

MINNA ZOLA

#29
SUMMER 2022

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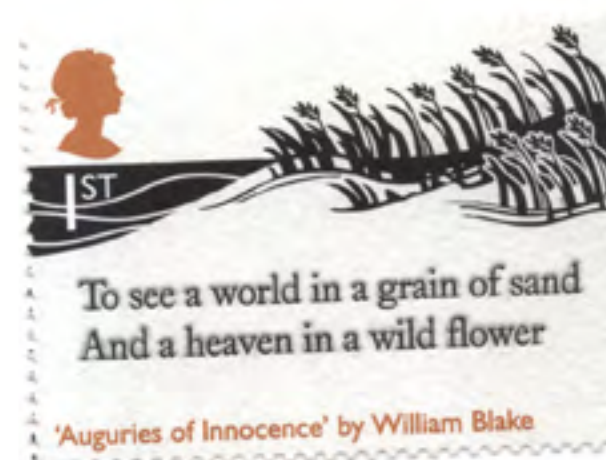
Big Numbers courtesy of MIMAZINA's other 'in-house' cartoonist

CALLOUT / ARCHIVE / CREDITS

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

A

THINGS



DO



BY

KATIE SCHWAB

POST SOMETHING UNEXPECTED TO SOMEONE.

Katie Schwab is an artist based in London. She works across installation, textiles and furniture-making to explore personal and social histories of craft, design and education. Her research focuses on domestic textiles and civic architecture from the inter and post-war period, and her projects often incorporate archival research, collaborative workshops and craft-based learning. From 2016-18 Katie worked on a series of three textile commissions with MIMA. In February Katie delivered an online session as part of Foundation Press and MIMA's *Things To Do* events programme incorporating discussion, drawing and stitching activities based around artworks in the Middlesbrough Collection.

In 2016, Katie Schwab posted a series of five woven tapestries from St Ives to MIMA, Middlesbrough. In 2020, during lockdown, she mailed hand-painted pebbles from Margate beach to friends across the UK. When we're far away from people that we care about, it feels important to reach out and let them know we are thinking about them. The following *Things To Do* invites you to post something unexpected to someone...



1. Can you remember the last time you received something exciting by post? * Who was it from? Who delivered it? How did it look / feel / smell / sound / taste? How did it make you feel?
2. Think of someone who is important to you. (A friend? A relative? The cat next door?)
3. Can you think of an object that would make them feel: Surprised? Giggly? Happy?
4. Once you have decided on your object(s) (A lemon? A sock? A leaf?), it's time to find one! Is it in the kitchen cupboard? In the park? In your pocket?
5. Without using an envelope or any packaging, write the person's name and address on the object (you might need a thick pen).
6. Deliver your object by hand and pop it through the letterbox or take it to your local post office to be stamped and send your object on its way!

*(e.g. not a bill or a letter from the dentist)

LISTEN UP!

AMATEUR

ORNITHOLOGIST



Hi, I'm Daniel Clifford and I make new wave/post-punk pop music under the name Amateur Ornithologist. I'm from South Shields and record my music in the town at Harbourmaster Productions. After years outside of the music scene, the pandemic lockdowns inspired me to start writing songs again. This time around, I was writing solo rather than co-writing with other musicians. Teaching myself to write music was a great distraction from what was going on in the world.

I'm currently living in Gateshead where I write songs and do odd freelance projects in the arts and culture sector. I'm autistic and have ADHD, which informs a lot of my music – I write about feeling out of place and at odds with the world. My recent single, *I Told A Lie*, is about masking autism and the previous one, *Hermit Phase*, is about staying indoors after the lockdowns were over and trying to ignore everyone else.

As well as writing songs, I like to be involved in all the aspects of putting out music. I work closely with the artist Jenny Rohde on covers, videos and photoshoots as that material is as important as the songs in creating meaning for listeners. I'm currently putting together a band to bring Amateur Ornithologist to the live stage.

This playlist is presented in the order I discovered (or rediscovered) the songs and gives a good guide to why my music sounds the way it does...

[CLICK HERE
TO LISTEN
TO PLAYLIST
IN FULL ON
YOUTUBE >](#)



Frankie Lymon and the Teenagers

Why Do Fools Fall in Love?

[LISTEN >](#)

We didn't have any money when I was a kid but inherited a car from a neighbour my parents cared for. Every school holiday was spent on car journeys around the Lakes or Yorkshire Moors without ever really arriving anywhere. Those trips were filled with music - particularly doo-wop and early rock'n'roll that gave me a love of vocal harmonies and backing singing.

The Beach Boys

In My Room

[LISTEN >](#)

Speaking of harmonies, you can't really beat The Beach Boys. I've always been a bit of a loner and spent most of my teenage years in self-imposed bedroom isolation, so there's no doubt why this song appealed to me. Ironically, it's another one I probably heard on the car radio.

The Futureheads

Carnival Kids

[LISTEN >](#)

The Strokes and White Stripes got me hooked on music as a teenager, but the real change happened when I heard this played by John Peel. Hearing a band from just up the road in Sunderland (I mean, I actually lived on "Sunderland Road") combining all the doo-wop and harmony singing I loved with punk energy really changed who I was.

Wire

The 15th

[LISTEN >](#)

I read every Futureheads article or interview for the bands they were into or compared to and that acted as my lesson in post-punk and new wave music. Luckily, a chain of shops called MusicZone seemed to sell CDs by all of these bands for £5. I bought every Wire album I could find and completely fell in love with the fantastic mix of melody and scary noises.

Elastica

Stutter

[LISTEN >](#)

The first Elastica album was another MusicZone find. I sort of remembered them from the 90s but it was the accusations of plagiarism from Wire that got me interested. It doesn't really matter that they only released one other album and it didn't live up to their debut, every song on the first album is perfect.

Talking Heads

Life During Wartime

[LISTEN >](#)

I couldn't get into Talking Heads at first. I had loved the Cardigans and Tom Jones version of *Burning Down the House* and the original sounded small, slow and tinny in comparison. But there was something about the outsider perspective of the lyrics that kept me listening, and it didn't really take long to get tuned-in and love the frantic energy of songs like this.

Field Music

You're Not Supposed To

[LISTEN >](#)

Another band from Sunderland that made me think differently about music. Seeing Field Music, Futureheads, Golden Virgins, Bubble Project, etc. playing live every few weeks and seeing them on the street when I was out shopping was mind-blowing. The video for this song features almost everyone from that time in the local scene so it captures my late teens beautifully.

Peter Gabriel

Intruder

[LISTEN >](#)

Field Music opened my ears to bands and musicians I had previously dismissed based on some stupid punk idea. So when I finally listened to Peter Gabriel's solo albums, I realised there was a conversation going on between him and the post-punk bands I loved - influencing each other and making new sounds as a result.

Cate le Bon

Daylight Matters

[LISTEN >](#)

It's only in the last few years that I've fallen in love with discovering music again. Cate le Bon's *Reward* is one of the best discoveries for me; it's a perfect album where the songs, instrumentation and production create a complete experience. I've listened to it hundreds and hundreds of times over the last few years and this is one of my favourite tracks.

X-Ray Spex

Germ Free Adolescents

[LISTEN >](#)

When I'm not making music, I'm reading books about bands or watching documentaries. One film I saw recently, *Poly Styrene: I Am A Cliche*, was fascinating and made me listen again to X-Ray Spex. This track feels particularly personal, as – although I don't clean my teeth 10 times a day like the song's protagonist – I do wash my hands probably about 50 times... the pandemic certainly hasn't made that side of my life any easier!

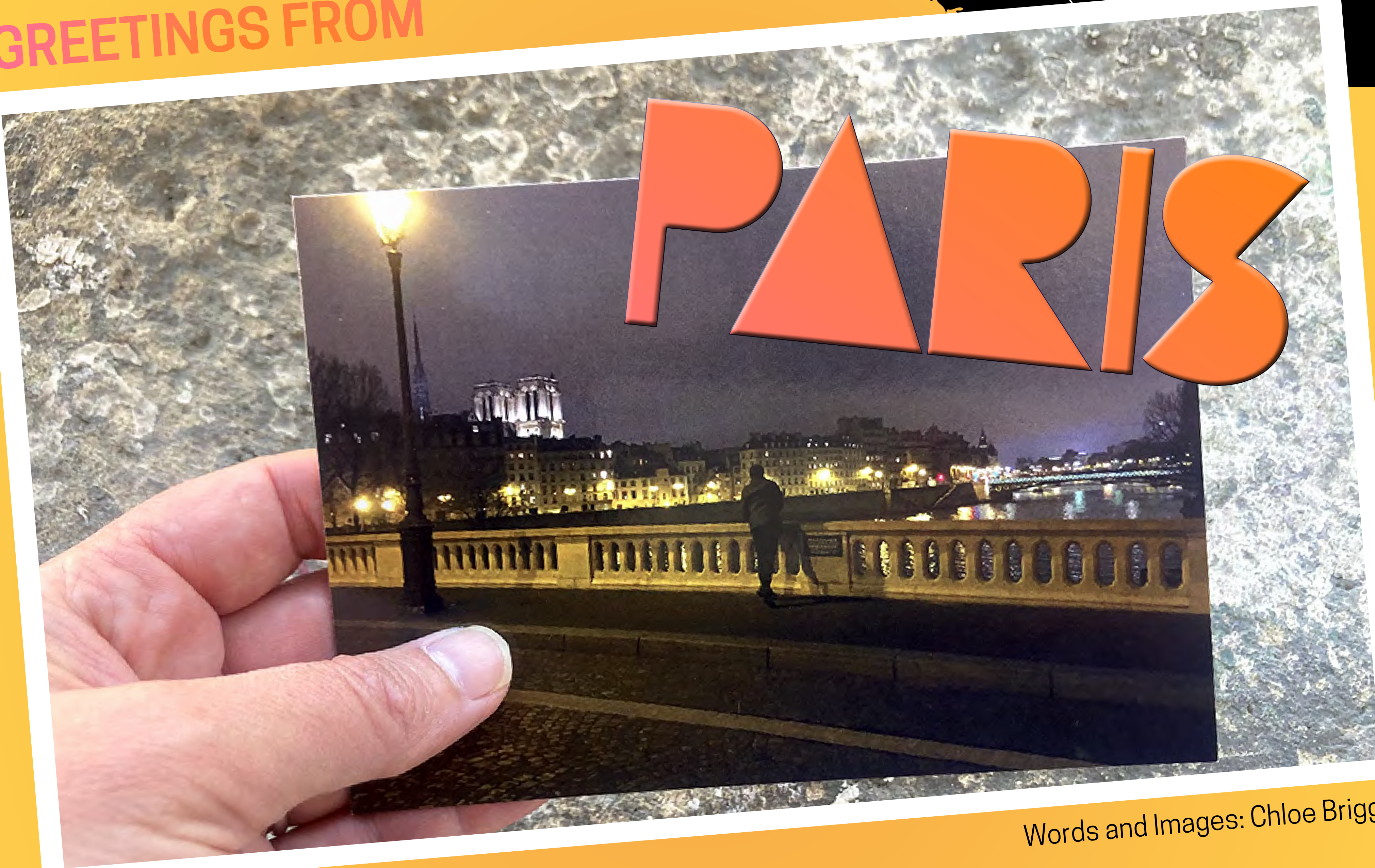
You can buy Daniel's music here:

<https://amateurornithologist.bandcamp.com>

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



Words and Images: Chloe Briggs

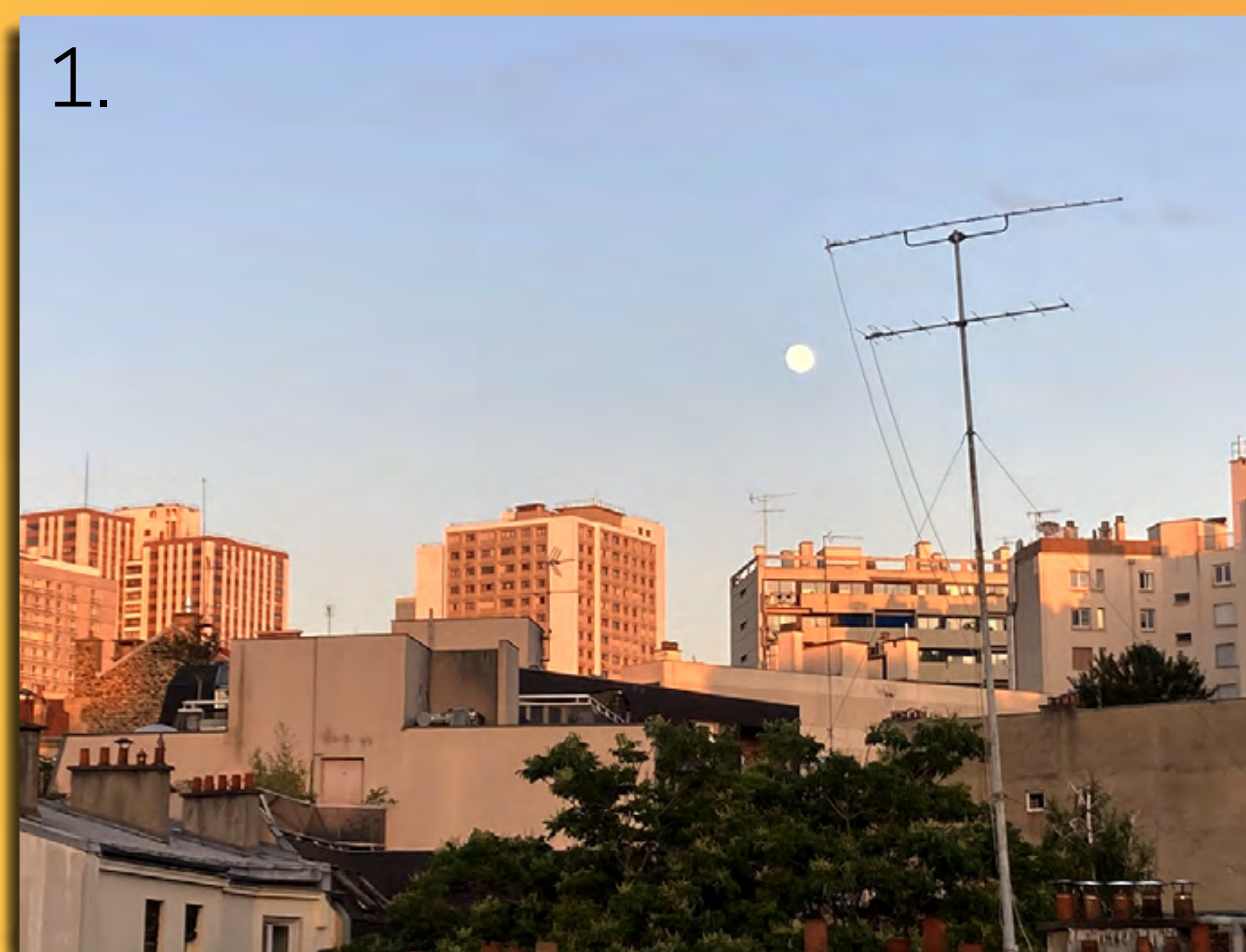
Hello,

I am writing to you from my home in Paris on a Monday evening, mid-June. I live with my husband and son in a small apartment on the 5th floor of an old building on top of a hill in the north east of Paris. We look over rooftops and an expanse of sky. I bought you this postcard made by the artist David Horvitz, it is titled, *A broken glass cup thrown into the Seine from the Pont Louis-Philippe in December of 2016 to become seaglass at some point in the future.*

I have just finished working with 10 artists who took part in a six-week online program called, *Nature as Witness*. It was part of *Drawing Correspondence*: a series of programmes designed to connect and empower people through drawing, that I created with Tania Kovats and Anita Taylor. I was born during a heatwave in June 1976 – something like what we are experiencing right now - in a small house in Somerset, England surrounded by fields. I grew up in nature, but most of my adult life has been lived in cities – places I have chosen to be – to learn and to grow in other ways. The *Nature as Witness* program that came to a close on Friday evening brought into focus the relationships we have to the natural world: how essential it is for well-being and sense of place.

In Paris, I seek nature out: parks, community gardens, and the river. I observe what is overhead and underfoot in tree-lined streets. I collect leaves and press found flowers that have fallen from a bouquet or balcony, place cut flowers on our table and surround myself with houseplants. I take time to notice and I draw these subjects as a way to appreciate it all.

In Paris we have to work to be close to, be quiet and still with nature.



Here:

1. View from our window of June's strawberry moon behind Place des Fêtes in pink light.

2. The fern leaves that grow by my head by my place at the dinner table





3. At this time of year, 9pm shadows, made as the sun hits and reflects back from a window in the distance into our living room.

4. One of the many swifts that live in a nest above our window.

5. Our window box and a yellow bloom on a plant called, 'Hooker's Evening Primrose'

All reminding me that the earth moves around the sun, the seasons change, flowers bloom and die, birds migrate and return.



Nature and Paris, their rhythms entwined.

Love,
Chloe



Laura Wilson: MIMA Kitchen & Garden Artist — in — Residence Update

Words and Images:
Laura Wilson

In April I spent a brilliant few days in Middlesbrough researching, exploring and meeting with people as part of my MIMA Kitchen & Garden Residency.

On Monday 4 April I arrived just in time to sample the delicious products which were made by students studying BSc Food at Teesside University 2022 which were launched at their Final Year Food Development Event at MIMA. This included: *Twisted Knot* (a bite-sized, healthy

alternative to a sweet bakery snack); *The Cookie Dip* (a keto-friendly cookie with nut butter dip); *Boba Trouble* (a reduced sugar bubble tea); *Pop Starz* (a low-sugar healthy snack and Cous-Go cup – a healthy alternative to traditional savoury snacks).

On Tuesday I visited the *Chemical City* exhibition at MIMA which focus' on the legacies of chemicals production in the Tees Valley. It was

really interesting viewing the archival material and photographs taken at the ICI factories, and in particular I loved Onya McCausland's 13-meter painting, *Saltburn 54°34 07.37 N 0°57 42.87 W* (2021) made from recycled ochre from a mine water treatment site in Saltburn. I spent the afternoon meeting with the MIMA team and sharing some of my research to date. In the evening there was an Art + Social presenting new moving image work from five Tees Valley based artists who have formed Blueprint Artist Film Lab: Dominic Nelson-Ashley, Graham Williamson, Maddie Smyth, Matthew Ward and Megan Watson.

I spent most of Wednesday exploring the town – visiting Albert Park, the area round St. Hilda's and reading about the history of Middlesbrough next to the amazing radiators at Central Library (thanks to George Vasey for the recommendation). In the evening I met historian Tosh Warwick for a pre-match pint before heading to my first ever game of football at The Riverside Stadium. Thanks to Gavin Jasinek-Smith and his son for the best introduction to the football, for sharing the fascinating history of the club and explaining the rules! #utb

On Thursday I met a group of Food & Nutrition students from Teesside University for a very lively game of PIT (a card game based on commodity trading) and discussed their thoughts around commodities, ingredients and food. Thanks Middlesbrough for having me - looking forward to visiting again soon.

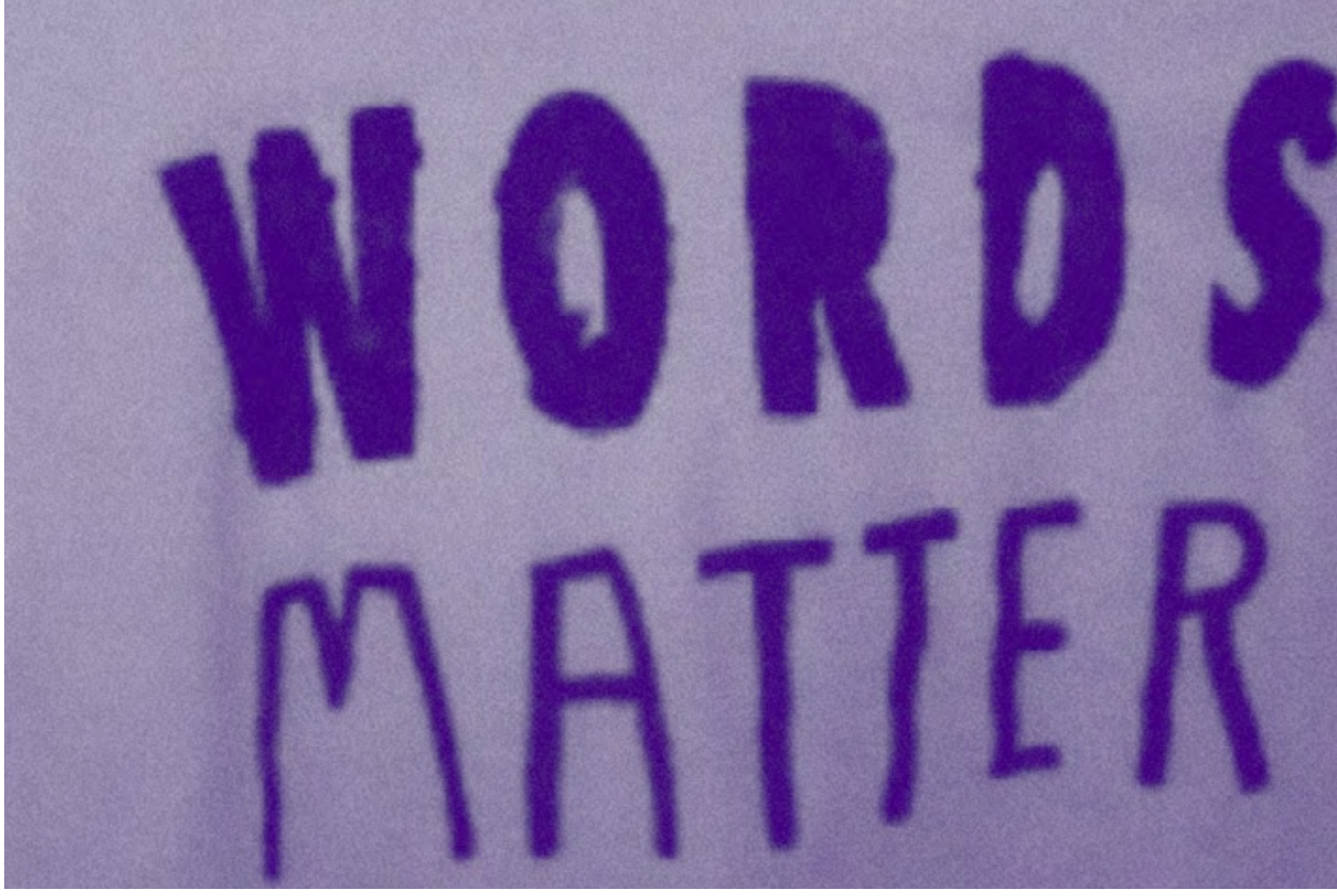




HOW TO SAY IT

Ciara (Guest)

A THINGS TO DO BY CIARA PHILLIPS



Stencilled t-shirt designs made during an online workshop led by Ciara Phillips with Becky, Laura, Paul, Mary, Luna, Steph, Katharine, Adam, Debbie and Kate.

1. SAY HELLO.

2. PUT HEADS TOGETHER.

3. WRITE IT DOWN.

4. MUSIC ON.

5. NOW DO IT NOW.

This worksheet documents an online session devised and ran by Ciara Phillips on March 31st 2022, as part of Foundation Press' *Things To Do* series.

In *How to Say It*, the humble t-shirt acted as a site for sharing thoughts. The now iconic image of fashion designer Katherine Hamnett wearing a self-made protest t-shirt when she met Margaret Thatcher in 1984, acted as a catalyst for considering what to say, how to say it, and who to say it to? Through this worksheet we invite you to stencil your own wearable statement - anything from the

simplest to the most complex of wearable articulations.

Ciara Phillips is an artist who works mostly through print to create large-scale installations, participatory projects and public commissions. She has initiated many collaborative projects including *Workshop* (2010 -), *Press Room* (2018) and *Åpent Trykkeri* (2018-19) which involve people of all ages in shared discussion and the co-creation of artworks.



A B C D

E F G H

I J K L

M N O P

Q R S T
U V W X
Y Z

Tools and materials:

- T-shirt
- Textile ink (black or a colour of your choosing)
- Scalpel/cutting knife
- Stencilling brush with a flat top
- Washi tape or masking tape
- A3 piece of card

How to:

-Compose your text or design. Cut out the letters from the copy paper using the scalpel and the piece of card as a cutting mat. Then insert the card into the t-shirt to prepare for stencilling. Lay the t-shirt flat and place your cut stencil on top. Using the flat topped stencil brush, repeatedly dab textile ink through the cut paper-stencil to make your design. Allow to dry and then iron the reverse of your design to heat-set the textile ink.

- Wear.

Folk Stories



Words: Adam Phillips / Images: Adam Phillips, Tom Madge.

Folk Stories invites you to tell us about someone – it could be grandparents, old friends, a work colleague. This is a page to remember and share descriptions of people. This month Adam shares a story about his and Debbie's friend Joe Woodhouse, who passed away in March 2022. Amongst many things, Joe was an exceptional teacher, artist, friend and founder member of Foundation Press.



It is 10am on a Sunday and it looks like the University of Sunderland's study trip to Venice has just gone south (metaphorically, not literally).

I've been calling security guards across Sunderland to try and track down a missing bus, a bus which should be taking us and over 40 students to Manchester Airport. No one has seen it anywhere. I spend time fruitlessly calling numbers on the itinerary supplied by the travel agent, trying to find out where the phantom bus actually is but all numbers just go straight to voicemail.

It is starting to get a bit tense. Our flight is in 4 hours and it's 150 miles away. Parents of students who saved up for this trip are looking at Joe, wanting an explanation. Students, with impossibly large suitcases for a 3-night visit, are looking incredibly tired of standing in a carpark.

I can't remember whether it was me, Tom Madge or Joe who first suggested we call Station Taxis. Either way, I know that the man on the end of the phone seems only too pleased to help, explaining it would be £300 per taxi and that they would go onto the University's account. 'Hmmm, sounds convenient', I think. We calculate that we require 12 taxis to take us all – a total bill of £3600, with no guarantee we'd even make the flight. Ultimately the decision fell to Joe (as Programme Leader) to take responsibility for the situation, should we try the ridiculous plan or should we just tell everyone Venice was cancelled?

As a steady stream of red and white saloon taxis convoyed their way into the National Glass Centre carpark, I was aware that very few teachers would have made the decision that Joe did on that day. He put himself into a very difficult position that he really didn't need to. But to cancel the trip, to know that people wouldn't have that memorable experience of a visit to Venice, that was unbearable to Joe. And what's more, to not even try to make it happen.

So we start bundling confused students into taxis, crumpled under the weight of their suitcases. Joe is in the first taxi, to get people onto the plane, and I'm in the last one to make sure no one gets left behind (except possibly me).

I spend most of the journey sitting next to an incredibly grumpy taxi driver, whose worldview seems pretty glum. I take little breaks from talking to him by calling the manager of the departure lounge at Manchester Airport, Mandy. Unsurprisingly, my request to delay the plane is not taken seriously – well, it was worth a shot. I call her at hourly intervals to express my nervous concerns and to provide unnecessary updates.

When we arrive at Manchester Airport I say thankyou and goodbye to my gloom-filled driver friend. I bid him good luck in his life back in Sunderland, 'I am off to Italy and that is all that matters', I imagine.

At the airport, a number of staff in high-vis are holding placards with arrows saying 'SUNDERLAND UNI→', directing us at pace through the building. I am fully sprinting, past the racks of sunglasses, suncream and those weird neck cushions. I meet Mandy and she gives me a hug, I imagine she is probably terribly glad to see the back of me (I contemplate ringing Mandy now and then – just for life advice.) In total, we go from taxi to plane in about 8 minutes, racing through security and legging it on board with about 2 minutes to spare.

For two days after this Joe has to deal with the stress of wondering whether the travel agent would pay the taxi bill or not. Eventual vindication comes when he receives a call which confirms it was the travel agent's mistake – they had put the wrong date on the coach booking and would pay the taxi bill in full. Joe won.

Joe was the best at organising trips. Naturally he also had to deal with all the problems that cropped up too, but he did so willingly and wonderfully. On another trip, he accompanied an upset student to a clinic to get emergency contraception. Meeting Joe afterwards, he described the dirty looks he got from staff and patients, as he sat in the waiting room. Another time, a student lost their passport after a big night out in Venice's infamous nightclub *Piccolo Mondo*. This resulted in Joe spending the last day of the trip taking the student all the way to Milan and back to get a beige-coloured temporary passport at the British Embassy. A grand total of 6 hours on a train and 4 hours in a waiting room.

There are many more examples of just how good Joe was on these visits, but I will always remember the meal we ate in Venice that night, with the adrenaline high of our taxi dash across the north of England pulsating through our veins, knowing we could just have easily been eating beans on toast back home.

This is an excerpt from *And I wonder if maybe...* (A zine for our friend Joe), a new zine made by Foundation Press and featuring many different people's reflections on Joe. If you would like to read or buy a copy you can do so by [CLICKING HERE](#).

FIELD TRIP



Debbie and Mat have a day out with one of the oldest clubs in Teesside - Cleveland Naturalist Field Club.

Words: Deborah Bower/ Images: Deborah Bower / Joyce Scott

It could not have been a finer day when we arrived at South Gare to meet the Cleveland Naturalist Field Club. We were typically running a bit late and it was the first time we had been to South Gare. We parked up amongst the caravans, with their owners sat in fold out chairs outside them. We looked around and noticed a small group of people on the sand by the water huddled over a bucket looking at something intently. We decided that must be them and headed towards them carrying our shoes with warm sand underfoot.

We were warmly welcomed and introduced to everyone. Straight away they started showing us what their finds were so far; sea hare, green leaf worm egg sac, hermit crab, various types of sea weeds with *Electra pilosa* (sea mat) on it and some flat periwinkle eggs. We listened and photographed things and I wrote down some notes in my phone thinking how will I ever remember all of this?! I made notes to try and help. 'Donut



Joyce Scott, our leader for the outing showing us different types of seaweed

looking things = flat periwinkle eggs', 'Wormy piles = sea hare eggs' and so on. The collective knowledge of the group – and any individual – is amazing. Lots of them had their own specific interests or specialities. Daphne told us how hers was true bugs. 'Are they beetles?' I asked, no she told me, they are the ones who don't have pincers or bite, they pierce or suck things. A shield bug is a true bug for example. She told us about how she is currently learning about hover flies and points one out later on the walk which I would have otherwise mistaken for a bee.

Mat and I walked around in the water noticing things that kept bumping into our feet making us jump and well, basically shriek a lot. The others, all in wellies, point to some tiny flat fish and we began to see them all over the sand bed so well camouflaged. So still and then a cloud of sand as they dash off. The conversation turned to the worrying absence of crabs. They discussed what might be killing wildlife in the water and the fishermen's troubles in Whitby; is it the dredging? Is it old industrial chemicals being dredged up? Many of them have been in the club for decades. It is so spectacular to think of these people, watchers of nature, looking out and keeping an eye for things, recording what is there, noticing what isn't.

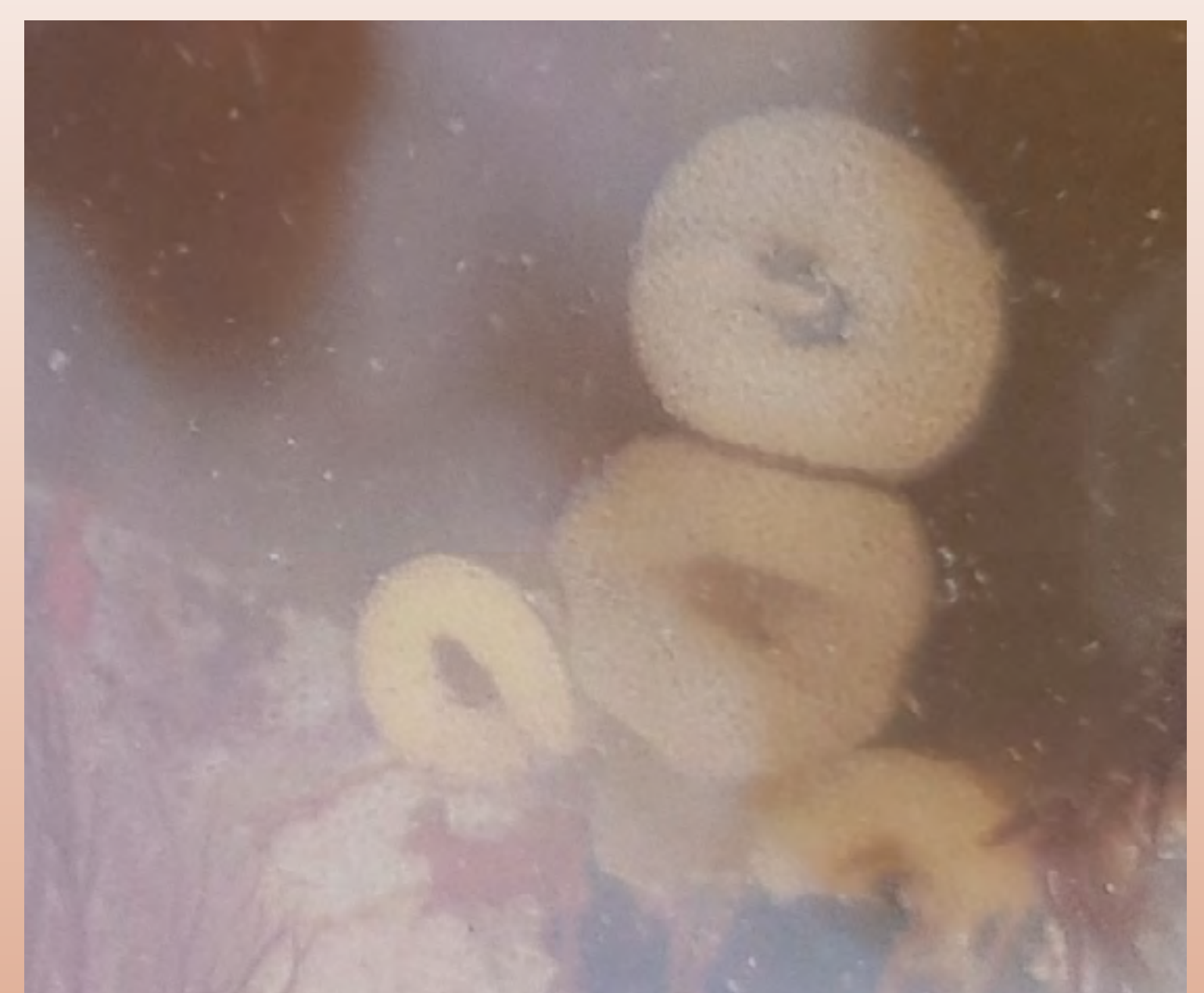
We sat for lunch and a passerby pointed out the dolphins; someone lent me their binoculars and I got to see them. I'm not sure I've seen a dolphin before. Surely, I would remember if I had. Joyce, the leader of the trip, told us that we had a mission for the afternoon – to find a tiny pink flower called a Childing Pink. She knew where it should be, a very specific spot where they were sighted the year before. We set off past the fisherman's huts, across the sandy grass between the water and the blast furnace. The sound of the birds was amazing, there were skylarks constantly in the air who are nesting in the grass. Though peaceful there, I felt worried for them with the dog ownership boom. The next few hours were dedicated to flora and insects. Some that I recognised but most that I did not know. We came



Photo: Joyce Scott / Sea hare: A marine snail that actually has a soft internal shell. Joyce's picture really captures the rhinophores that look like tall ears, giving it its name.



Look carefully at this piece of seaweed and you can see it has this patterned growth on it called *Electa pilosa*. Each little pocket houses a tiny creature called a zooid.



These donut like rings actually contain lots of little Flat Periwinkle eggs and were found on some seaweed.



Joyce Scott

Bee Orchid / photo: Joyce Scott



5 spot burnet moth



Cocoon with its pupa inside

across lots of pyramidal orchids, very sweet bee orchids and later in another patch we found many northern marsh orchids. They are all so fancy looking! Then there was the beautiful biting stonecrop - such a brilliant yellow, they radiated sunshine. They pointed out the yellow rattle and told me how it was parasitic to grass, perfect for a wild meadow where you don't want grass to take over.

Joyce held up a burnet moth to me, red spots set against an iridescent black. Someone else showed me a cocoon with a caterpillar changing inside. A few steps on we found an empty one, its occupant already gone. Mat found a very beautiful caterpillar sat on some sea buckthorn, such vibrant orange against black. Whilst we were looking we heard an excited cry further ahead. We figured they had found the Childing Pink and hurried along. Indeed they had, a very tiny pink flower, a collection of them just in this one spot. I would never have thought anything of it if I had walked past by myself. The group carrying notepads wrote it down to add to their list of things they have seen that day. I found out that they always do this and you can in fact look through the lists of all the things they have found over the years on their website - all the way back to 1881. I'm definitely joining them again, they meet most weeks and have a really excellent schedule of walks and meetings on their website. I'm used to getting excited about the natural world with my kids, but it was a rare treat to get to share this with some grown ups.

Special thanks to Cleveland Naturalist Field Club.

Find out more about the club here:

<http://clevelandnats.org.uk/>



Clockwise from above:

GREEN LEAF WORM EGGS

PYRAMIDAL ORCHID

YELLOW RATTLE

YELLOW TAIL CATERPILLAR

CHILDING PINK

CRAB SHELL

IRISH MOSS

**FLAT FISH
(WELL CAMOUFLAGED!)**

SEA HARE EGGS

BITING STONECROP



DR. AW AWAW YOUR STRESS

A THINGS TO DO WITH FOUNDATION PRESS

ADAM & DEBBIE / FOUNDATION PRESS:

Sometimes stress can fall upon us without realising – it might seem suddenly like there's too much to do or that you just can't escape certain heavy thoughts. For some people, this *Things To Do* might seem quite obvious (particularly for those who have a habit of filling Post-it notes or diaries full of tiny scribbles during long phone calls or meetings), but over the past month we have found drawing a useful way of feeling less stressed.

This is nothing new, lots of different people have used markmaking as a way of centring your thoughts or grounding yourself – pursuing a simple act as a way of gaining perspective. For example the recent trend of colouring-in books for adults or the Tibetan Buddhists painstakingly building up an elaborate sand mandala in the Werner Herzog documentary *Wheel of Time* (2003).

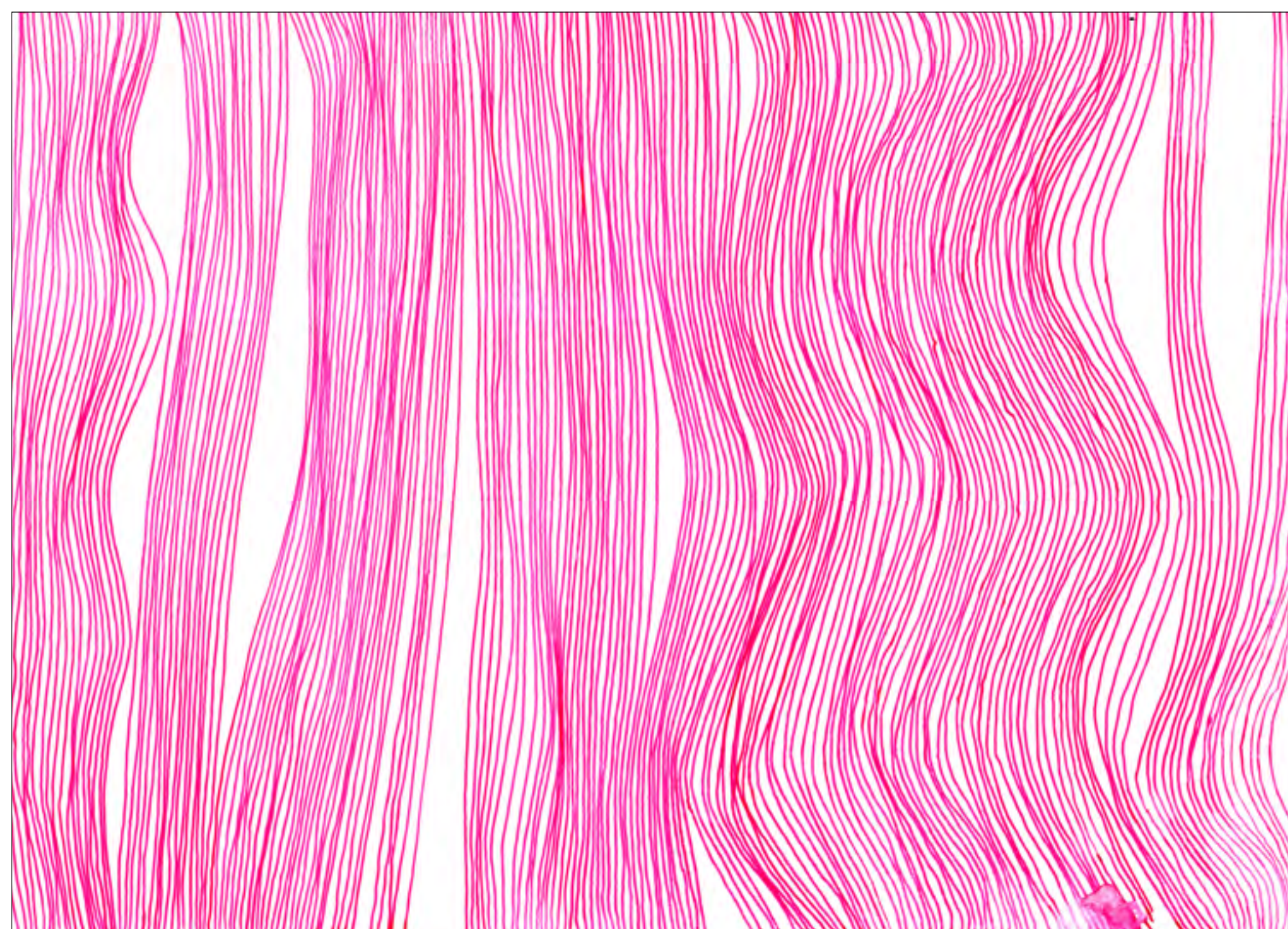
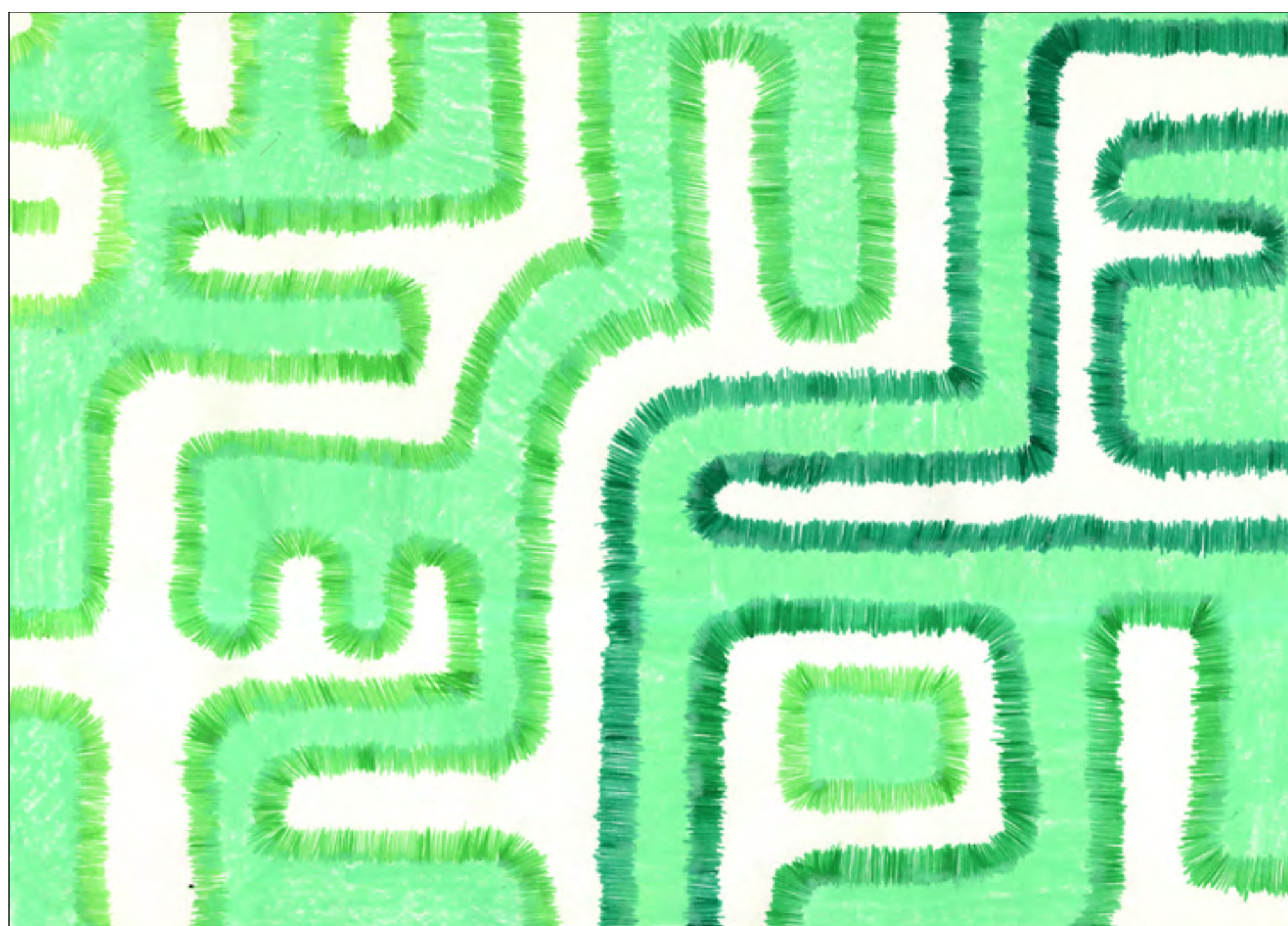
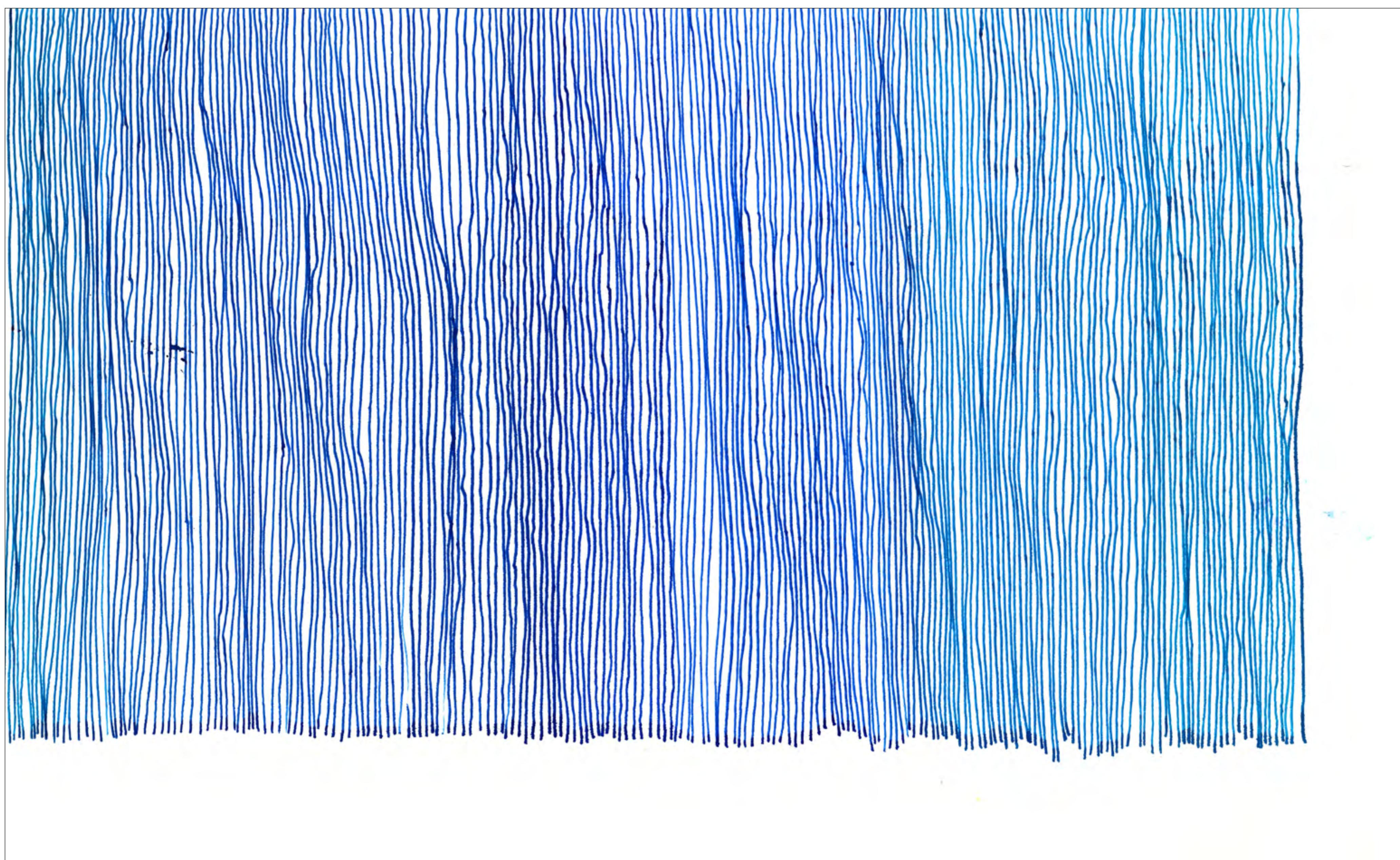
Whilst the drawings and tips shared here do not aspire to the complexity or spirituality of sand mandalas (Adam often draws whilst watching *First Dates* afterall), they are perhaps connected by viewing drawing as a journey not a destination.

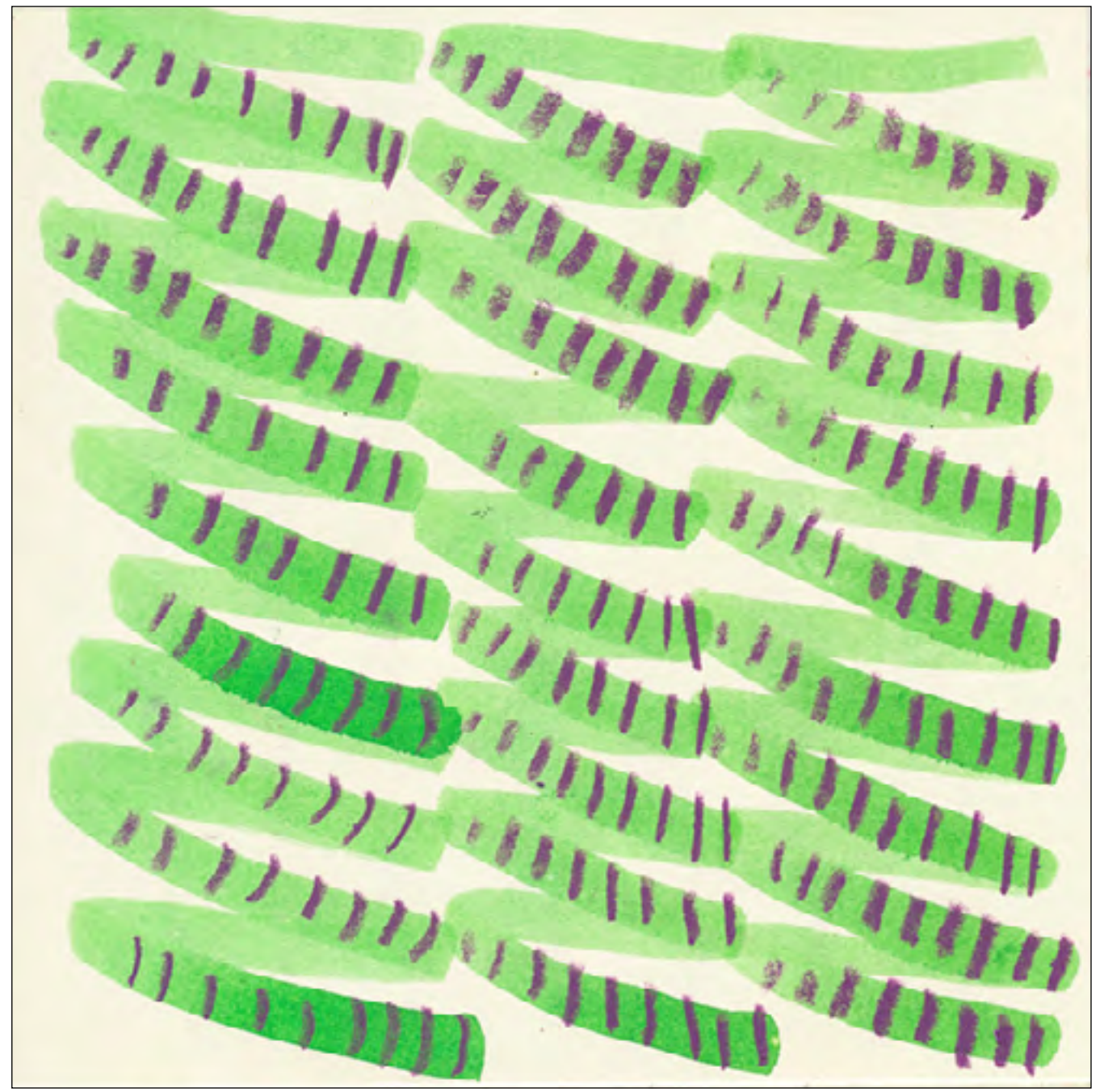
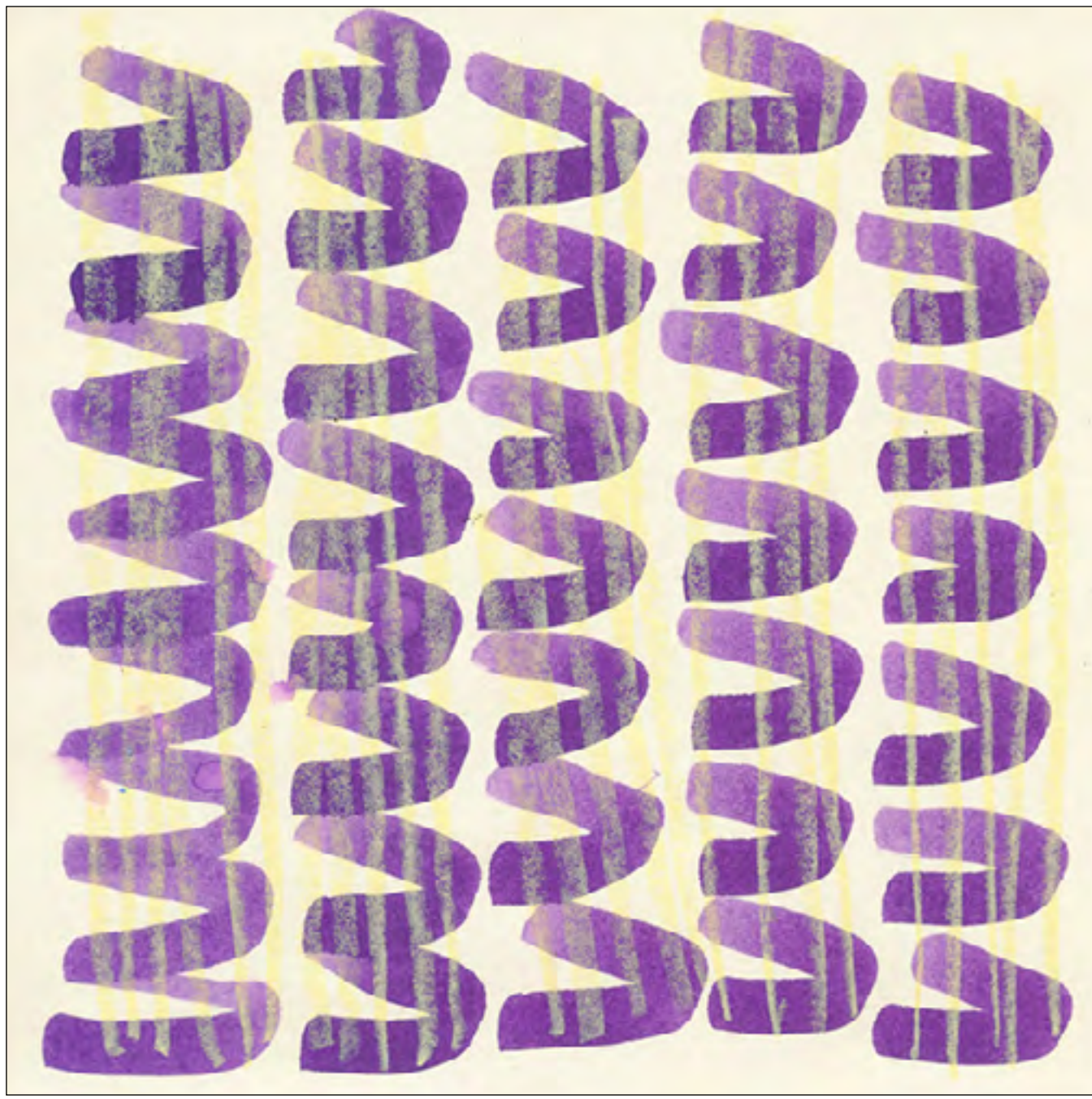
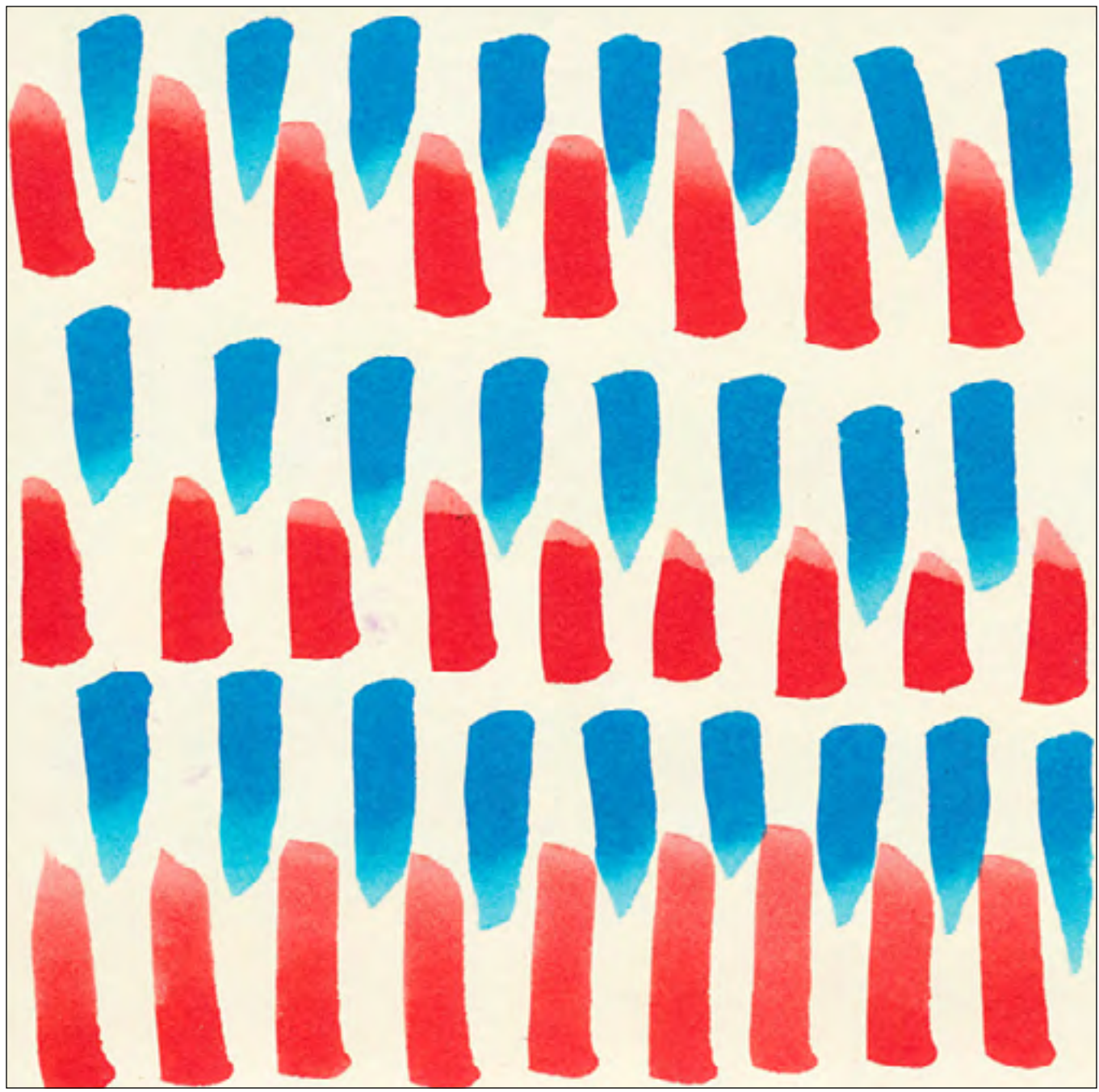
Ultimately it's for you to decide what sort of drawing you find escape in. Here we share some of our recent thoughts, along with a few notes from friends on what they find good for finding calm in the hopes that you might find your own way of drawing some of that weight away when the world gets heavy...



ADAM: I think an important thing is finding the right materials. It doesn't have to be something extravagant – it just needs to be something you like holding in your hands, the right notebook or the right pencil for example. Recently I've been making drawings using my Lamy ABC fountain pen. It's such a pleasant object to hold and I have such a massive stash of different coloured cartridges that just this one tool by itself can kill quite a bit of time. I like changing the cartridge and slowly seeing the ink go from one colour to another.

I make drawings in a way which has almost zero pressure, making an initial mark and then just repeating it until I've had enough. I don't mind if my daughter Agnes adds scribbles to the page, this just adds some collaboration to the mix. Whilst it's sometimes nice to draw with music on (or watch *First Dates*), I also appreciate working in silence, so you can hear the sound of the pen on the page. It's amazing how time can fly when making!



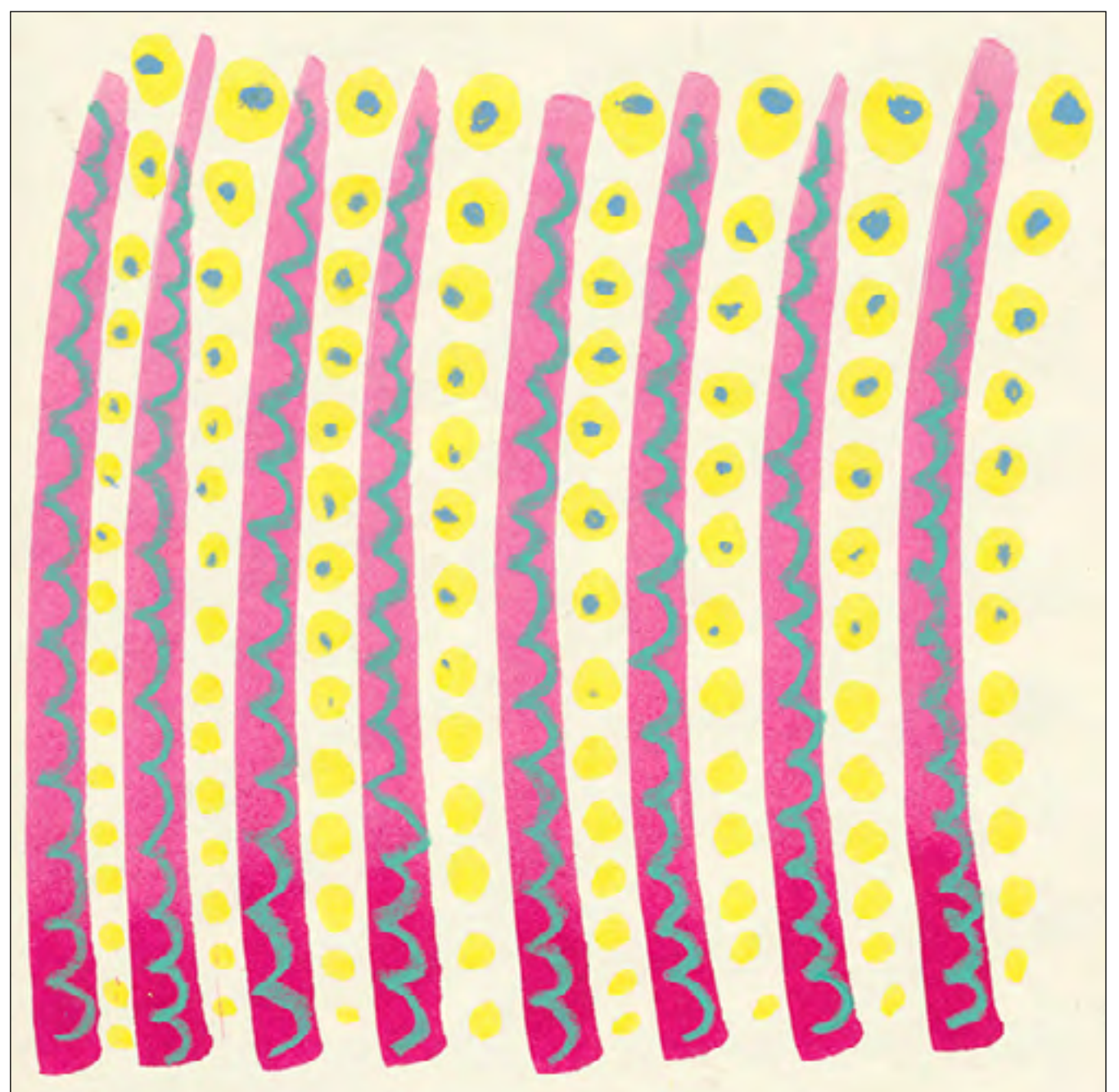
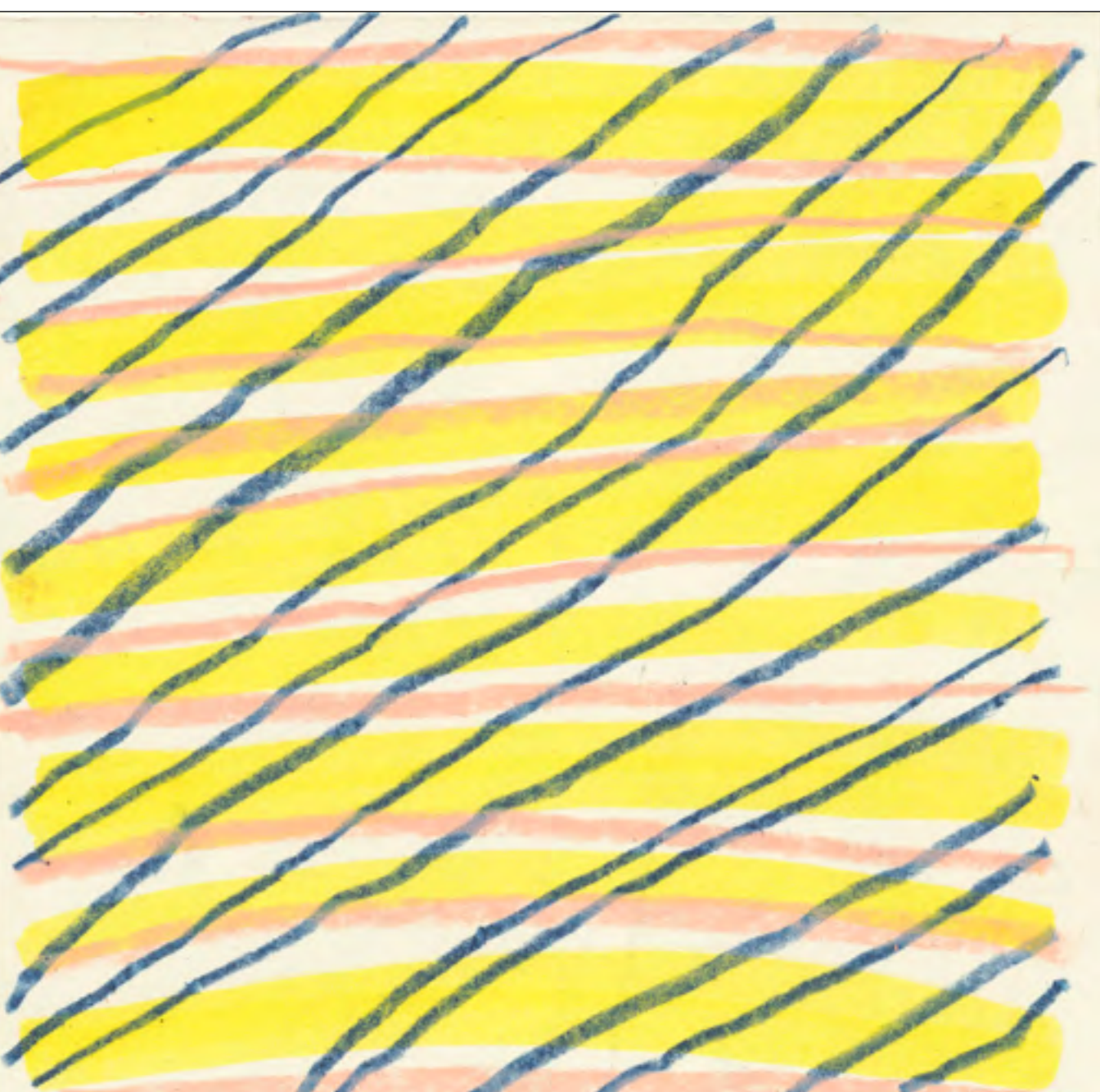
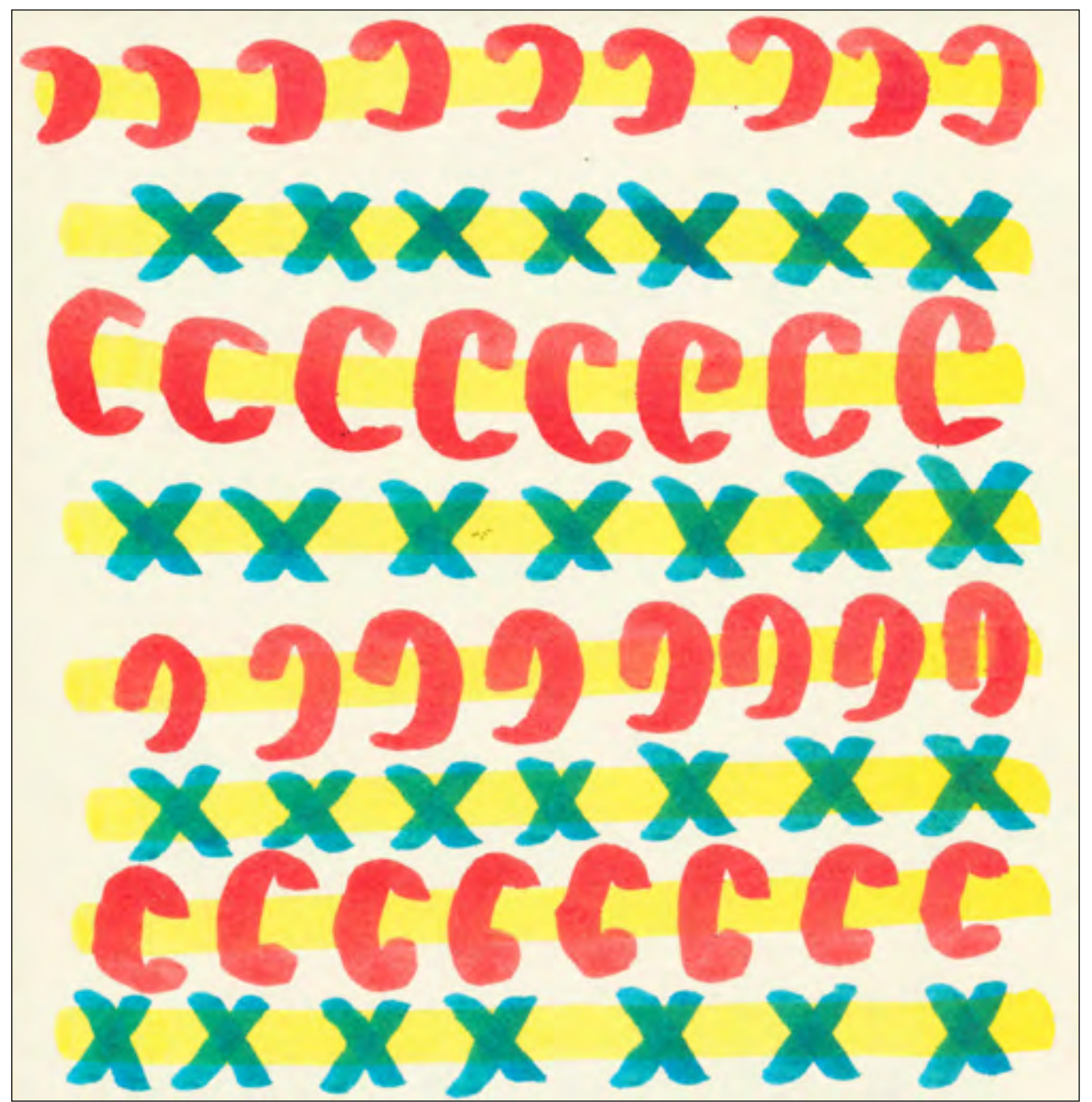
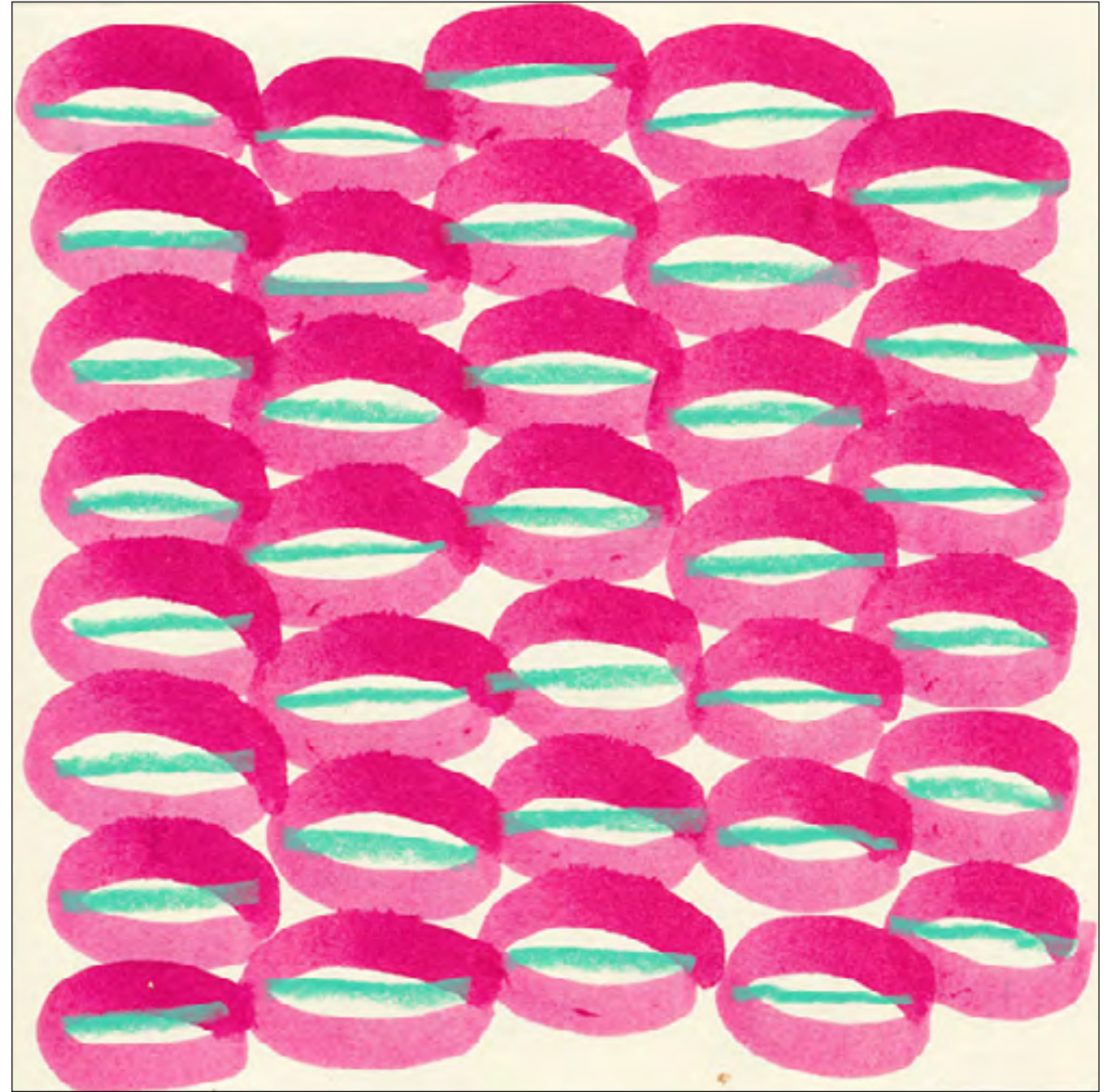
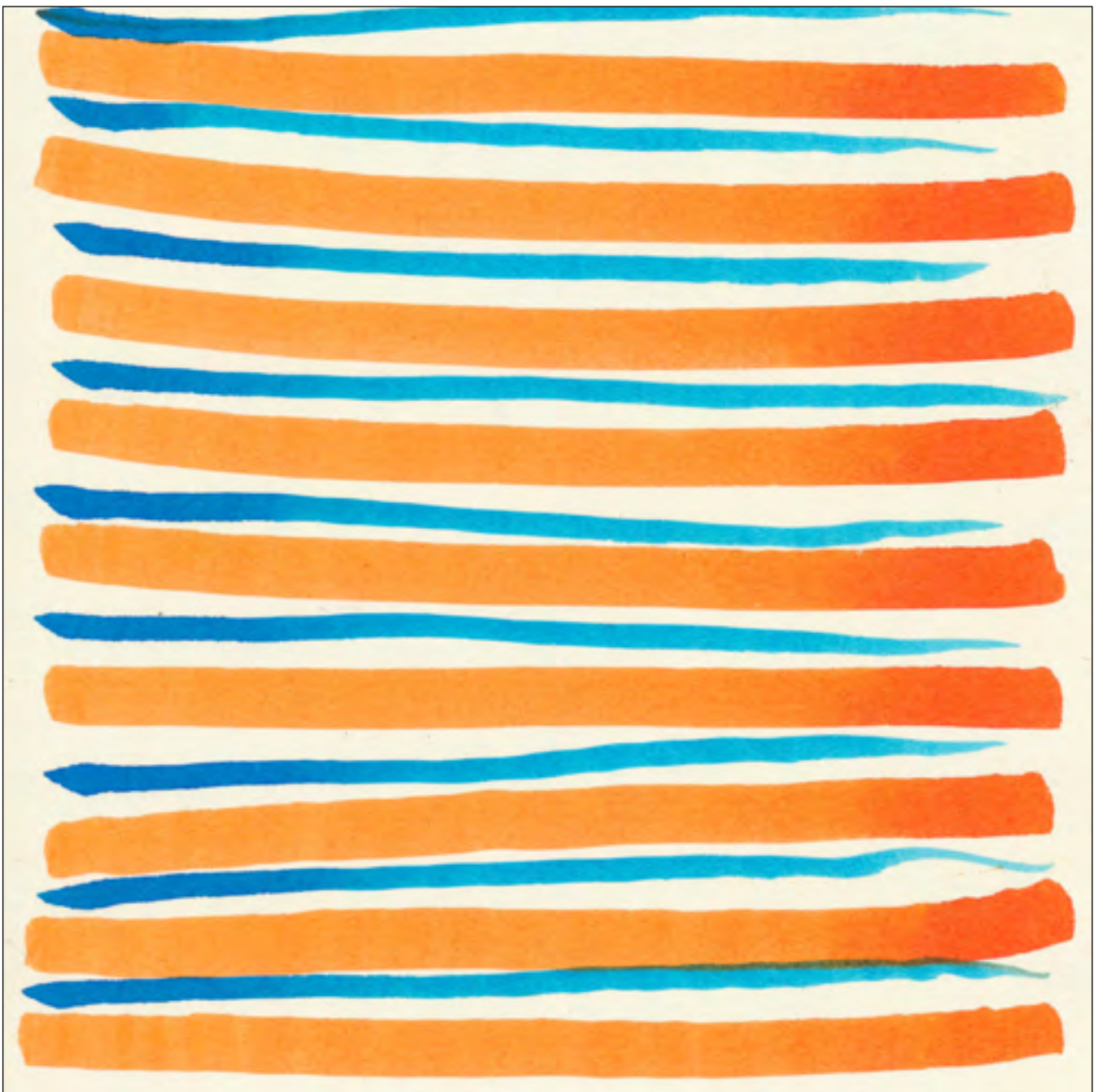


DEBBIE: I can easily get agitated drawing if I don't like how it's going, I can be a bit mean to myself. So if I'm feeling a bit low, and want to draw purely for pleasure, I set things up to make sure I don't get too serious.

Firstly I always use drawing materials that I can make chunky quick marks with and I like the feel of when they draw. These are normally; chunky or brush felt tip pens, crayons and big chunky pencils (my kid's Stabilo Woodys).

I then get small bits of paper and I think this is the key for me. Just small squares - or even better little bits of offcuts that I keep from trimming something. I then draw lots of patterns, lines, colours quickly on lots of bits of paper. This way I don't get precious and I start just enjoying colours and marks next to each other. I let go more and more and the last ones are always my favourite.

There is something so satisfying to me in just filling in a tiny piece of paper in a few moments with colour.



KATIE SCHWAB: I find the Fair Isle knitting patterns from Shetland very soothing to browse. A pattern builds as each tiny square is coloured in, until a whole page is filled with colour. Often I get the urge to draw in a similar way, but I never complete the repeat patterns, and the shapes usually end up scattered and incomplete. Somehow the methodical process is helpful though, and helps to create space for my thoughts.

PAUL BECKER: As a newish parent of twins, I have to own that most recently, I haven't found drawing that relaxing. That's because I usually have to fit it into the brief and almost to the exact second between my children finally going to sleep and my own exhaustion kicking in. I don't feel it is any less enjoyable but every mark does have to count and I am always against the clock. This way of working does have its benefits. Decisions have to come immediately. There is no time for my usual beloved studio displacement activities and so I can get a lot done.

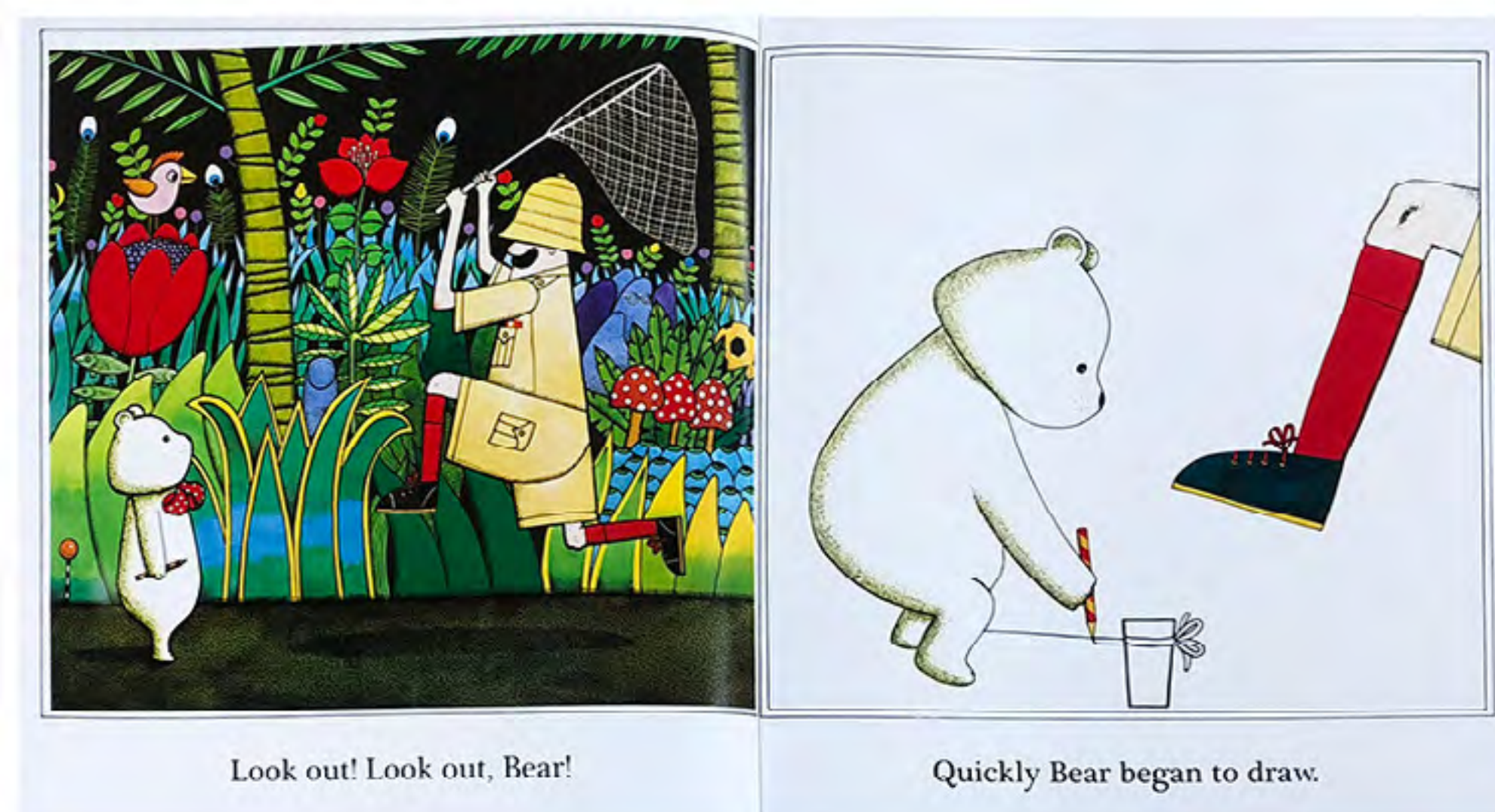
When I do have more time: an extra hour, a morning, then those moments when drawing is a relaxing process, reveal themselves. But then again, typically, when I do manage to relax and drift off into the endlessly enchanting possibilities of 'drawing reverie', of time dramatically suspended or ceasing to exist altogether, of the concerns of the day becoming a mere background hum, when I am carried on a gentle tide, untrammelled, pushed and pulled along the warm sea of the moment, then, at that precise moment, I almost always find my head has started to nod, a thin film of drool now adorns the centre of the drawing and I have to pull myself together, turn the page, sharpen my pencils and seize the moment.'

GRAHAM DOLPHIN: I try and make all aesthetic decisions before I start making a drawing, following the process I've set to allow me to drift and concentrate just on the marks I am making. Inevitably my ineptitude creeps in and the drawing starts to fail as it continues which I try not to worry about and embrace so the artwork takes its own form. Failure feels good.

AK KNOL: I wanted to say that often when I'm sad, heartbroken or lost I find it really hard to draw. I find it hard to switch off. Deep inside I know it'll help me, but I usually can't get there at first. So instead I write, journal style, sometimes more poetry stuff. I try to go into the pain, the mourning of it. It's not a pleasant process, it can be quite confrontational. The things that help me best is trying to be in my body, move, walk, sleep, cook, cuddle, stretch, meditate, exercise, cycle, dance, sing.

Recently I've been trying to go less into the pain, to hold less and let go more by drawing. This often starts from a word, a sentence, a paragraph from some writing and then I build the drawing around it. I guess you could call it a expansive doodle, though really it's more styled than most doodling.

GILES BAILEY: My experience is that drawing and learning are two entangled processes. I can't separate one from the other. When an idea is murky or unclear I can (sometimes) draw it into a more manageable shape. We can be like the bear in Anthony Browne's book *Bear Hunt* (1979, below), drawing things into being to get us out of problems.



Two things drawing has taught me about drawing are:

1. Keep going, it's always bad for a bit, but you will get somewhere.
2. Think about the whole page.

Image: Pages from *Bear Hunt*, Anthony Browne, Hamish Hamilton Children's Book Ltd / Puffin Books (1979).

KATE SWEENEY: Rice drawing

This is a way of drawing that I used to do when I worked in both primary schools and care homes. Take a large bag of rice and place it in the centre of the room. Put pieces of black A3ish paper in a large circle around the rice bag - enough for each person who is going to draw to sit in front of. Invite everyone to sit down in front of a piece of the paper and then, one at a time invite them to scoop a cupful of rice from the bag and carefully pour it into a little pile on the black paper. Explain, once everybody is seated again in front of the rice on the paper, that they are to move the rice around the paper to try and 'draw':

A perfect circle

Or

Breath

Or

A spiral

....(something else)

Explain that the only requisite is that they continue to 'draw' for the entirety of the allotted time which will be:
15 minutes

Or

5 lovely songs

Explain that, once the allotted time has ended, you would like everyone to simply sit back and wait quietly to be invited to pick your paper up and carefully pour the rice back into the bag.

You could use other things, like lentils, or pencil sharpenings or beads. I like rice. I like the colour against the black. I like the large sacks you can buy from the corner store. I like that everybody knows what it is.

I have done this drawing on and off on my own over the last few years. Also, my son Lucas likes it. I never have to ask him to let go of the drawing when it's done - he just pours it back (sometimes he pours it back after about 2 minutes and scoops it out again, and on and on). Older people enjoy the feeling of the dry rice between their fingers, and the sound of it falling on paper. It is only me, teachers and care workers who ever have to actually resist the desire to photograph the drawings, or keep them.

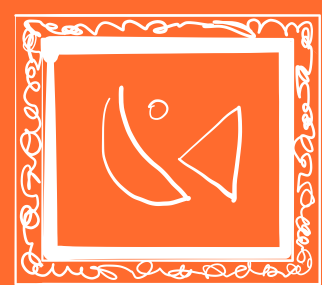
It is only ever children who don't have to be told to try not to talk all the way through the drawing - they usually just begin to focus, or drift off alone to do something else.

One time, a week after doing this drawing with a class of 5 year olds, a little girl came up to me and said she had a present for me. She gave me two pieces of rice that she had kept and had coloured in - neon yellow and neon pink (her moist little hand was a bit stained too).

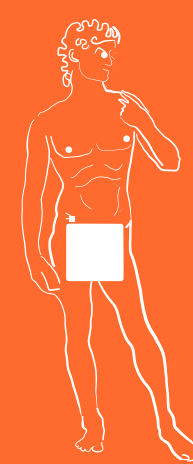
I love that this drawing asks us to let go and tests our ego and our worldly concerns. And I love that it also reminds me that humans like to make things for each other - that art is a gift.







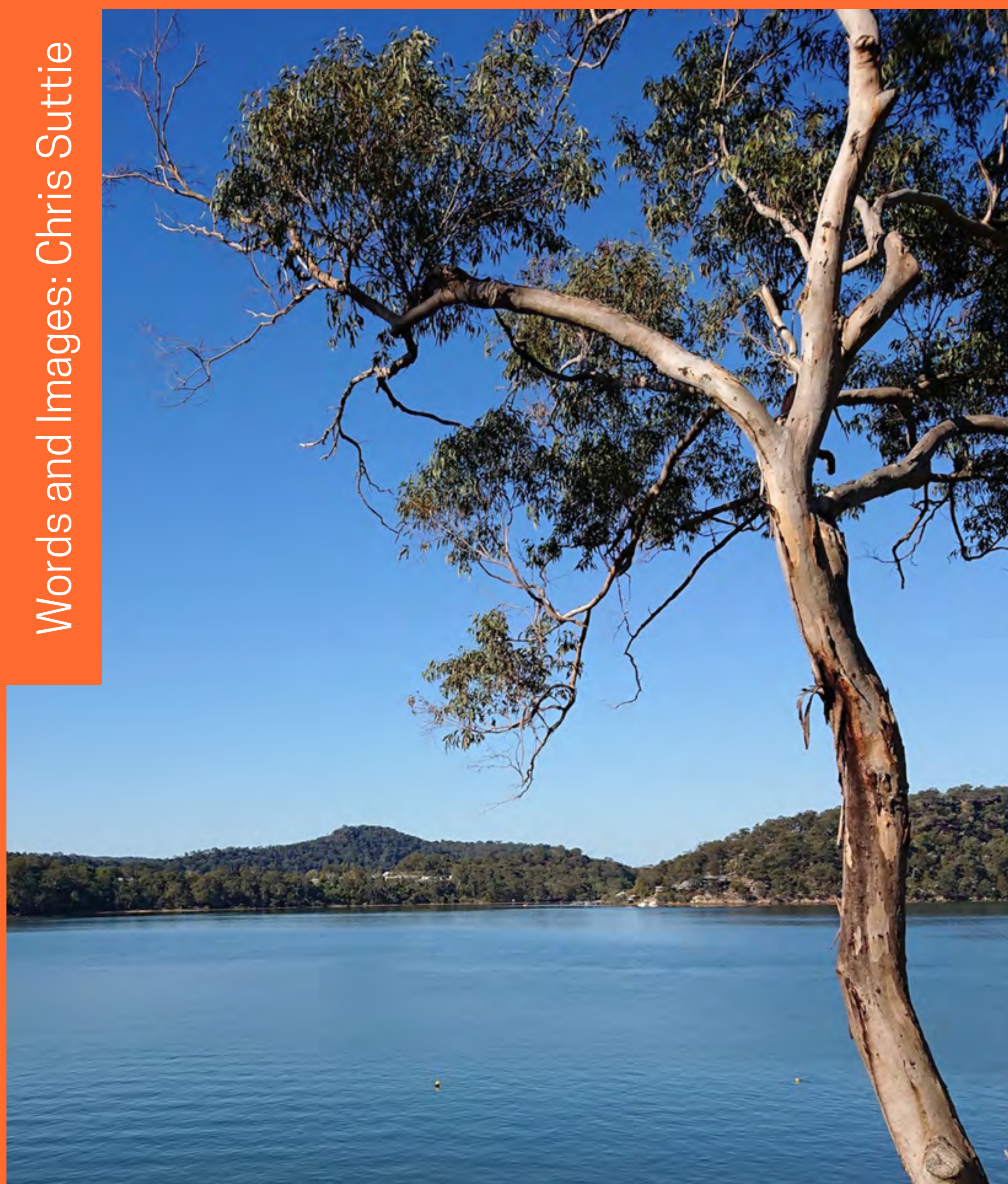
OUR HOMES



ARE A MUSEUM



Words and Images: Chris Suttie



Our Homes Are A Museum invites you to tell us about an artwork or object from your home that you love or that has an interesting story behind it – this issue's article is written by Chris Suttie.

Image (Left): Hawkesbury Dyarubbin River, NSW, courtesy of Chris Suttie, 2018.

Image (Right): Chris Suttie, *Games we Play*, ceramic made from found clay – slip cast and lump clay, 2018. The text reads in the image reads: 'I acknowledge the traditional custodians of the land on which we are meeting, the Darug and Guringai people and I pay my respects to their elders past and present.'

I lived in Sydney in Australia for ten years, until the beginning of 2020. It became part of me. It was in this time, in later life, that I found myself making things out of clay and turning them into ceramics. I came to this life-practise through a change in where I lived, through travel, and a history of living in several countries during my childhood. I was born in a different country to where I live now. I identify with a sense of movement and not with one particular place. Though I do have an accent.

I make objects in ceramic and the clay I use to make my ceramic things is like most of the clay we use, it comes from a place in the ground. The ground I was living on in Australia spoke to me in a way that I'd not experienced before. Different to how the ground did when I was living in the UK (in Darlington, where I spent my teenage years). It has been through my own movement that I've learnt about relating to landscape and how I relate to geography. I've also learnt and seen how others relate to place, to Country. Like in Australia.

I've returned now to the North East, to the place I used to live, and I've brought the working practise I discovered in Australia with me. Living within the different culture that is Australia, seeing, learning and respecting Aboriginal and Torres Strait Islander heritage I grew into a fuller understanding of my own culture. I began a search for a way to represent myself that might sit with Aboriginal Australian culture in a way that was authentically me. The forms my objects take are a reflection of this search, of how I could reach out and meet the cultures I was able to put myself amongst.

I discovered the 10-pin skittle. My conversation had just started when I moved to the UK and now I see the story of Australia from another relevant location as I live in the Middlesbrough area, though the conversation of object making and representation is the same. I'm an outsider seeking an authentic way for a representation of me to engage, though now it's with people who have a similar culture to me while there is still the distant influence on the other side of the globe of a different community. The conversation within Aboriginal Australia and Torres Straith Islander communities carries on.

Discussion of land rights, of sovereignty, of representation within a democracy that has its founding in the colonisation of lands that weren't "Terra nullius" and I'm learning and seeing what happens there. It's been 30 years since the Mabo recognition of land rights case, most recently the Uluru Statement from the Heart. I'm hearing on radio broadcasts and podcasts the discussions around how the Mabo Land Rights Decision interacts with and affects the 'Canberra law', the hard

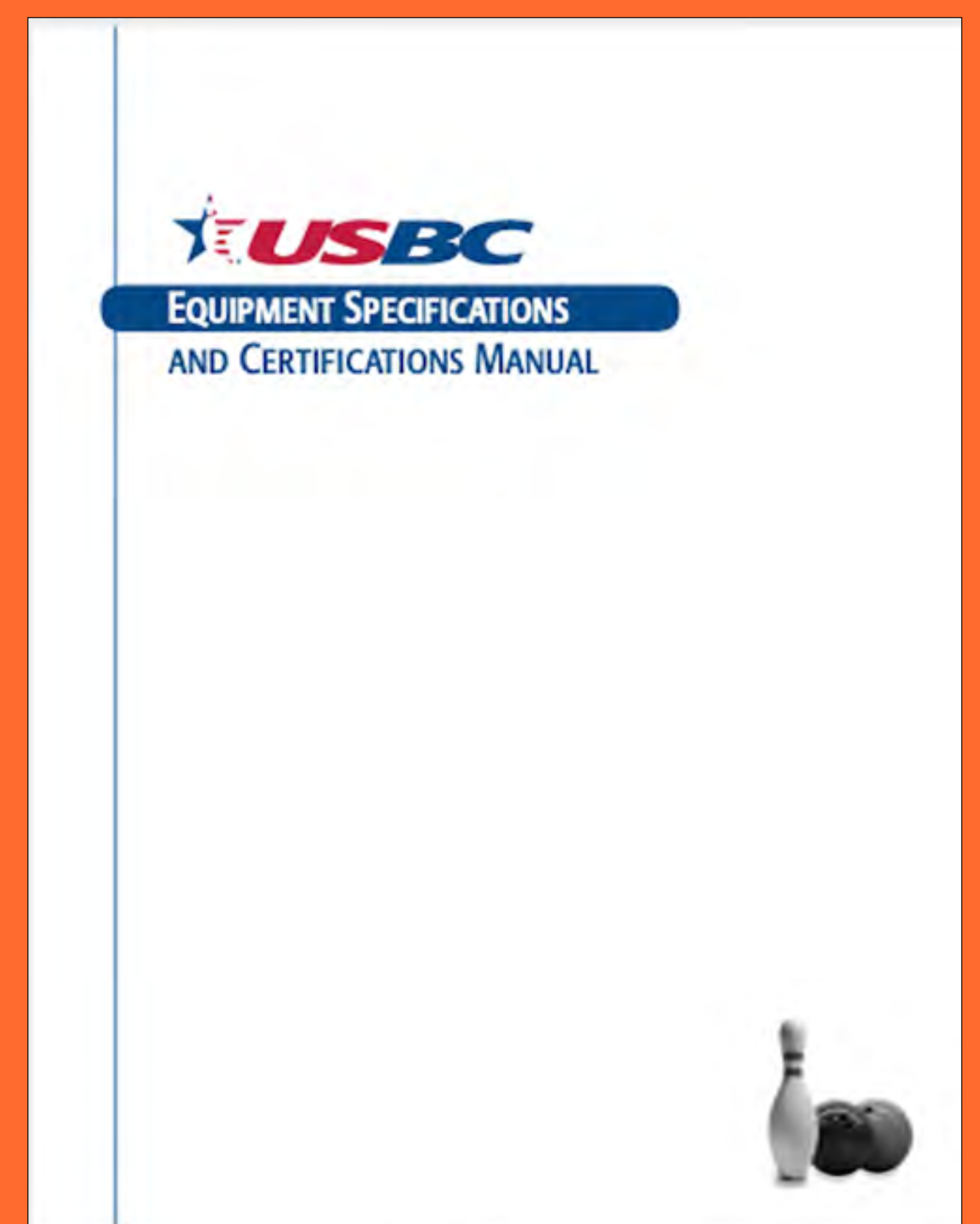




Image (Left): Chris Suttie, *Games we Play*, ceramic made from found clay – slip cast and lump clay, 2018.

Image (Previous page): Screen shot of USBC Equipment Specifications and Certification manual.

graft First Nations Peoples are going through in native land title being impacted by Western law, and how significant notions within the Mabo case have been watered down or how there have been big steps made in other directions.

I have a heritage that taught me of a gentleman who travelled overseas and discovered great lands for King and Country. Living in Australia raised questions of my background, of what stories constitute my culture and what it means to move between. I travel and seek different places. I'm privileged in that. I can seek spaces and times for my creativity to be in the world. I have a responsibility to consider what happens with my object based creativity when I put it into the world. There's the history of my culture. I've grown into working with the material clay, firing it and using the form of the 10pin and taking on inspiration from around.

Putting these manifestations into the world I hope to have made an authentic representation of me. I watch and learn from the conversations that are taking place in Australia. Recognition and sovereignty and Native Land Rights. There are the effects I may have had through showing my work while in Sydney, I hope to have spoken in a way that resonated with someone, that they recognise my concerns, my story. I hope to show I recognise my history and place in the world.

MIMA

EDITORIAL:

NEWS,

EVENTS &

FEATURES



You can listen to all episodes by searching for *The Caretakers* on BBC Sounds or [CLICK HERE](#). They will be available to listen to until spring 2023.

The MIMA Great Create

The end of May saw the finals of The MIMA Great Create competition. The competition, in collaboration with the School of Arts & Creative Industries at Teesside University, launched in spring and asked people to send in a creative piece of work which celebrated our North East heritage, the beauty and culture of our region.

The competition categories included; music, photography, artwork, graphic design, film, comic, a model or a piece made from textiles and we received some amazing entries. We had a panel of esteemed judges working within the creative industries and who were really impressed with the range and standard of entries received.





The final of the competition was held at the end of May at MIMA and a display of the finalists' work was on show during June in the gallery. Along with showing work on display, there were also some fantastic prizes including an Apple MacBook and heaps of art materials. Friends and family of the finalists got to come along to celebrate too at a special event. Congratulations to all our finalists and overall winner Jonathan Raiseborough and his Boro Skyline illustration.

Images (clockwork from top left): the overall winner of The MIMA Great Create Jonathan Raiseborough, Ella Miller, Grace Coverdale and Jake Beddow. Previous page: Airen Sopany.

If you want to find out more about creative studies, you can take a look at the courses at the School of Art & Creative Industries by [CLICKING HERE](#) or have a look at the student blog by [CLICKING HERE](#).

GRADUATE SHOWCASE



After our students at the School of Arts & Creative Industries showed great resilience during the pandemic, we have celebrated their achievements with our first in-person degree show following a two year absence and welcomed visitors to our studios and workspaces at Teesside University.

Our students have shown that there is no stopping creativity and whilst their studies were interrupted by a global pandemic, they responded with resilience,

determination and passion. If you didn't get a chance to come along and see the work in person in May, you can look at work here for our students of creative subjects; comics and graphic novels, fashion, fine art, graphic design, innovative home design and construction, interior architecture and design, product design, media and journalism, music technology and performing arts.

View the Graduate Showcase online by [CLICKING HERE](#).





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EVENTS

**Special Launch of
*Lubna Chowdhary***
25 June 2022
10:00 – 16:30
Tour at 12:00

Get involved in making activities inspired by colours and textures in the exhibition. Join a family friendly tour and hear from artist Lubna Chowdhary.

***Art + Social No. 4*
ft. *Lubna Chowdhary***
30 June 2022
17:00 – 19:00

A night of performances, music, making activities and tours in celebration of Lubna Chowdhary's exhibition. The Art + Social series is designed to bring together the Tees Valley's creative community and students from the School of Arts & Creative Industries to platform new work and socialise.

**Lisette Auton:
Writing The Missing:
*The adDress***
2 July 2022
10:00 – 16:30

Lisette Auton presents a new, day-long performance exploring beauty and power within the disabled body and the wonder and necessity of interdependence. Part of a larger body of work, *Writing The Missing*. Auton is a disabled artist and writer. This event is part of We Are Invisible We Are Visible, organised with DASH and funded by the Ampersand Prize 2021.

Art + Social No. 5
4 August 2022
16:30 – 18:30

This summer garden get together is an opportunity to meet with the Tees Valley's creative community in the peaceful setting of MIMA's garden. Come along for conversations, music and refreshments.

Art + Social No. 6
22 September 2022
16:30 – 18:30

As a pre-launch event for this year's Middlesbrough Art Weekender, we explore the festival's theme: power. Join special guests as they activate artwork from the Middlesbrough Collection and chat with the Tees Valley's creative community about their latest projects before going out to explore the Weekender's programme.

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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
Autumn 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.

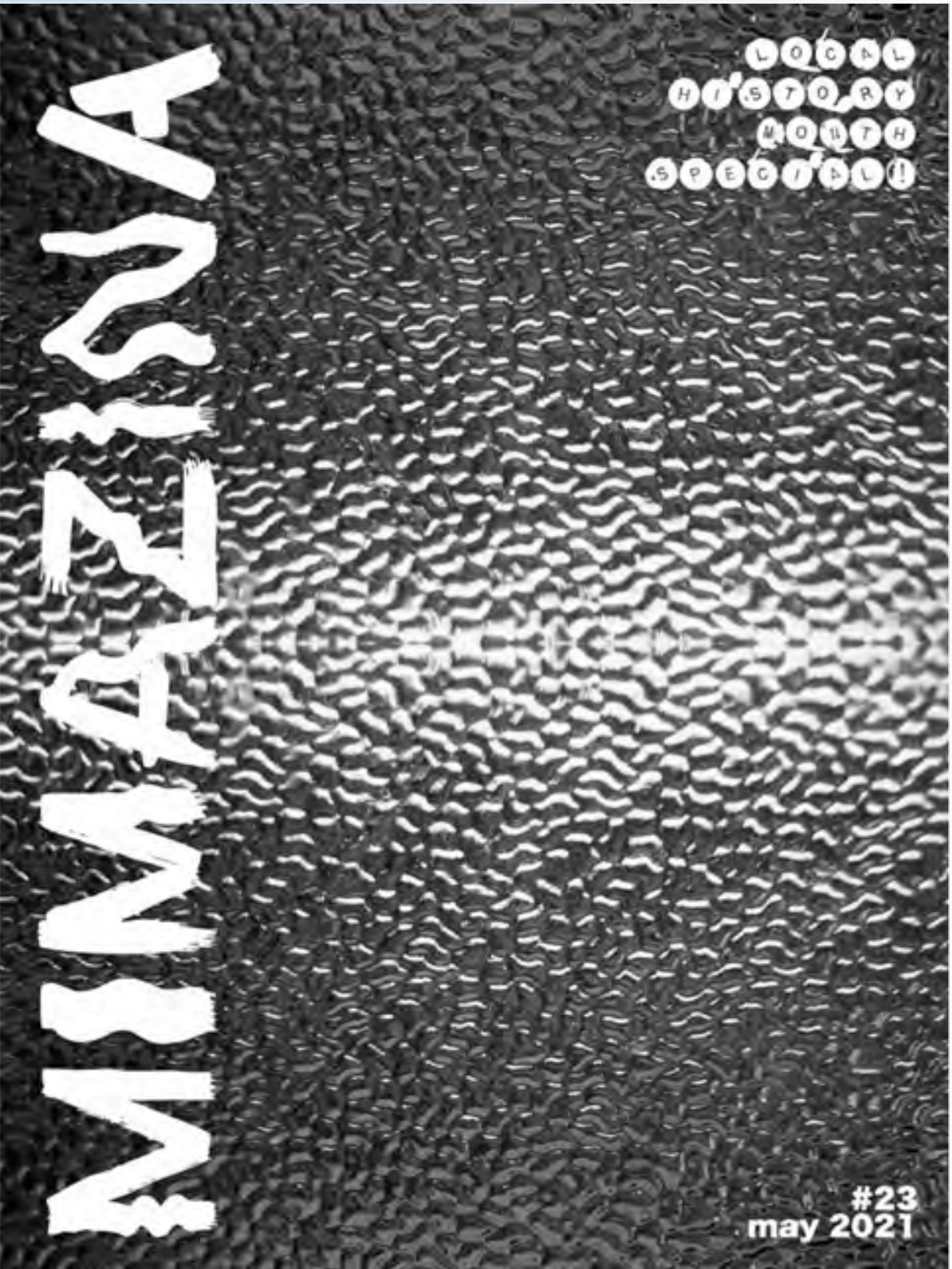
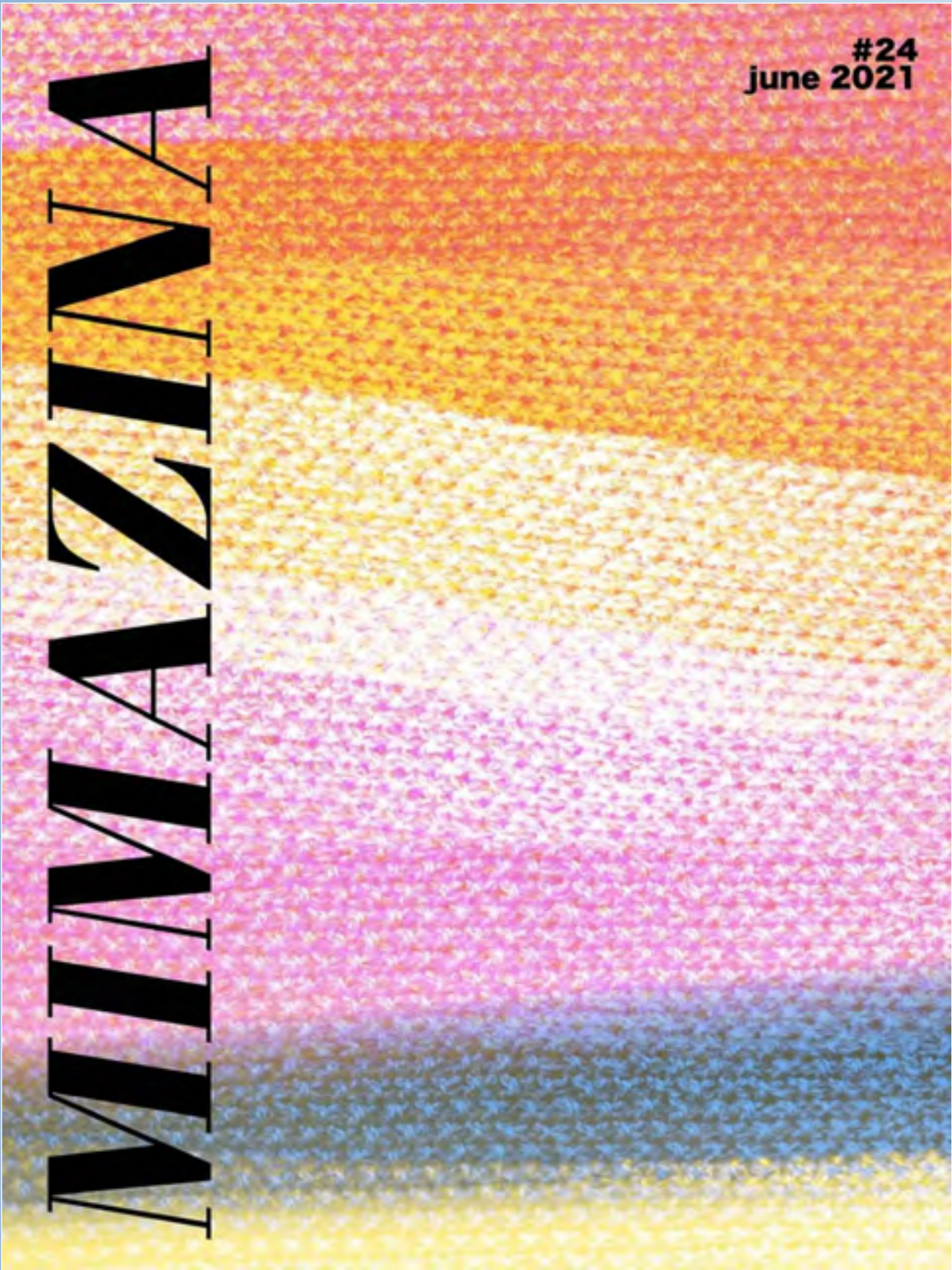
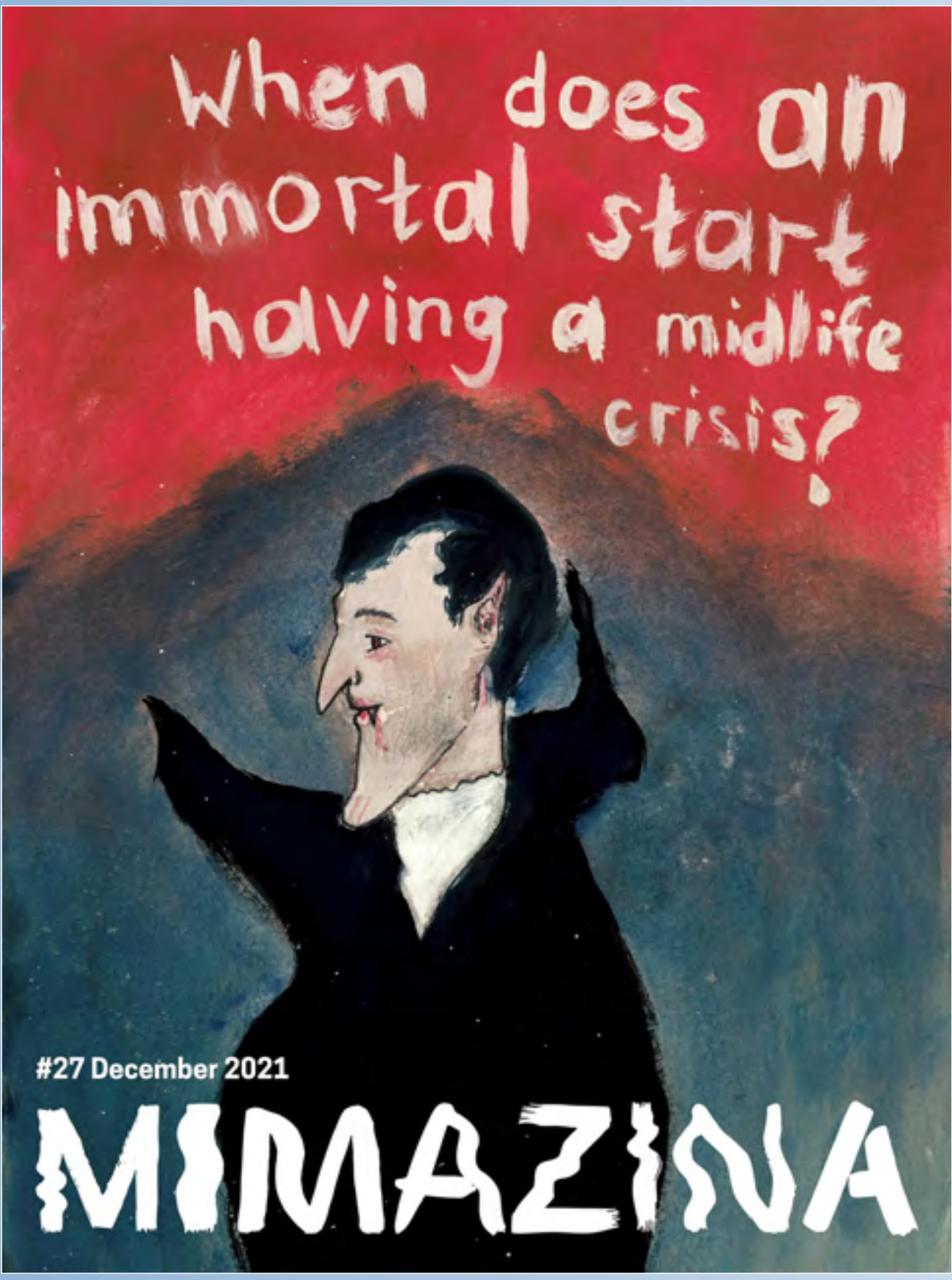
- We will try our best to share as much content as possible but cannot guarantee to publish all suggestions and content we receive.

- Content may be edited before publication.

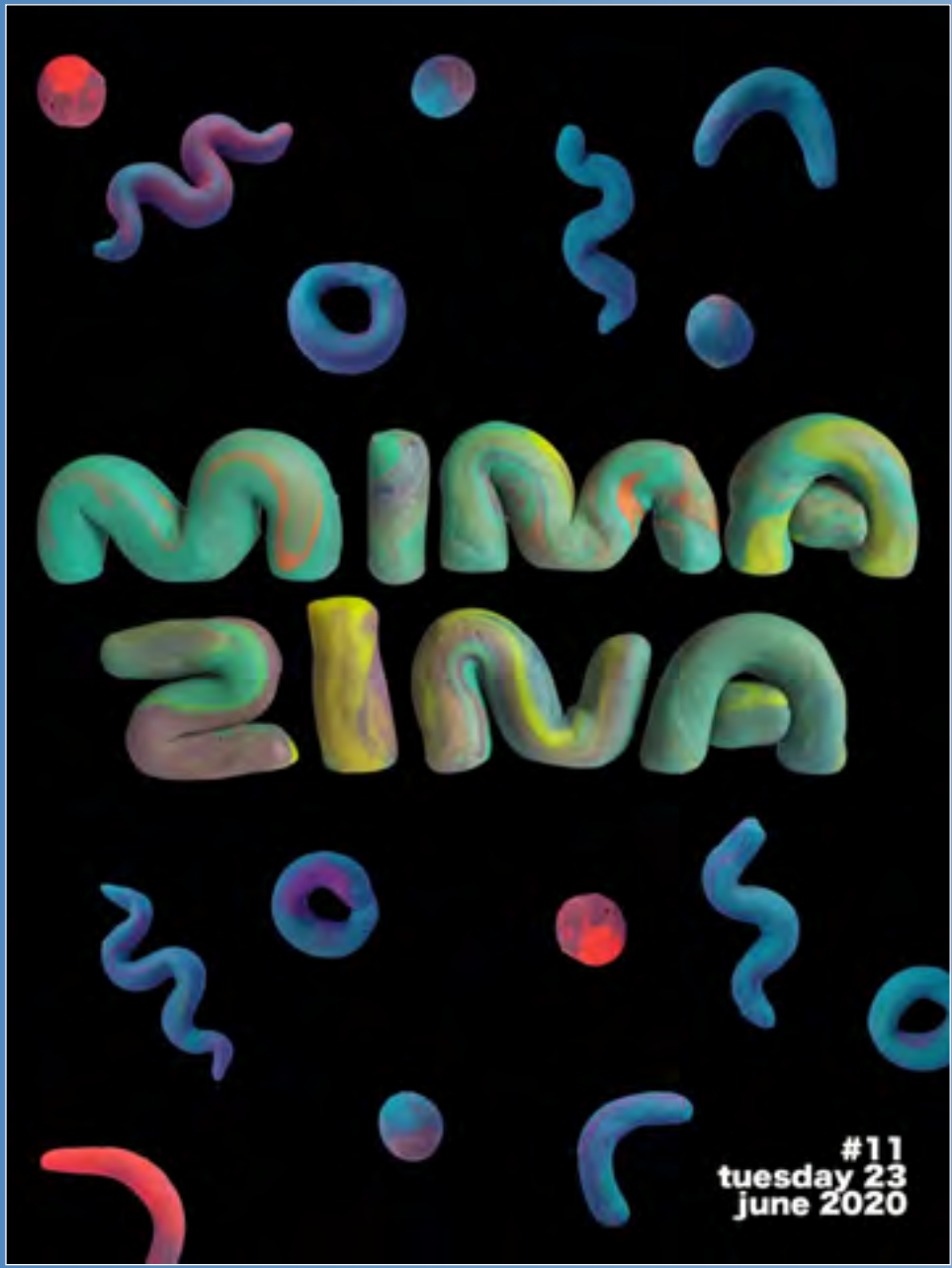
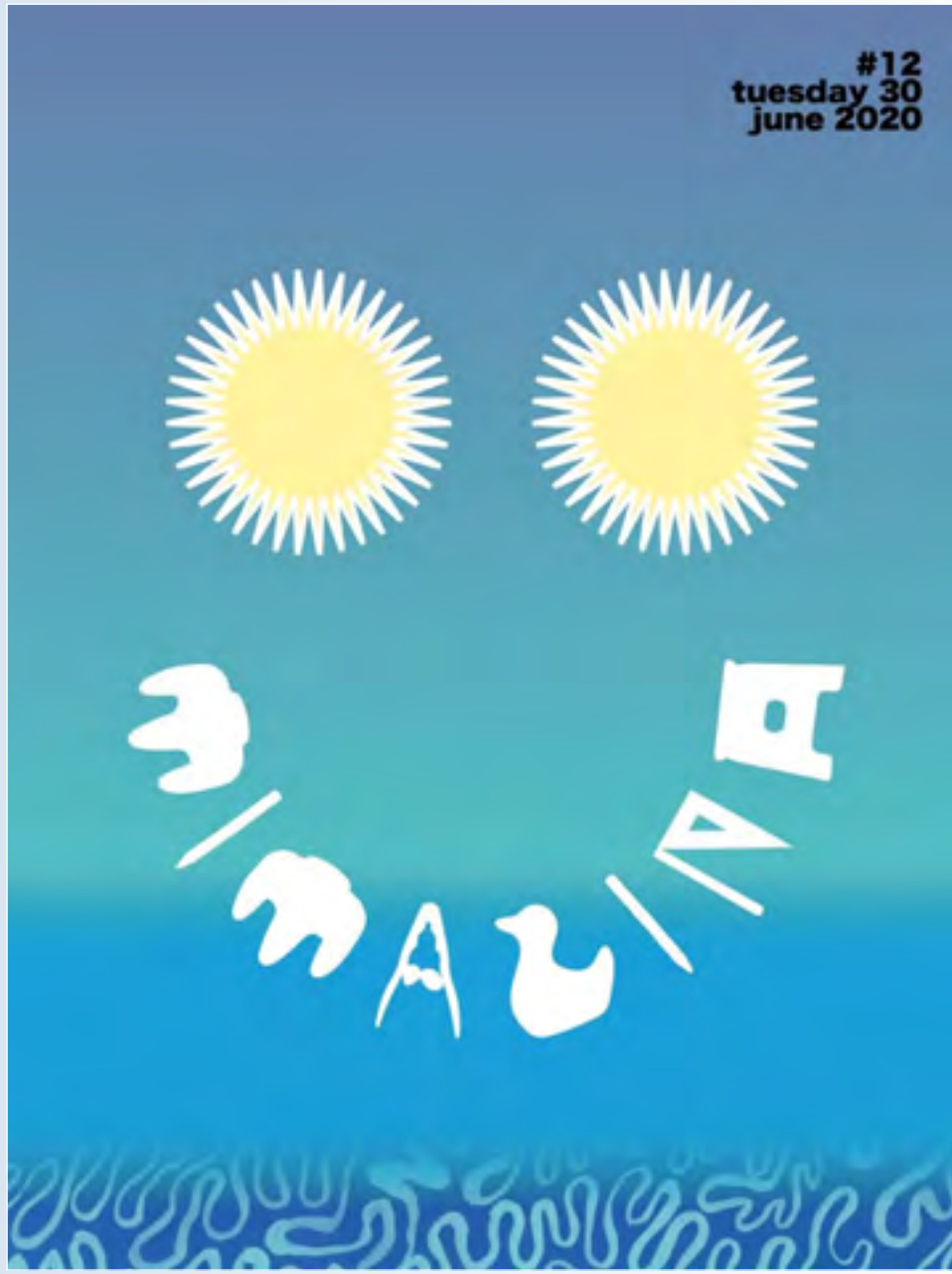
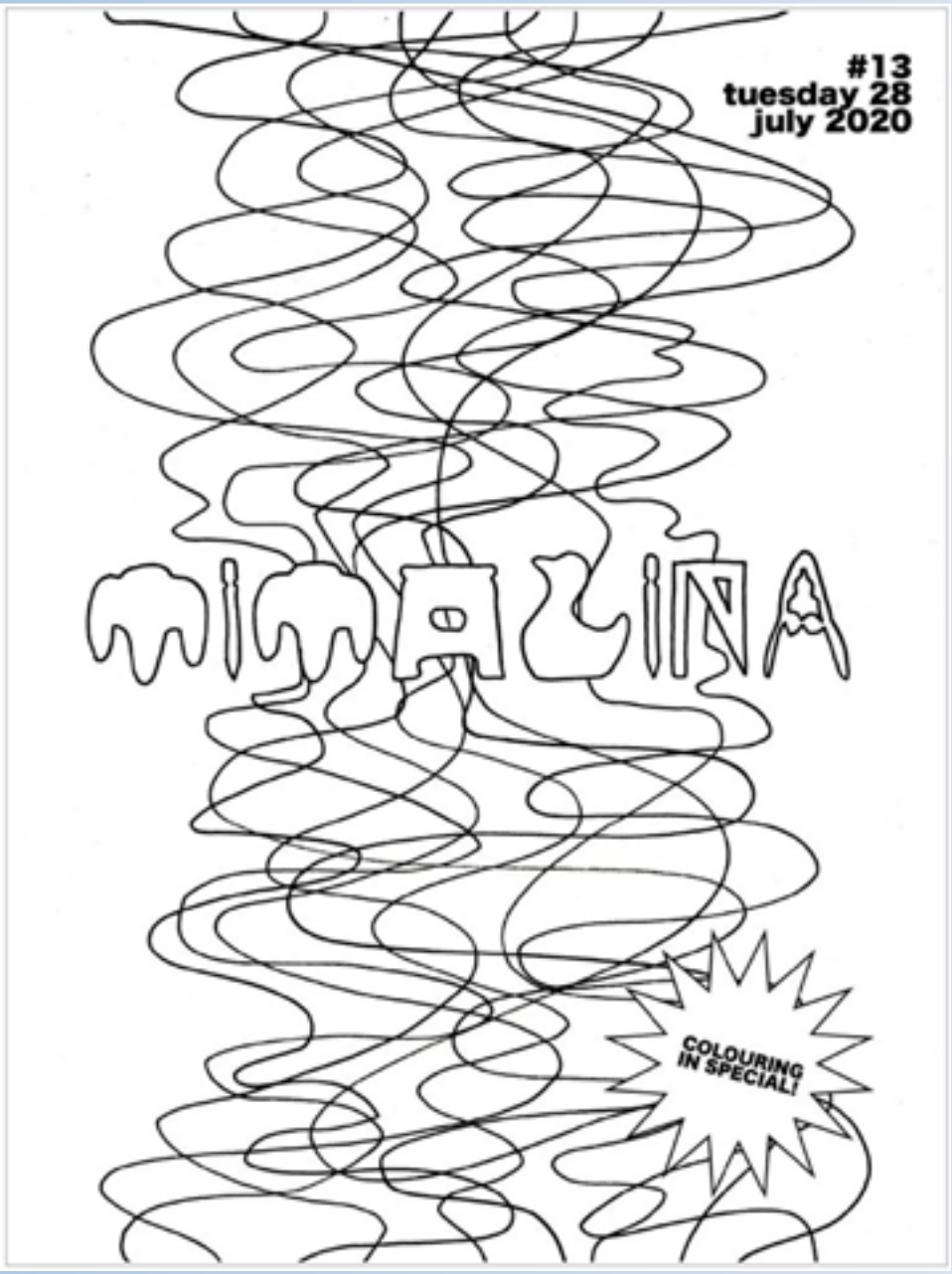
- Content should be appropriate for audiences of all ages.

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

- Issue #30, our Autumn issue will be published Friday 23rd September. Please send your contribution by Monday 12th September 2022.



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MIMAZINA #29

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Foundation Press

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

Foundation Press:
Explore community-publishing and
collaborative design. It is led by Adam
Phillips & Deborah Bower, working with a
wider network of artists and collaborators
on a project-by-project basis.

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This issue features articles written by guest artists
Ciara Phillips & Katie Schwab which are supported
by Arts Council England through Arts Council
National Lottery Project Grants.



Supported using public funding by
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ENGLAND**

