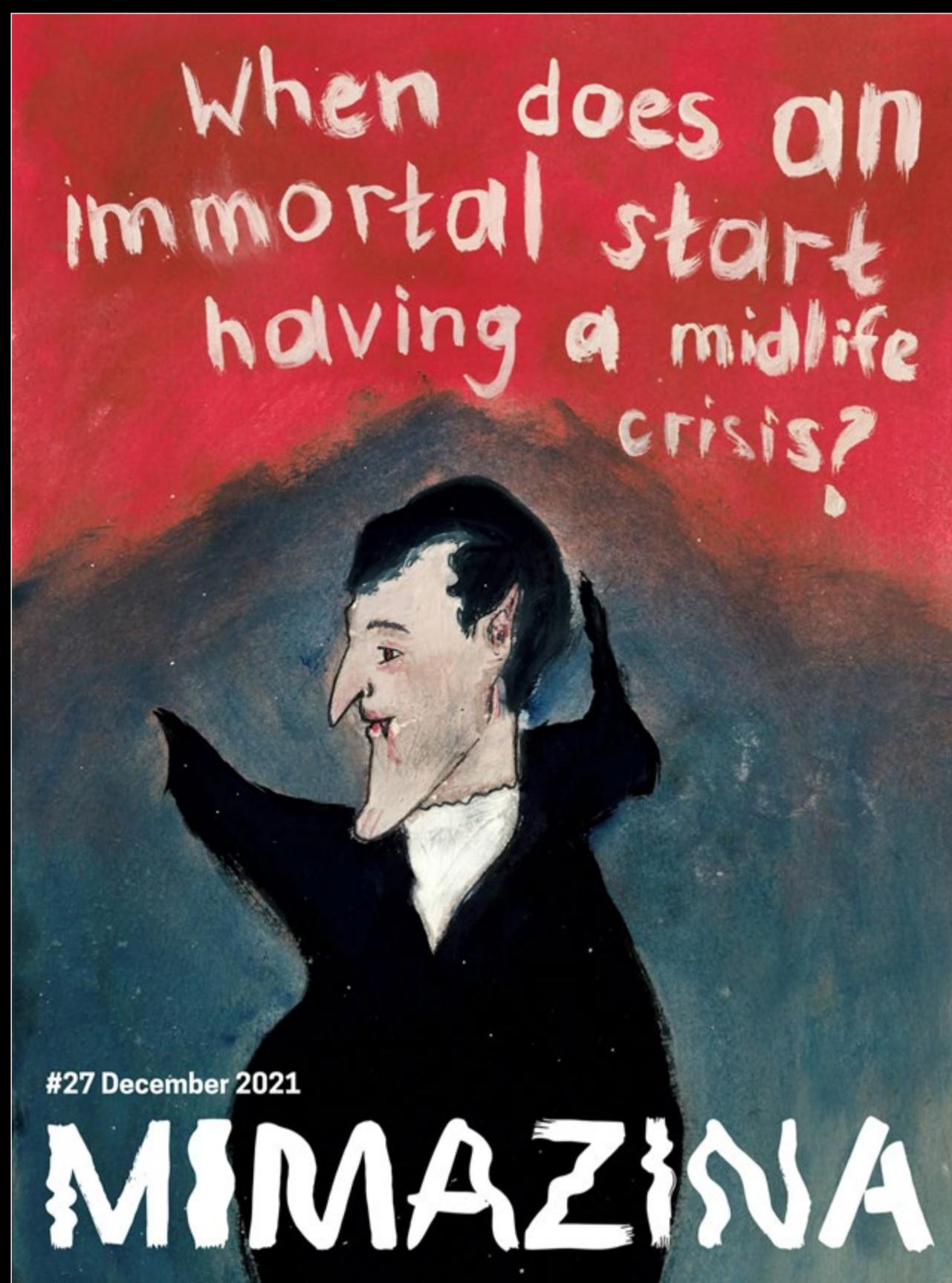
ONE-OFF ARTICLES OR STORIES

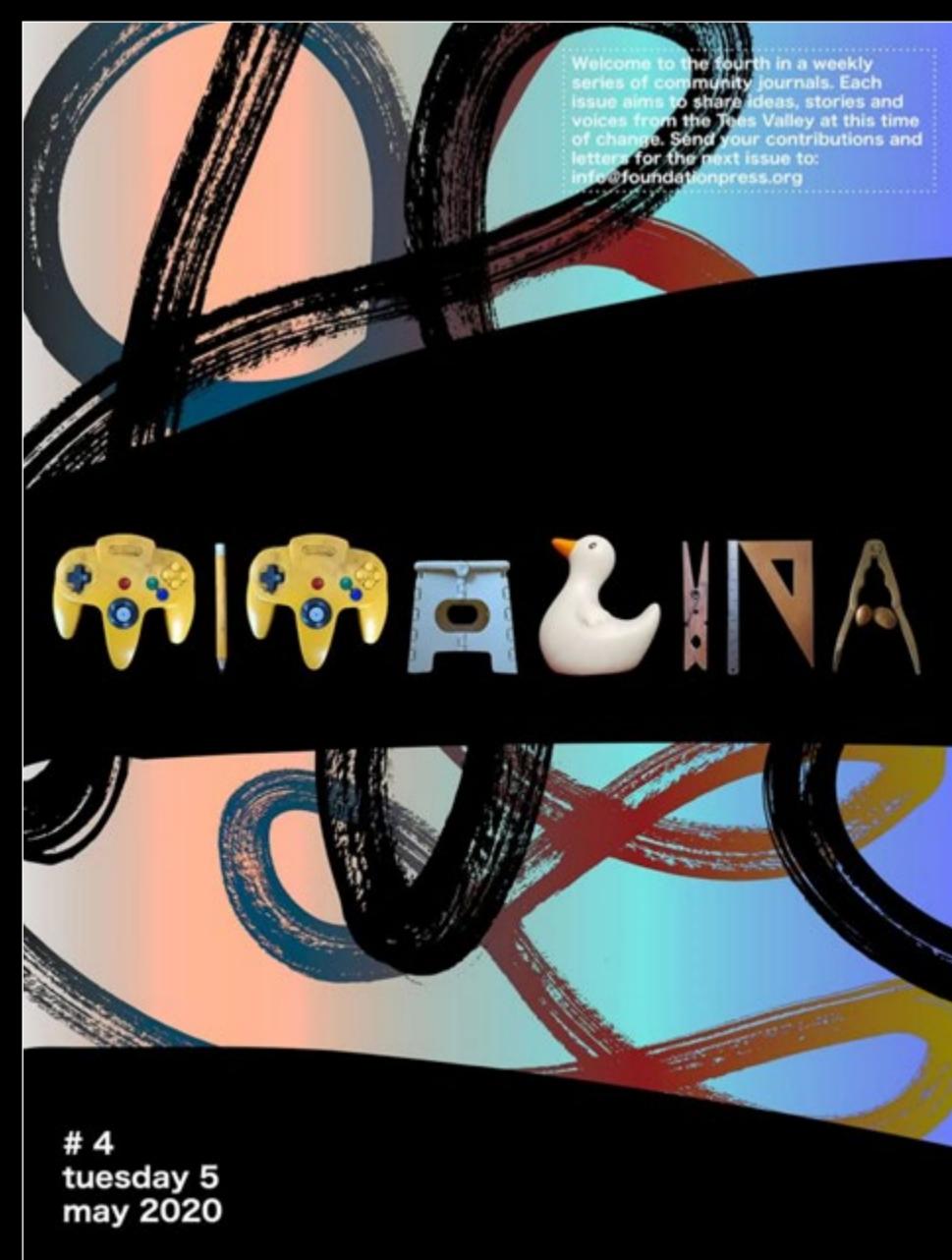
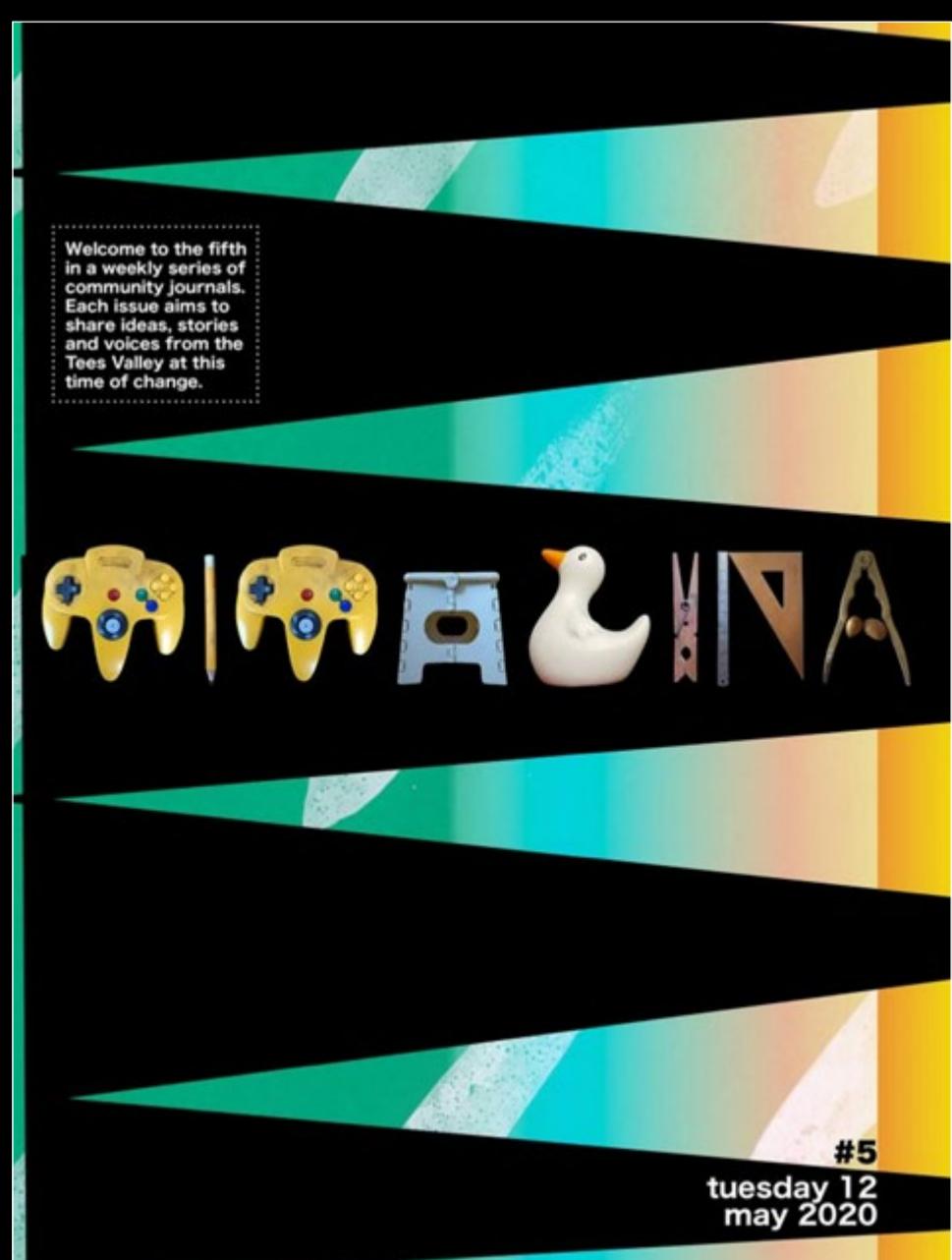
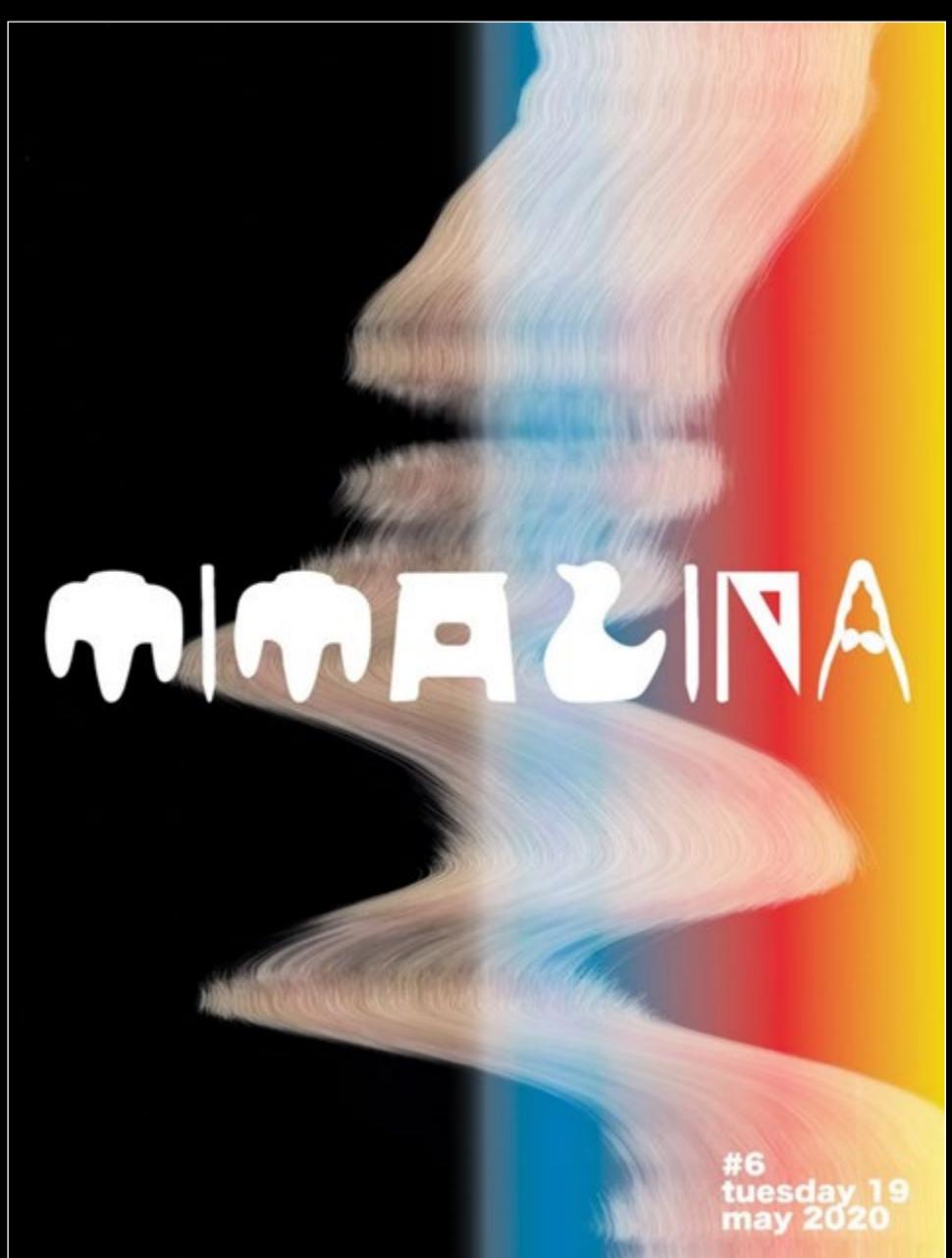
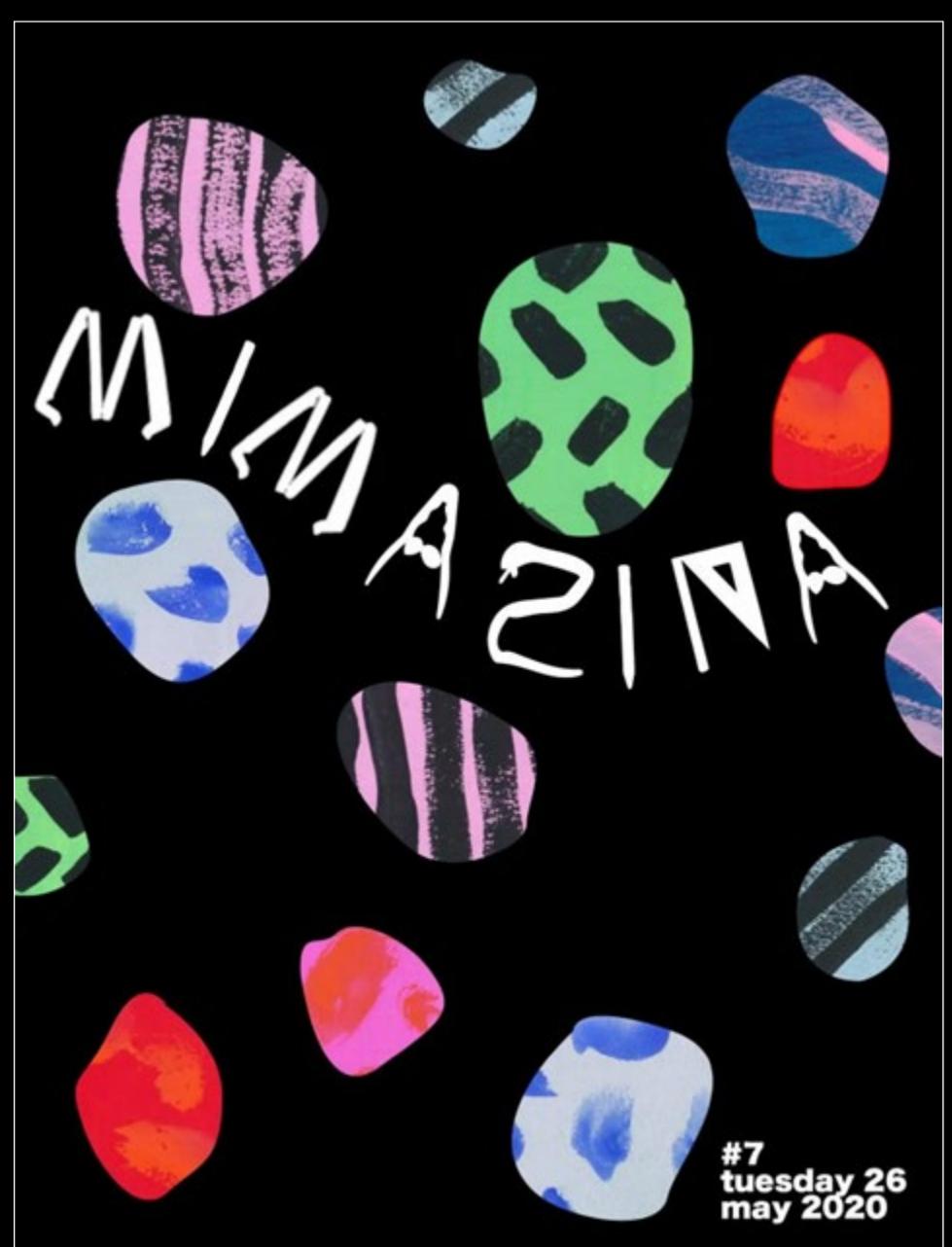
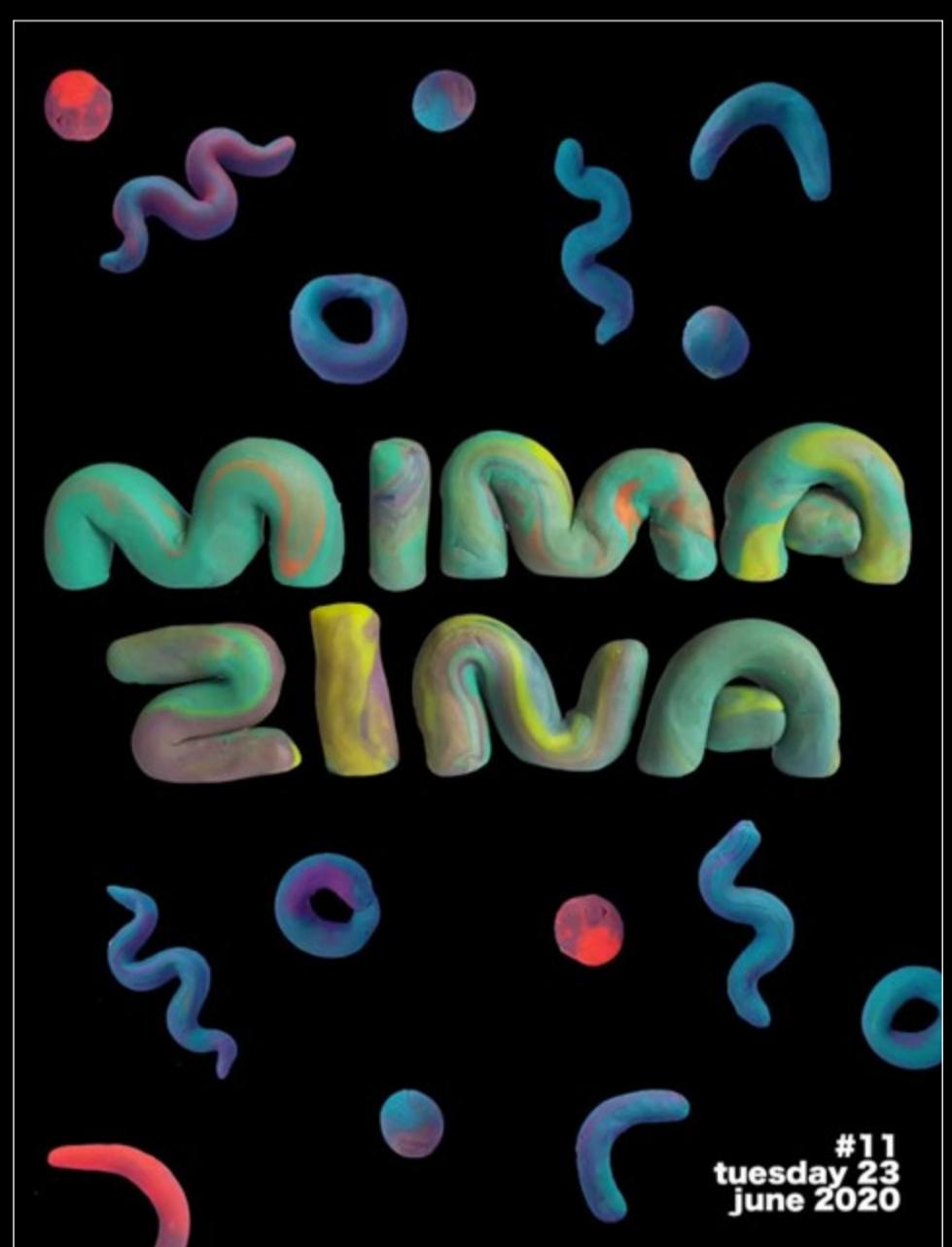
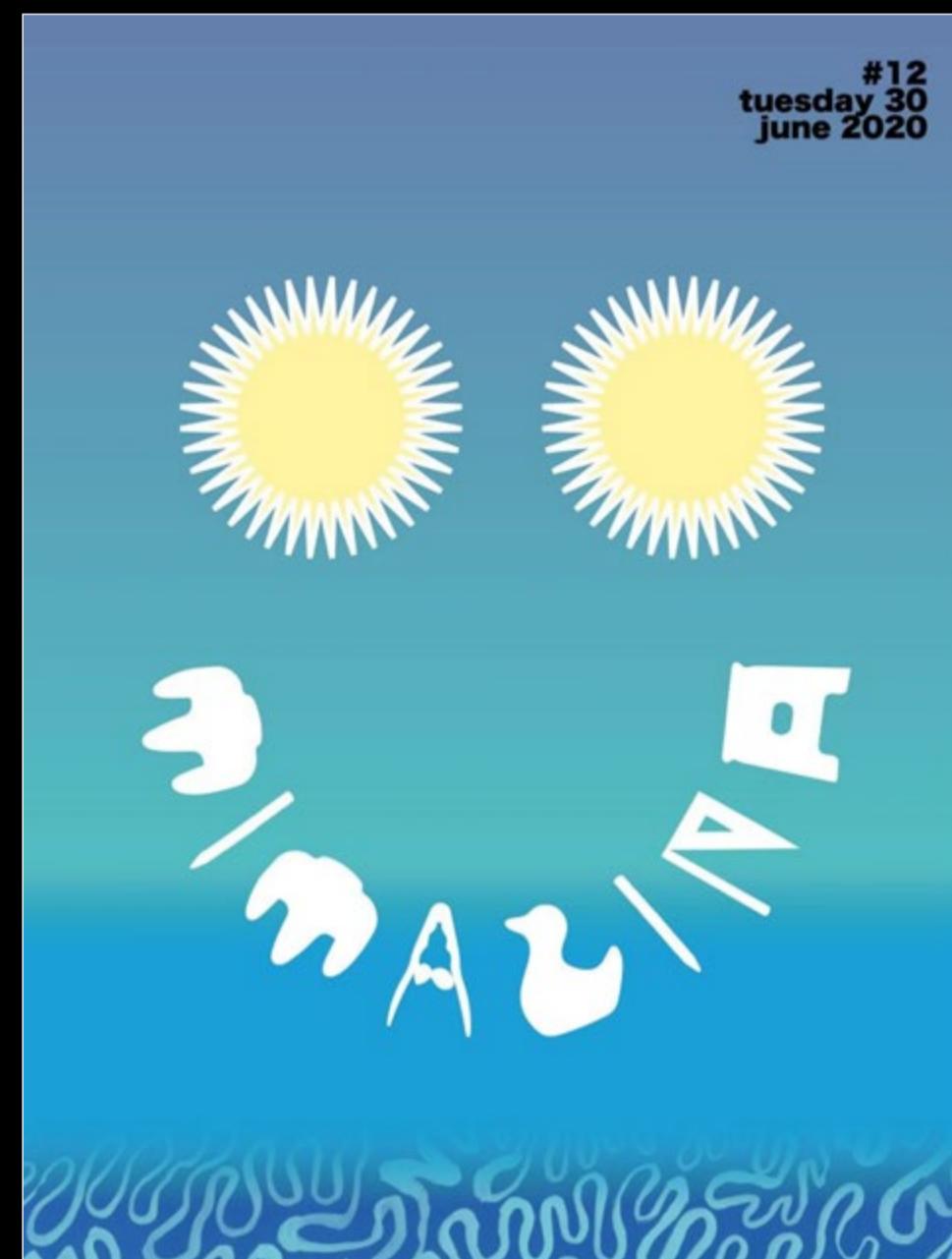
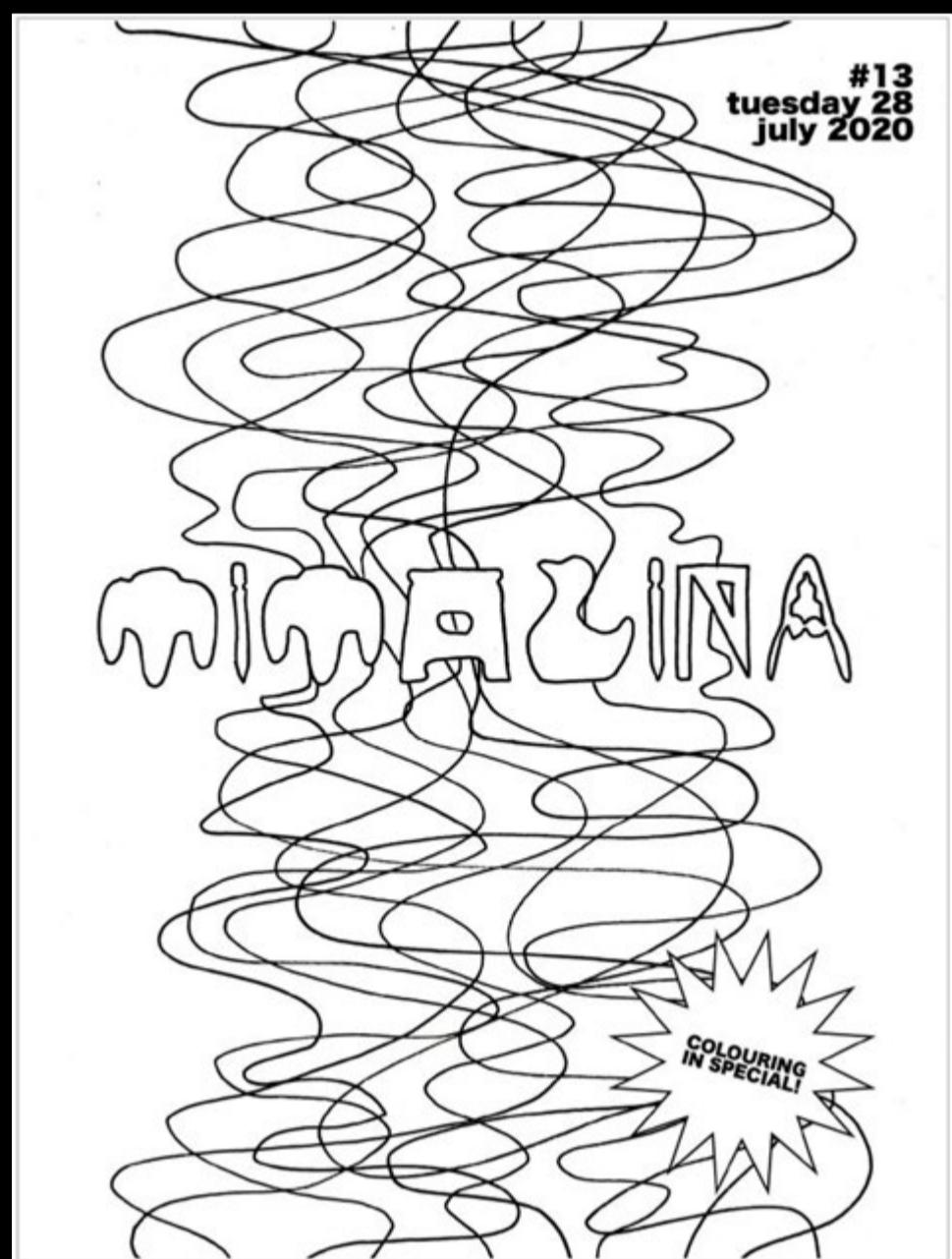
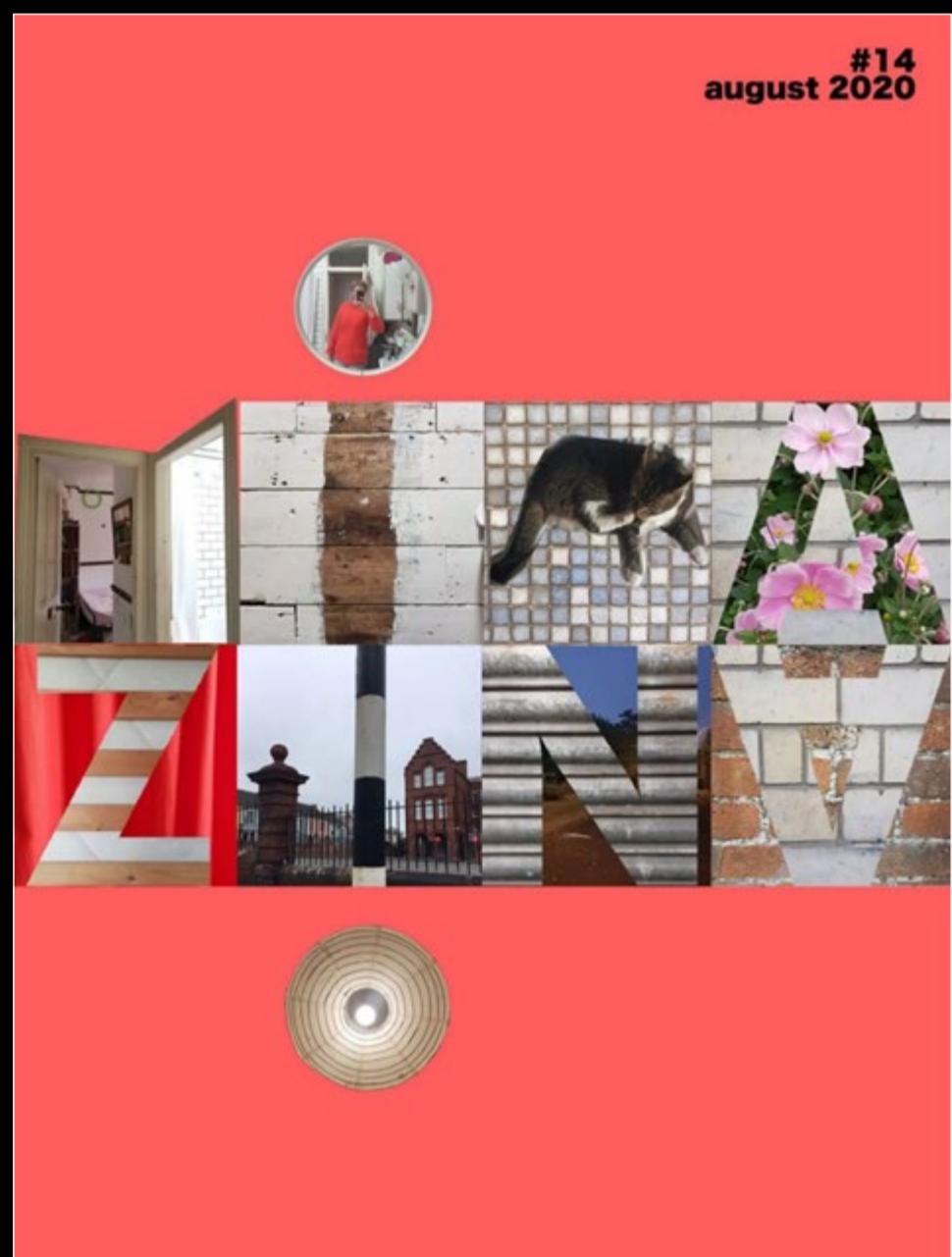
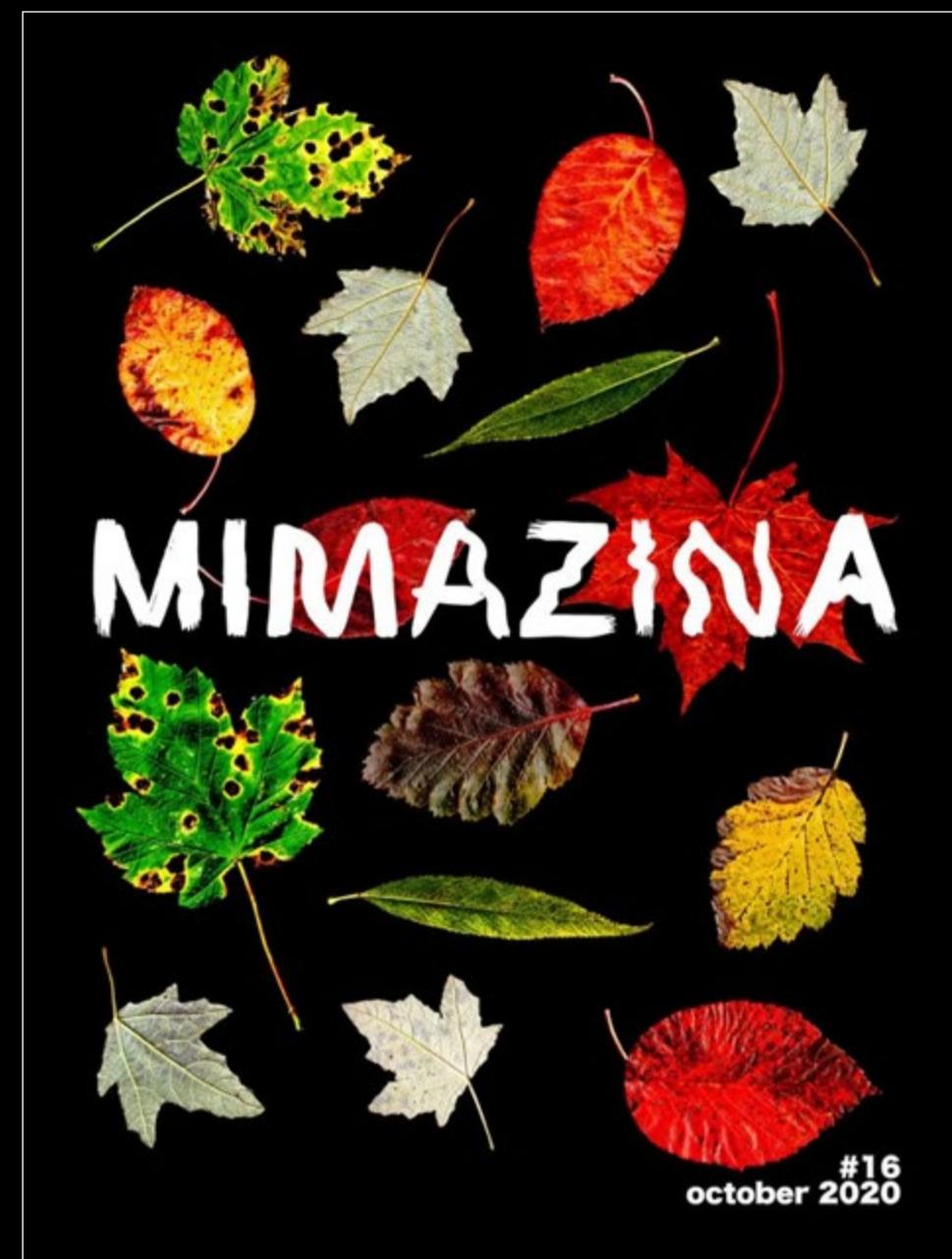
Share a short article on a subject of your choosing.

Contribute a feature to our upcoming Summer issue of MIMAZINA.

- Content should be sent via email: info@foundationpress.org
- Please keep written contributions to less than 1000 words and include as many possible images/illustrations as possible.
- 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 #29, our Summer issue will be published Friday 24th June. Please send contributions by Monday June 13th 2022.

READ PREVIOUS
ISSUES OF
MIMAZINA BY
CLICKING ON THE
COVER IMAGE.





FREE Family Activities at MIMA during Spring Term Break

Tuesday 12 – Thursday 14 April 11:00 to 13:00

Good Friday 15 April 13:00 to 15:00

Tuesday 19 – Friday 22 April 11:00 to 13:00

ART TROLLEY

A mobile, hands-on maker space packed with lots of exciting materials, suitable for children of all ages with their family and friends.

Get busy creating and inventing with support from the MIMA team.

Remember to tag us in your masterpieces @mimauseful

GALLERIES

Visit the galleries and peruse the current exhibitions and displays using our artist designed Doodle Sheet for all your dots, lines and doodles. Children must be accompanied by an adult at all times.

MIMA MAKING PACK

Pick up an inspiring bag of goodies for making and inventing with family and friends, to take away or do in MIMA. During Spring Break, MIMA Making Packs will include an exclusive treat and a few surprises!

MIMA KITCHEN

Grab a kids picnic box to eat in or takeaway £2 per child



MIMA, Middlesbrough Institute of Modern Art
Centre Square, TS1 2AZ mima.art
01642 931232 [t](#) [@](#) [f](#) [@mimauseful](#)

Illustration by Keavey Gamwell

MIMAZINA #28

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Chloe Briggs
Dominic Nelson-Ashley
Emily McLean-Unthank
Gao Zisong
Graham Williamson
Guo Ying
Hou Liang
June
Kate Moses
Kate Owens
Katrina Bate
Kui Manlin
Laura Kelbrick
Laura Wilson
Leah Brydon Roberts
Maddie Smyth
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Megan Watson
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Design:
Foundation Press

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

Foundation Press
Foundation Press experiment with self-publishing, printing and collaboration.
Foundation Press is led by Adam Phillips & Deborah Bower, working with a wider network of artists and collaborators on a project-by-project basis.

foundationpress.org
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mima.art
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