

## FOR EMILY

Martyn, Holly, Andrea and Elinor describe their views on the life and work of Emily Hesse

## EATING THINGS

Sneha shares the inside view on a long-term project called *Eating Things*

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# FOR EMILY. ♦♦

## A TRIBUTE TO EMILY HESSE

*Folk Stories* is a chance to share writing about friends and family who are no longer with us. For this issue, Martyn, Holly, Andrea and Elinor discuss the life and artwork of the extraordinary Emily Hesse.

Image: Emily Hesse: *The Coffee House* (2016), made with James Beighton, commissioned by MIMA and Tees Valley Arts. Courtesy of MIMA and the artists.



A world without Emily Hesse is a diminished one for all of us. She came late to art after being born in Middlesbrough and growing up in rural North Yorkshire. Indeed, living in an old farm, in isolated Lonsdale, she began making art to overcome poverty and as her conversations and world expanded she began to develop relationships and friendships with other artists and curators and established a dialogue with MIMA which was so important to her and decisive for her career; with Alastair Hudson, Miguel Amado and Elinor Morgan and with communities, often communities of refuge, across Teesside. With James Beighton she set up *New Linthorpe* and after an MA in Ceramics at Sunderland began her PHD at University of Ulster which has been awarded posthumously. We met in early 2017 and became partners in everything; our work on moorland folklore, our marriage, our writing and dialogues about her distinctive and eccentric cosmology which developed into her *Witches Institution* at Tetley in 2022 with Andrea Phillips and the group show *Hinterlands* on at BALTIC until 2023.

Having recovered from ovarian cancer at the age of 20 she had a further 22 years until it returned in early 2022. She was aware that she would not survive long and even though she steadfastly refused to give up hope she furiously worked in her last months to write down her final fragmentary, philosophical work *Matters of Being* and to complete her last paintings and her cosmological sculpted forms. There were many themes in her work but three strike me as of decisive importance both for her and the (women) artists she wanted to follow her.

Firstly, her sculptural meditation upon clay, ancestry, womanhood and locality which was rooted in a profound vision of transformative change and resistance to capitalism. Her vision was distinctive and unique and she developed an obsessive practice of uncovering, making and restoring lost ecologies from Mesolithic forests to holy wells.

Secondly, in her work on the lost, subaltern histories of the North York Moors and the landscape in which she grew up and constantly reflected upon. Our traverses across the moors uncovered her and my ancestors, the lost voices of the rural poor, and the beloved standing stones and circles that she dressed and wrapped in fabric and danced around.

Thirdly, in her obsessive uncovering of the histories, practices, symbolisms of witchcraft. Her conversations were full of the folklore of the witches: Auld Nan, Nan Skaife, Abigail Craster and the patriarchies that they struggled against: usually in the form of the landowners, the enclosers, the gamekeepers and men and masters of all sorts that sought to oppress her ancestors.

Her work and her children live on, the world turns on its axis, but its axis has shifted and the cosmos has transformed with her passing. Her black birds born from invisible stars are free and in flight. The bees have been told and dressed.

---

Dr Martyn Hudson,  
Northumbria University

Emily was a huge part of my artistic landscape and will remain so. At the time of her passing, Emily – Em – had become a long-term collaborator, a close friend and a neighbour.

\* \* \*

I last saw Emily in the Teesside Hospice where she and her family were being supported with incredible care. Even then, despite feeling really very unwell, she was intent on showing me pictures she'd been sent from the install of her work in the current exhibition, *Hinterlands*, at BALTIC, Gateshead. We looked at her large paintings made in clay on canvas and showing the set of symbols she developed to express her biography and alternative histories of the land of her home in North Yorkshire. She talked to me about the process of making – how she'd had to adjust to her physical ailments and reduced energy with support from others. She wanted to know if it looked ok and if it would be taken seriously. Emily was a fierce intellect and very critical of many things and some people. She was also full of self-doubt and looking for endorsement in an art scene in which she didn't feel part. It feels good to remember that Emily was at the opening of this exhibition and that her work has been increasingly recognised in recent years.

When I first moved to Middlesbrough, Emily and James Beighton's collaborative project, *New Linthorpe*, offered me a way into the area's social and making histories. *New Linthorpe* was important in creative terms: they used clay dug from the ground in Middlesbrough and South Tees and processed into a material that could be worked and fired; as well as in social terms: they created space for people seeking asylum and new communities to share their own cultural stories and traditions. Later, with colleagues at MIMA, I worked to support Emily to develop new work as a solo artist. In 2019 she coordinated a study event on a short text by critic, presenter and philosopher John Berger, written for a Middlesbrough exhibition in the 1980s. This marked Emily's move into a more overtly discursive and academic sphere and her close collaboration with partner, and then husband, academic Martyn Hudson.

After all of this work with MIMA, she and I talked about her needing to build her voice through new allegiances. MIMA would continue to be her creative home and her work is part of the Middlesbrough Collection at MIMA, but she should be fuelled and challenged in new contexts. Her solo exhibition at Workplace Gallery in Gateshead marked the start of Emily working outside of Teesside and a confident and mature phase in her practice. Emily was lauded by committed curators, producers and influencers, who could see the magic in her practice. In the midst of this, she felt deeply the rejections that are an inevitable part of an artist's life and was accelerated by every rebuff and perceived slight. Her sense of inequity, for herself, for other women, and for people from areas of underinvestment, drove her work.

\* \* \*

I think of Emily standing in the centre of the beautiful concrete floors of Southwark Park Galleries, wreathed by a rapt audience, reading sections from her autobiographical book *Blackbirds Born From Invisible Stars*, her accented voice powerful and resonant in this London space. Her work, in the end, was all biography. In her short time, she shared more of herself than most people do in a life of double the years. We are left with many words and works offering reflections on the area and the life of one of its boldest female artists. I only wish we had time to hear more of her voice.

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Elinor Morgan, Artistic Director, MIMA

Emily and Martyn were the first people to come and visit us when we left London and moved to Bransdale - the 'lost dale' on the North York Moors. I remember the day they came to visit was one of the last days of 2020 and it was snowing. Despite warning them of the bad weather and expecting them to call it off, with much excitement and adventurous spirit they drove over the hills to find their way here for a wet and icy - socially distanced - walk in the cold. A firm friendship was formed on that day and that visit was to be the first of many.

I worked with Emily for two years here, having invited her to take part in our artist residency programme. The brief was simple: to research the history of Bransdale and to follow her nose wherever it took her. She went far beyond expectations. If Emily was excited about something, she was all in; and Emily loved Bransdale. She threw herself into the project with abandon, exploring up streams and over moor tops, and producing work at a pace in the studio.

The works she made onsite in 2021 were shown in her solo show at The Tetley - it was fantastic to see the clay and woollen fleeces of Bransdale becoming part of the fabric of that pivotal show; and to see Emily's work at the scale it has always deserved.

This year, Emily was working on a film as a continuation of her residency and she and Martyn visited several times over summer. Throughout her final months, she continued to work with great focus and determination. There are many conversations I was having with Emily that will, no doubt, continue. Her presence will always be felt here, and her influence will continue in what we do.

I have so many happy memories of Emily, Martyn and the kids in Bransdale. The last time she and Martyn visited, Emily adorned herself with jam tarts in one of the barns! Remembering her here will always make me smile. I am hugely grateful for her friendship and I miss her.

Holly Willats, Art Licks



Emily Hesse, *Alternative Sky*, 2022. Installation view at The Tetley, 2022. Image courtesy of the artist and The Tetley, Leeds. Credit: Jules Lister.

We know, knowledge there is, but the idiot demands that we slow down, that we don't consider ourselves authorised to believe we possess the meaning of what we know.<sup>1</sup>

Emily Hesse draws her practice, in the form of what she makes, where she gets her materials, where she lives, what she reads, what she writes, who and what she loves, who and what she hates, where she finds ghosts and where she finds magic, from the form of deauthorisation Isabelle Stengers describes as the basis for a cosmopolitics. Deauthorisation is not invisibilisation (Hesse fights, always, for her right to be here, as a woman, as a deterritorialised one, as an artist); deauthorisation is the political process of actively and consciously withdrawing power from possession, from patriarchy, property, from enclosure.

Hesse's artwork (I hesitate to call it that, with her questions ringing in my ears; 'All that we create will appear worthless to those who do not believe us' and 'What we leave behind must only be the trace of our being.'<sup>2</sup>) is an ontological complex in this sense. All her making de-ratifies the being of reification, replacing it with props for a new world, new forms of understanding and making; traps against stasis.

Cosmosis, and its practice as cosmotics, are the terms that Hesse settles upon to approximate an approach to the making of art and being in the world that at once pre-forms the residuality of belief and being propelled by the anger of injustice, exclusion, enclosure. Her deep dive into clay, both literal and metonymical, her ranging across the North Yorkshire moors, her assignations with stones, birds, streams, outlines of landscapes, are all forms of cosmotic research. The assemblies of careful, treasurable, objects, images, stories, lores found in archives, conversations and in her own body, act as summations full of beautiful, political anger, and also nothing – dispersing, melting. The bricks she makes with people, taken to the Venice Biennale (but without her), are just clay. To be stamped back into the landscape when she is one with them – when they have lost their function as part of a cosmopolitical strata: they mean nothing when put on display cut off from the sorcery that made them. Making an exhibition with Hesse is

tautologous, but in the twist, we create safety, refuge, strength: magic. Protest and survive.<sup>3</sup>

Maps. Diagrams. Vitrines of source materials. Floors of clay. Alternative skies. Photographs. Watercolours: 'Witch You Were Here'. Dressing bees for marriage, death. Songs, the work of other people, only ever in political and aesthetic solidarity. A dance around witches' stones on Urra Moor. Hesse's oeuvre only coheres if forms of coherence are understood as tactical, temporary. As Stengers says, 'The model of biological harmony is far too overwhelming. Thinking about the emergence of a political ecology means withstanding both the mechanical composition of indifferent forces and the harmonic composition of what finds its truth only in playing its part in the making of a body.'<sup>4</sup>

Why should I be willing to look where the magic is not? You can fill this world with objects called art, by people called artists, but if I cannot see further, if I cannot see that moment where magic came, even briefly, why should I look? They are merely adopting the tropes of magic to become the tropes of art. Do not fool us with your charlatan ways.<sup>5</sup>

How shall we approach these objects now, these living antagonisms made to slap us, to keep us going, to seduce us with their small beauties, their mappings of disenclosure, now that their author is gone?

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Professor Andrea Phillips,  
BALTIC Professor, Northumbria University

1. Isabelle Stengers, *The Cosmopolitical Proposal* (In Bruno Latour & Peter Weibel (eds.), *Making Things Public*, MIT Press 2005), p. 995.

2. Excerpts from Emily Hesse and Andrea Phillips, *The Witches' Manifesto*, (*The Witches' Institution*, The Tetley, Leeds 2022)

3. EP Thompson, *Protest & Survive* (leaflet, Campaign for Nuclear Disarmament and Bertrand Russell Peace Foundation, 1980), quoted in Emily Hesse and Andrea Phillips, *The Witches' Manifesto*, (*The Witches' Institution*, The Tetley, Leeds 2022)

4. Stengers, op.cit., p. 1000.

5. Emily Hesse, Howe (Hesse, 2022), p. 122.



Images:  
Top: Emily Hesse, *Alcmene and Galanthis*, ceramic, found brick and copper wire, 2015-16.  
Middle: Emily Hesse, *Ideal Home*, MIMA, 2018.  
Below: Emily Hesse, *Land*, courtesy of the artist.



# EATING THINGS



**A PROJECT BY SNEHA SOLANKI**

*EATING THINGS* extends out from a family project that documents the journey of my two children as they start to learn and eat 'things' from outside. Starting in 2010 when my eldest child was a year old, the project initiated thinking and acting on what and how we consume.

As my children grew in knowledge and age, they searched for edible 'things' found on the ground, on verges, in bushes, on trees, along the shore, in woods and amongst human dwellings in towns and cities. The children climbed trees to pick 'things', they wandered about looking for ground 'things', and all whilst learning from each other. My eldest daughter pointed out 'things' to her younger sister, she then soaked up the newfound knowledge and stored it away in her memory bank to recall later.

Both children became more like their animal selves and like our close relatives- primates. Baboons forage in multi-generational groups and orangutans pass food and plant-based medicinal knowledge onto their young for seven years or more. Returning year after year to the same place, grazing on 'things' on their way to school, climbing trees for an apple or pear whilst swinging around, scrambling around in bushes to get to sweet berries, both children aped their close relatives all the way.

Food from the outside became a thing, it was new, some things we knew about, whilst many many others, we had no idea what they could be. They were called 'things'. Apples, brambles, plums, nettles, yes we know what these are, but what are those 'things', are they safe, are they poisonous?

The fear of not knowing what 'things' were was amplified by the feeling of alienation, highlighting our conditioning and the lack of ground-up situated knowledge.

We can trust the labels, the names and the ingredients that are stated on food packaging, its all done for us. There is very little questioning required on our behalf. It is this comfort and ease that keeps us consuming, and maintains the detachment to our wider communal food ecologies. We found that the more we ate and found out about 'things' from the outside, the more comforted we were by this alienation.

With this alienation also came familiarity passing over time – I remember as a child sucking the sweet gooey liquid from a 'dancer' flower shrub (fushia) my masi (aunty) had in her garden. The sweetness of the nectar and the piles of discarded flowers on the floor remained in my memory. This was far from a rose-tinted image of nostalgia. We always went to my masi's house, we were bored and neighbours were always twitching their curtains at the brown family. I wanted to be at home playing with my toys.

My baa (gran) had told me about some 'things' that you can eat from outside from her own diasporic experiences that spanned three continents across three countries linked by British imperialism, India, Kenya and England. She often pointed to 'things' and noted that in Kenya they had a 'thing' that looked like that 'thing' or we did this with that 'thing' in India, 'in Swahili it was called...' Alienated by language barriers and new environments, eating 'things' from outside gave my gran a connection to the land across all political boundaries.





# ‘*Eating Things* calls to embrace alienation by eating things.’

Drawing from my own background and observations, *Eating Things* highlights generational detachment from our animalistic, instinctive and grown knowledge, severed over decades and even centuries. *Eating Things* can't be anything but a long-term project and a way.

With wide and complex entanglements running into the present through time and history, the project looks prismatically, focussing on themes manifesting from my family's experience and further research.

One prismatic view has led to the family's contemporary experience amplified by the mediation of learning by technology and the Internet. Enacting on this and starting afresh, *Eating Things* calls for intergenerational learning to 'grow' knowledge in IRL (in real life) using this as our current nature, which now in the first instance, seeks information online. Over the summer IRL performed the internet, the family of foragers with a group led a 'search' to 'gather' and 'process' the 'results' of edible or medicinal wild, non-cultivated, feral or escapee plants and fungus through walks. Aided by a toolkit, shared memory cards serve as a guide to grow knowledge in a communal setting and to develop and grow situated data as memory.

Sneha Solanki is an artist living and working in Whitley Bay. Foundation Press invited Sneha to describe her project *Eating Things* as a guest article for this issue of MIMAZINA. Please take care when exploring foraging - always be 100% super sure of the 'thing' you have found before 'processing'.



# WINTER 'THINGS' TO 'SEARCH' 'GATHER' AND 'PROCESS' \*

Winter can seem bare and bleak, it is still a time to seek, eat and see what will grow in the coming spring.

1. Muted brown jelly velvety wood ear-like fungus found on the branches of gnarly dead-looking trees. *Wood ear / Jelly ear.*

1.



2. Bright red scarlet cups floored and grounded, filled with winter moisture and tethered with ferns and moss to dead logs. *Scarlet elf cup.*

2.



3. Large grey meaty brackets carnivorously living on dead and fallen wood. *Oyster mushroom.*

3.



4. Purple ground dwelling jewel turning brown in a winter landscape. *Wood blewit.*

4.



\* always be 100% super sure of the 'thing' before you eat!

# WINTER 'THINGS' TO 'SEARCH' 'GATHER' AND 'PROCESS' \*

1. Beautiful black coal-like blob reflecting the charred remnants of a cupcake. Not good for eating but good as a hand-warmer-spark and carefully carry around. *Coal fungus / cramp balls.*

1.



2. A little bit of garlicky freshness over the winter months, growing on the ground during the winter and reaching around a meter high in spring. *Poor mans mustard / hedge garlic.*

2.



3. Wayside velcro plant easy to stick-on and carry your harvest home for some wilted winter greens. *Cleavers / goosegrass / sticky willies!*

3.



4. Clovey root found anywhere shaded. Good for a winter warming tea or spice.

4.



\* always be 100% super sure of the 'thing' before you eat!

# HANDFULL O' COMICS 😊

NO way! let me go!

Luxury vacation in  
martial infested space  
black hole  
super-  
nova  
port!

where's my pizza?

the ninja left it right here!

\*I'm here to destroy you

\*FOODAI

Yes! sign me up for the holidays

NO! who would want to go!?

hey my pizza!

I didn't see the ninja leave it!

Argh precisely

It's glork for ever! remember to leave a bowl of mulch for the jolly snort!  
what? did I miss something? who's the snort and where's he coming in?

Help!  
I want a go!

Ninjas are cheeky devils!

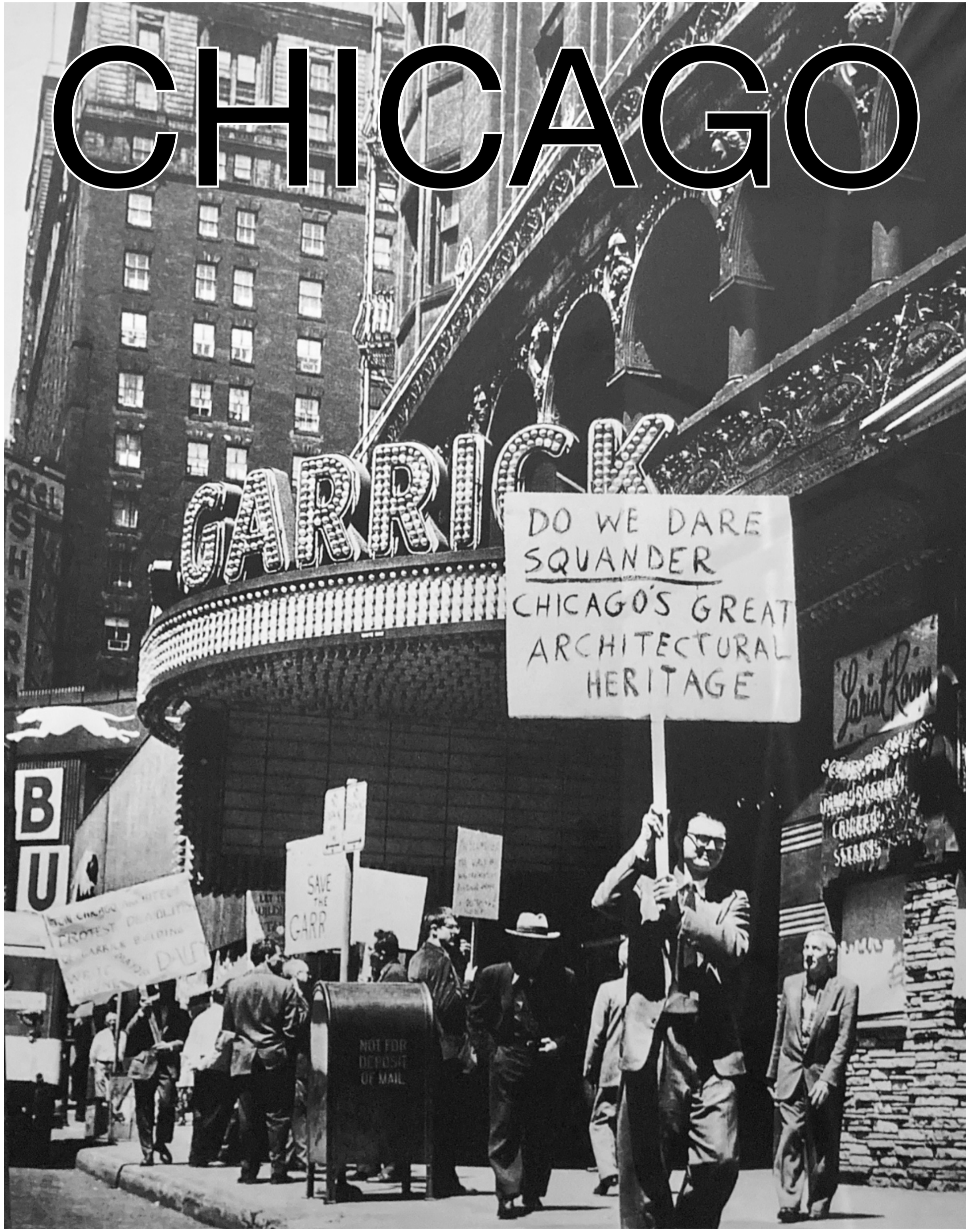
Gary! I burnt the jelly!



# 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. Share some interesting facts and photos from your home or describe what you've been up to recently. This time Annie O'Donnell tells us about a recent trip to Chicago.

## CHICAGO



Words & Images: Annie O'Donnell

Image: Photograph by Richard Nickel of a sidewalk protest held on June 8, 1960, in front of the Garrick Theatre in Chicago. The protestors were objecting to plans to demolish the historic theatre and replace it with a parking lot. Copyright: The Estate of Richard Nickels.



My list of places to visit in Chicago was as long as my arm and I had two weeks to do it all. The plan to pack minimal clothing in winter had some twisted logic – it would leave more space to bring back art catalogues and books: thermals became my friends. The trip was a catalyst for my research, supported by an Arts Council England *Developing Your Creative Practice* grant, that is exploring historical relationships between working communities and employers internationally. South of the city in the Calumet region, where Illinois meets Northwest Indiana, I would finally collaborate in person with freelance Chicago photographer Matthew Kaplan, who acted as my guide to the deindustrialising landscapes that resemble Teesside so closely and helped me find my place as a temporary local.

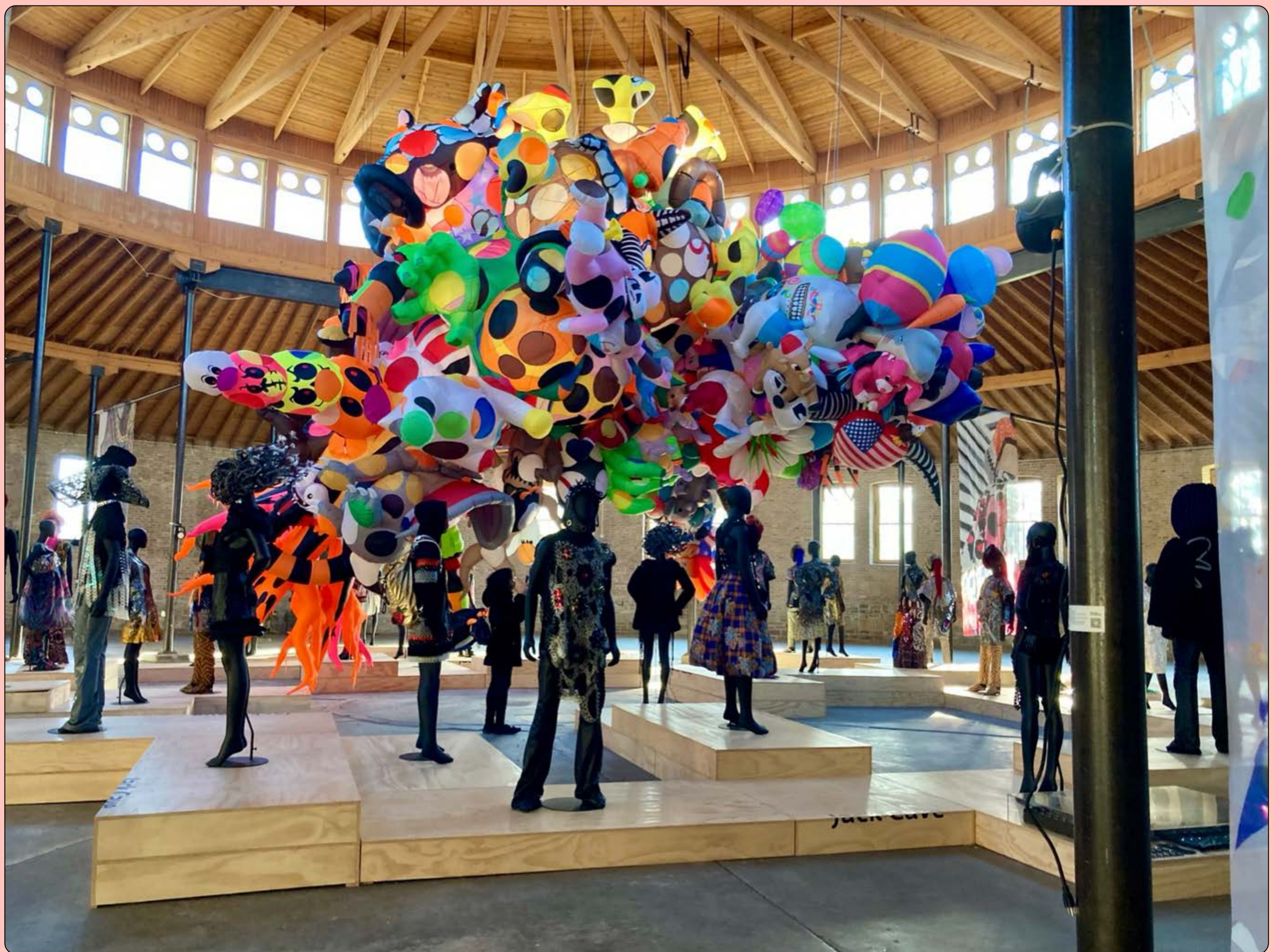
It was snowing when we arrived at Steelworkers' Park for the first time, where the Calumet River reaches the celadon green of Lake Michigan. We paused at local artist Roman Villareal's bronze sculpture *Tribute to the Past*, made for '...all the union men and women and their families who shared the steel dreams' before moving on through the park, once the site of US Steel Corporation's enormous South Works. We drew nearer to our goal, the four huge ore walls (over 800m long and 14m high) that run parallel to the North Slip, where vessels used to be loaded with limestone and iron ore and where people now fish for perch. Today the deep ravines between the graffitied walls are populated by rare plants and animals, but we decided the prospect of frostbite was too high to explore these, so we entered the walls themselves through coffin-shaped doors. Inside we discovered the traces of previous industrial-site explorers and wondered about the future of the park and of similar deindustrialised sites on Teesside. Just what is worth saving and who decides?

Back in central Chicago, themes of preservation and destruction were examined at the Driehaus Museum, in an exhibition of Richard Nickel's iconic documentary photographs of the demolition of some of Chicago's landmark buildings in the 1960s and 70s. Examples of the architectural ornamentation he managed to salvage populated the rooms of this restored Nickerson Mansion,

while the snow continued to fall on squads of workers outside, who were winding fairy lights around trees and bushes. The city was dressing itself for Christmas.

In this walkable city, art can be just stumbled across in all its districts (the public transport between them is also good). Wandering between the Picasso in Daley Plaza and Alexander Calder's *Flamingo* in Central Plaza, I almost missed Chagall's *Four Seasons* mosaic, and why had I forgotten Elsworth Kelly's *The Chicago Panels* would be here at the Art Institute? Walking through the headless figures of Magdalena Abakanowicz's *Agora* at night, with a backdrop of glimmering skyscrapers, was an experience not to be forgotten. Inevitably, I made the pilgrimage to Kapoor's *Cloud Gate* and its nearby ice rink and sent greetings from Middlesbrough's *Temenos*. My obsession with wearable sculpture was satisfied in The Art Institute's visually stunning *The Language of Beauty in African Art* and in Nick and Jack Cave's phenomenal *The Color Is* at the DuSable Museum of Black History. The Architecture Center's *River Cruise* was as magical as I'd been told, and the Cultural Center was a true hub for residents and visitors.

Perhaps it is in the working-class districts south of the city where the most exciting work is happening. These are places largely unknown to Chicago residents further north, due to the Skyway bridge that takes traffic high above them – although it was heartening to see some threads drawn together in Chicago's Field Museum's *Calumet Voices, National Stories*, as the stories there need to be heard. Evidence can be found in Skyart's work with young artists and recent offenders and their families, and in the murals and public sculpture that can be found on almost every street and under every bridge. It is also in the spirit of the housing scheme of forgotten Marktown and in the contrasting town of Pullman, and in the activism of communities who are just not prepared to be sacrifice zones to unbridled capitalism. Thank you to everyone who made me welcome and shared stories with me.



Images: Top Left: Magdalena Abakanowicz's *Agora*;  
Middle: Annie uncovers hidden spaces across the city;  
Below: Nick and Jack Cave's *The Color Is* at the DuSable  
Museum of Black History.

# **SUGGESTIONS OF PLACES TO VISIT IN WIDER-CHICAGO (IN NO PARTICULAR ORDER):**

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**#1  
STEELWORKERS PARK**

**#2  
SOUTHEAST CHICAGO  
HISTORICAL MUSEUM**

**#3  
THE DRIEHAUS  
MUSEUM AND THE  
DESIGN MUSEUM OF  
CHICAGO**

**#4  
UNIVERSITY OF  
CHICAGO'S SMART  
MUSEUM OF ART  
AND THE NEUBAUER  
COLLEGIUM**

**#5  
DUSABLE MUSEUM  
OF BLACK HISTORY**

**#6  
NORTHWESTERN  
UNIVERSITY'S BLOCK  
MUSEUM AND  
THE EVANSTON  
HISTORY CENTER**

**#7  
THE FIELD MUSEUM**

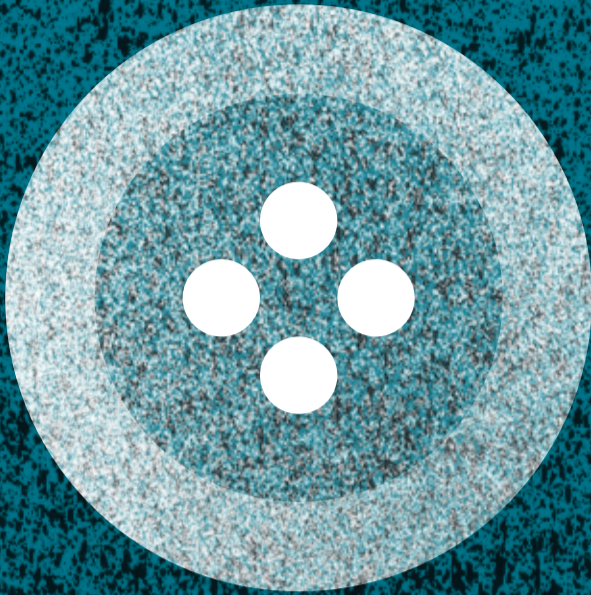
**#8  
THE CHARNLEY HOUSE  
AND CHICAGO HISTORY  
MUSEUM**

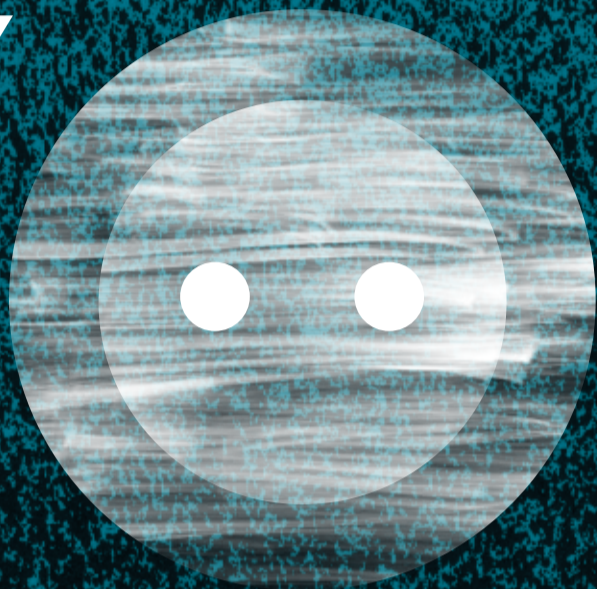
**#9  
THE ROBIE HOUSE AND  
THE ROCKEFELLER  
CHAPEL**

**#10  
THEASTER GATE'S  
STONY ISLAND ARTS  
BANK**

# THINGS TO DO

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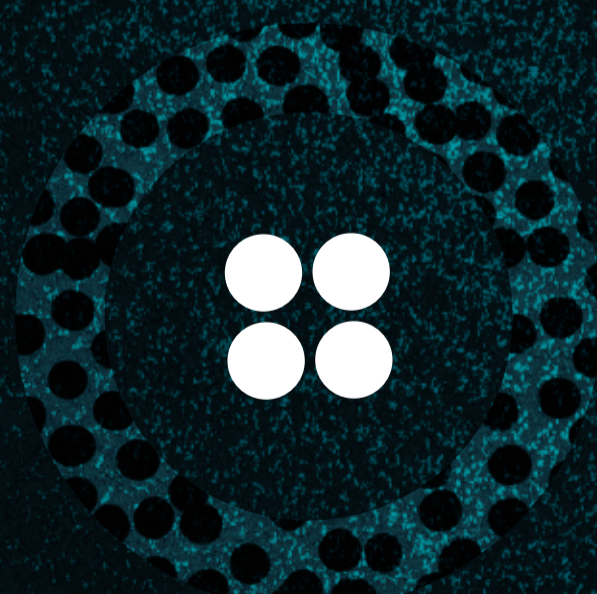
TAILOR  R

YOUR  R

 WNT 

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CERAMIC

BUTT  INS. 

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WITH APHRA O'CONNOR

I was invited by MIMA to devise a button making workshop to deliver as part of their *Art + Social* programme and in celebration of their latest exhibition, *Lucie Rie: The Adventure of Pottery*. Rie made ceramic buttons alongside her intricate pots, and transferred her making skills onto the buttons, inscribing with pins, and using innovative glazes.

My workshop allowed visitors to paint their own ceramics buttons with glazes similar to Rie's, after which they were fired for visitors to collect.

I made the buttons using a mould making process that allowed me to capture elements of found forms, taking inspiration from Middlesbrough's industrial history. I used a vacuum former to mould designs with indentations from screws, bolts, and scrap metal creating unique button designs. The vacuum formed shapes were then cast in plaster, and used to 'press mould' clay. Plaster is a wonderful material to use in conjunction with clay as it sucks the moisture out of the surface.

You can try this process at home very easily, here's how...

## TOOLS YOU WILL NEED:

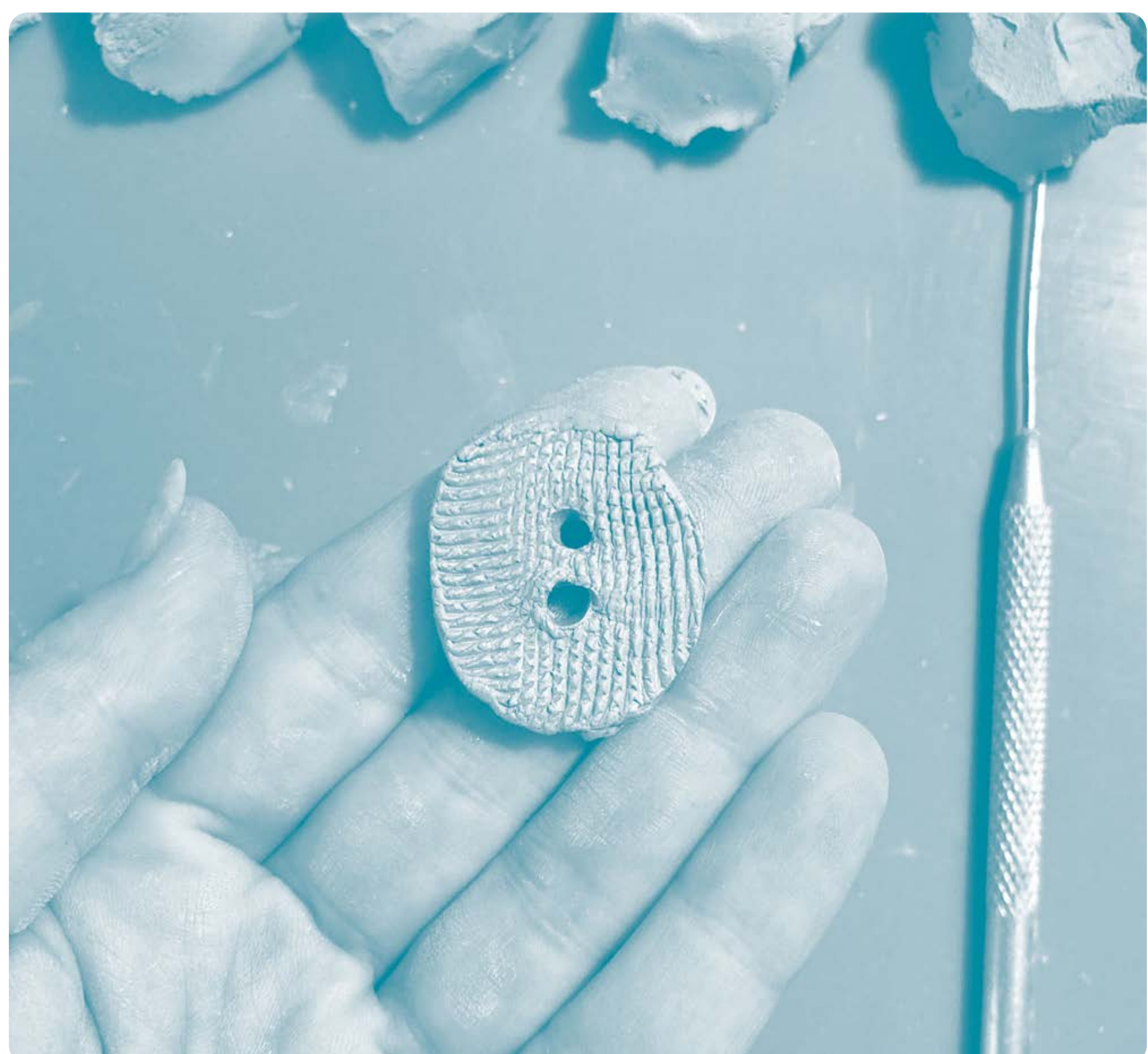
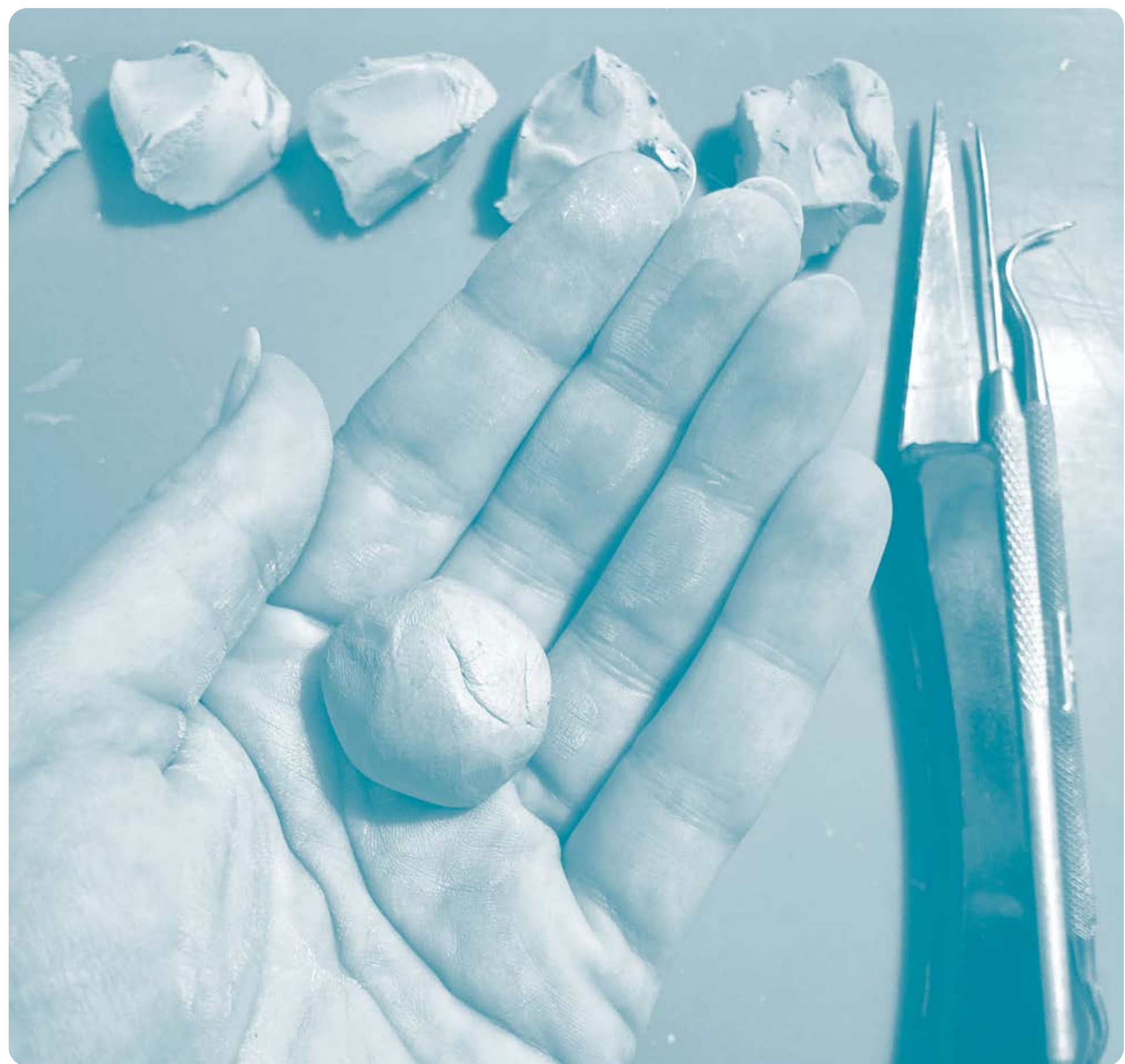
- DAS or air-dry clay (you could use clay but would need access to a kiln).
- A knife (make sure you have adult supervision at this point kids).
- Something to prod holes into the button (a kebab stick would work).
- Fun things to press into the clay (I used screws, nails, bolts, funky metal bits).



## METHOD:

Get yourself a good surface to work on, this may get messy!

1. Roll out some balls of clay.  
Gather your tools.
2. Use the palm of your hand to flatten the clay balls into discs, you could use a rolling pin but your hands are just as good.
3. Roll to about the height of a one-pound coin.
4. Choose what you want to press into the surface, you could mix and match the objects.
5. When you are happy with your design, cut around the shape to make it into a button. You could make it triangular, circular, square or wibbly!
6. Use your poking stick to poke holes into the middle, this is where your thread will go.
7. If you are using air-dry clay then let the forms dry, you could then paint the forms with acrylic paint/spray paint and create some beautiful designs. If you are using clay to fire then make sure your holes are big enough and leave to dry before firing!





Words & Images: Aphra O'Connor

Aphra O'Connor is a British sculptor working primarily in clay. She was born in Whitby, North Yorkshire, and retains a strong link to her Northern industrial heritage through her three-dimensional collages.

She graduated from the Royal College of Art with a Masters degree in Ceramics and Glass in 2019 and from Wimbledon College of Art in 2014 with a BA in Sculpture.

Share what you make with Aphra by tagging #aphraoconnor @aphraoconnor on Instagram.

[CLICK HERE TO VIEW APHRA'S WEBSITE.](#)

# Hidden Middlesbrough Project update:

# Ian Giles

Artist Ian Giles makes performances, films and installations that record and celebrate LGBTQI+ histories and experiences. He is creating a new body of work which engages with hidden histories of the area. This commission is part of Celebrating Hidden Middlesbrough and is led by Navigator North and MIMA. In this article, Ian shares insights into what into what he is making and the process and history behind it.

Have you ever lost the TV remote down the side of the sofa? You know it's there, but you just can't reach it. Digging up LGBTQI+ histories can be like this – I spend a lot of time in archives searching for gay people, I know they are there even if they are not visible at first.

By spending time in Middlesbrough I've been able to reach down past the biscuit crumbs, the lost 20p pieces to find my queer forebears: a few local connections include composer Michael Tippett who with his boyfriend Wilfred Franks created operas in Boosbeck in the 1930s with the support of Ruth Pennyman, the owner of nearby...

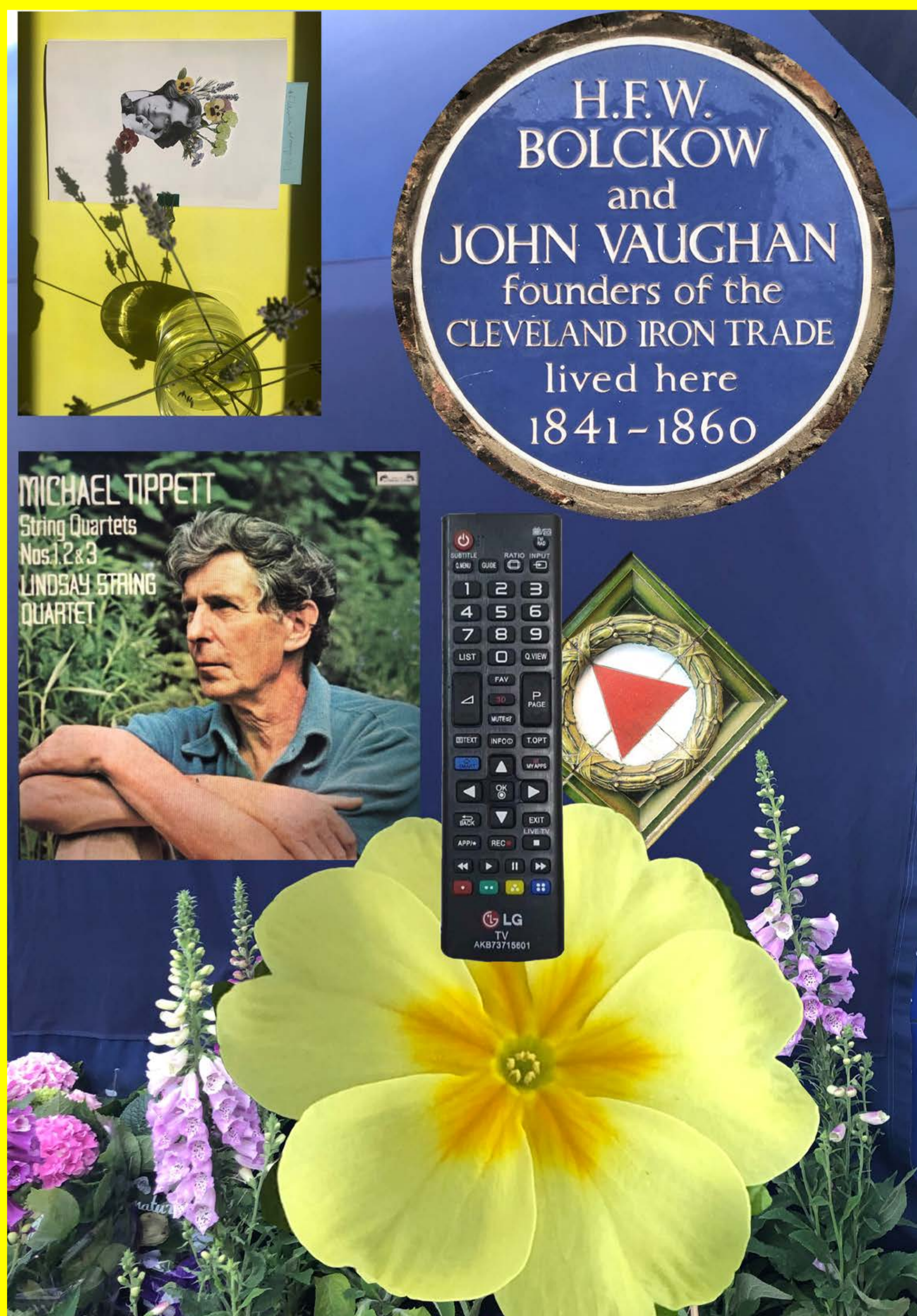






Image: Portrait Ian Giles/ Photo: Rob Harris

...Ormesby Hall. I was lucky enough to speak with Michael Tippett's biographer Oliver Soden and Wilfred Frank's grandson Danyel Gilgan about these men and their lifelong relationship. Michael was transfixed by Wilf from the moment they were introduced on a busy platform.

During the 1930s with high unemployment, the wealthy Pennyman family gave land near Skelton to make the Heartbreak Hill settlement for jobless former miners. Michael and Wilf worked with the ex-miners and their families in Boosbeck to stage theatrical productions of *The Beggar's Opera* and *Robin Hood*. These social projects were designed to give the out of work locals something to do and fostered moments of joy and entertainment.

Michael Tippett went on to become a celebrated composer, his works premiered at English National Opera

**BOOSBECK PLAYERS**  
Boosbeck & District Miners' Male Voice Choir

John Gay's  
**The BEGGARS' Opera**

Musical Director: MICHAEL TIPPETT



**BOOSBECK CHURCH HALL**

Cast includes:  
Boosbeck & District Miners' Male Voice Choir  
James Robertson (later musical director of the Sadlers Wells Opera)  
Jasper Rootham (later private secretary to Neville Chamberlain)  
Madge Tansley (coal miners daughter)  
Tom Battersby (local host)  
Francesca Allinson (lesbian)  
Wilf Franks (bisexual)

**1932**

and towards the end of his life he was featured on BBC Radio 4's *Desert Island Discs*. Wilf's radical politics and his precarious life as an artist led to his relationship with Michael being fractured but the two men did meet up at key moments throughout their lives. A love too hot to handle perhaps - a kind of love that can last a lifetime even if it's not physically together.

Inspired by the theatre-making of Michael, Wilf and Ruth Pennyman I have written a short radio-drama. My narrative is a piece of speculative fiction that centres on a relationship between two butlers who work for Bolckow & Vaughan, the founders of Middlesbrough's iron-ore industry. Henry Bolckow and John Vaughan married two sisters and lived side by side in two attached brick townhouses. Their close partnership and families were one and the same.

I have written my love story in the arch style of early 1900s romance novels such as E.M Forster's *Maurice* and I have drawn on *The Remains of the Day* a novel about an English Butler by the Nobel Prize-winning British author Kazuo Ishiguro. I have woven in nods to Michael and Wilf and their lives in and around Ormesby Hall. By blending fact and fiction I've ended up producing an imagined past that hopefully feels very real. In doing this I hope to offer queer footholds within our wider history - to create a more rounded sense of the past.

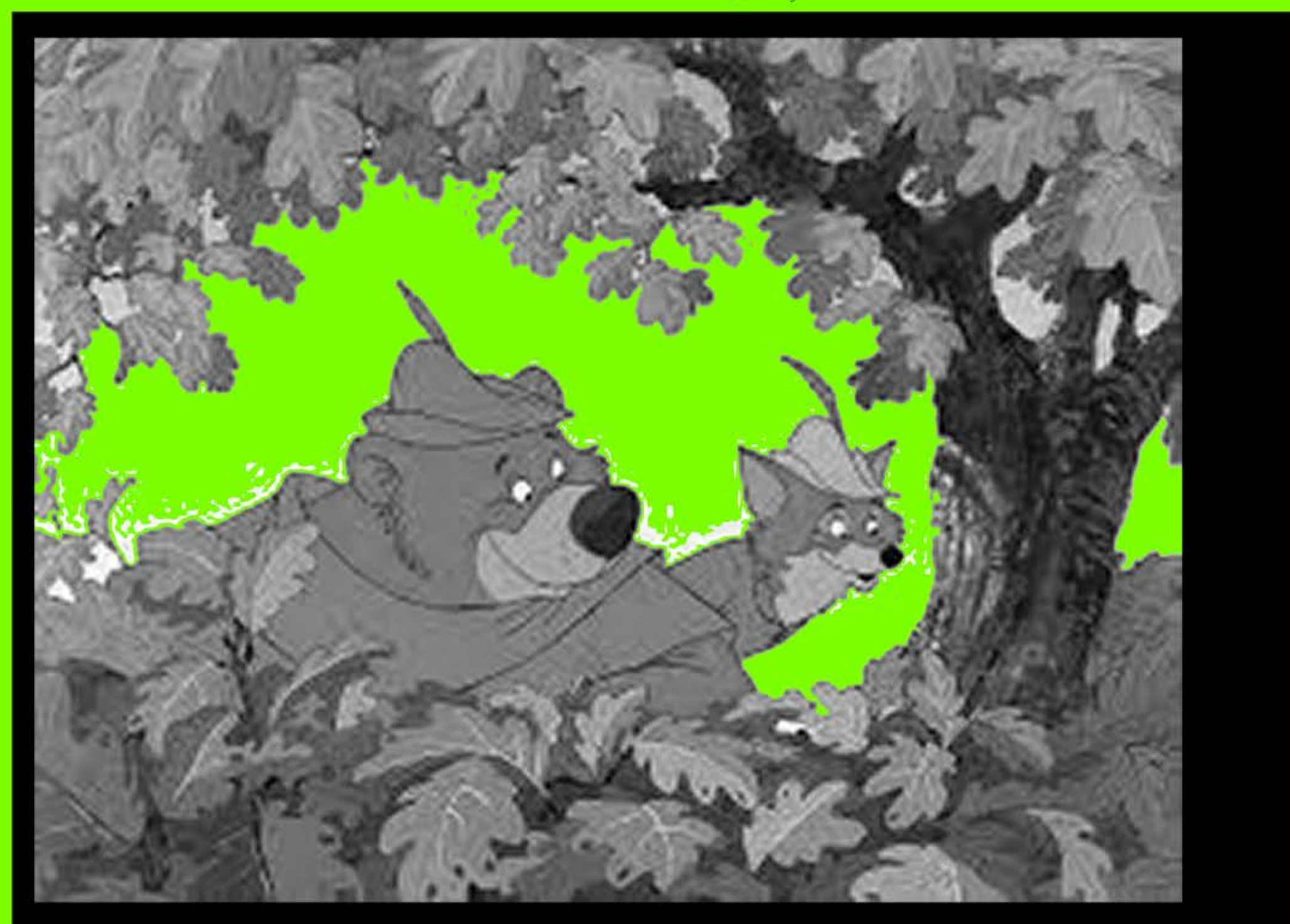
I reach down, I touch the remote, I grasp it, pulling it up, I raise it, I flick through the channels.

# ROBIN HOOD

BOOSBECK CHURCH HALL  
Composed by Michael Tippett  
Libretto by Ruth Pennyman  
Boosebeck Players

JULY 1934

Little John and Robin Hood walking through the forest



**TAKE** from the rich **GIVE** to the poor

Ian Giles' radio-drama will be broadcast in early 2023 and exhibited as an installation at MIMA in late spring 2023.

The poster designs featured within this article were all made by Ian Giles.

# HAVE YOUR SAY ON MIDDLESBROUGH'S CULTURAL FUTURE...



Navigator North, working with Historic England and Middlesbrough Council, have been carrying out community engagement in Middlesbrough's High Street Heritage Action Zone (HSHAZ), through Celebrating Hidden Middlesbrough.

Following demolition of the SLAM building, they are running a new programme of creative consultation to inform the long-term development of the public realm around Exchange Square and Zetland Road.

They are asking three key questions on what the future holds for Middlesbrough's Historic Quarter:

1. What would make Exchange Square a safe and vibrant public space to spend more time in?
2. Tell us how you would encourage more people to use this space?
3. How can heritage feature in the design and creation of these spaces?

Words: Sara Cooper /  
Image: SLAM  
by DYAD. Courtesy of  
the artist.

To have your say go to  
[www.historicquarter.co.uk/your-public-realms](http://www.historicquarter.co.uk/your-public-realms)  
or by [CLICKING HERE](#).

Look out for comments  
boxes in local venues or  
use the #yourpublicrealm

And for updates on the  
Heritage Action Zone,  
visit Navigator North's  
website or [CLICK HERE](#) to  
go their right now.

# BASE INGREDIENTS:

## An Away Day with Laura Wilson, MIMA Kitchen and Garden Artist in Residence





So much of what an organisation is, the essence of it, is within the people of the organisation. Conversation, exchange, care, knowledge. The MIMA Kitchen, Garden and Gallery are places of exchange, be that the exchange of food for money, sharing of knowledge and ideas through daily interactions, exhibitions, workshops and events, or taking your time to tend the garden for crops to grow.

On Monday 14 November I invited the whole MIMA team to a day away from their normal activities to work together and explore the ways MIMA Kitchen, Gallery and Garden interconnect, differ and feed one another.

We started the day at Middlesbrough Town Hall with a bit of scene setting with Elinor Morgan (Artistic Director), Gavin Jasinek-Smith (Operations Manager) and Amanda Dean (Kitchen Manager) to think about where MIMA is now and develop a collaborative drawing. Then we took a bus to Apple a Day Orchard to learn about the orchard run by Barefoot Kitchen, harvested apples and pressed them into apple juice. The afternoon was spent in the MIMA Kitchen working together

to cook a delicious menu featuring tomato and coconut soup and salad using fresh produce from QFS, Irish Soda Bread made with ancient grain spelt flour from Craggs & Co before sitting down to a shared meal in the Atrium. We were joined by Liz MacIver from Barefoot Kitchen who cooked a delicious apple dessert; Amelia Lake, Professor of Public Health Nutrition, Teesside University; Michelle O' Driscoll, Sales Manager for QFS and Carol Peacock from Parlour Made Dairy to open up discussions and encourage the team to think about the local supply chain, and the wider context of food, health and nutrition. The day ended with a game of *PIT* (a fast-paced card game for three to eight players based on the Chicago Board of Trade, also known as *The Pit*, one of the world's oldest futures and options exchanges of commodities).

Outcomes from the day will feed into MIMA's future work and a series of artworks I am making which will conclude my MIMA Kitchen & Garden Residency. On the next page is the recipe for the soup for you to try at home.



# TOMATO & COCONUT SOUP

(Serves 6)

## INGREDIENTS

1200g tomatoes  
3 x carrots  
1 x red onion  
1 can coconut milk  
2cm grated ginger  
1 tsp cumin  
1 tsp turmeric  
1 tsp black pepper  
1 tsp salt  
2 cloves garlic  
250ml veg stock  
Coriander to garnish,  
salt and pepper to taste.

## METHOD

1. Heat oil in a pot over medium heat. Add the onions and carrots and cook until onions are translucent, and carrots are just tender, about 5 minutes, stirring occasionally. Add garlic and ginger and sauté until fragrant, about 1 minute.
2. Stir in tomatoes, salt, pepper, and spices and cook for 2 minutes.
3. Add water and stir. Bring to a boil and let simmer for about 10 minutes.
4. Stir in coconut milk and continue cooking for 5-8 minutes, remove from heat and let cool for 5 minutes. Using an immersion blender or standing blender, blend soup until smooth.
5. Salt and pepper to taste.
6. Garnish tomato soup with coriander if desired and serve.

## EVENIN' ALL

I liked that Dixon of Dock Green  
Though he only made a Sergeant's rank  
After thirty years walking the beat  
He finally got behind the desk  
But poor old George he had it tough  
Being killed in the Blue Lamp  
Yet maintaining a stiff upper lip  
Whilst dealing with lost cats  
And stolen hearing aids  
For the next three decades.

Mark Abel



# LISETTE AUTON

## *Writing the Missing:*

## *The address*

WAIWAV - *We Are Invisible, We Are Visible*, was a national project. DASH commissioned 31 disabled and neurodivergent artists to create surreal interventions and placed them in 30 locations around the country, all taking place on 2nd July 2022 to mark the 102nd anniversary of the first DaDa International Exhibition. In this article Lisette Auton reflects upon the experience of presenting one of these artworks at MIMA.



I've had the privilege to work with MIMA as a creative practitioner, working alongside many different people and communities, but this opportunity was the first as an artist in my own right. A chance to step up, be supported to create my own work, and to learn. As a disabled artist and activist I was very aware how durational interventions were beyond my body, and can also be uninviting to the public. Could I make this work for me?

I've been working on *Writing the Missing*, a body of work, for years, and this has taken many different forms such as film, writing and interactions with the public. But never a durational live art performance. Working with the immense support of Kate Moses, we worked out how we could make this accessible, welcoming and possible, not only for me, but for those who attended.

This became *Writing the Missing: The AdDress*.

I am not independent, I am interdependent, that is how I am able not just to function, but to thrive. Looking back from a distance of months, I realise now that this piece was not only honouring that but claiming it. Interdependence in our society can be looked on as a source of shame – to me it encapsulates the most important elements of my practice: time, access, play, welcome, rest and love.

Friend and artist, disabled photographer Kev Howard, was with me on the day to capture the work and to play with form. My sister, Madeleine Gray, designed and made the spectacular dress I wore, as well as her own – a modular origami creation made from calico, the material usually used as pattern alone and then discarded. I helped when I was

able. This was not often enough, she carried the burden of it, with support from the incredible dress maker Lucy Hewes. That is something I am still sitting with, how much she supports me. In turn though, I gave her my world for a day, the disability allies and friends and strangers who appeared. The nap I was able to take for the first time in a public space because I needed to and this was allowed. She was witness to and part of the conversations that unfolded as I captured people's missing by folding them into origami stars.

The whole project, I realise now, was honouring my sister, showing how far I've come, how much I can be with support. That interdependence is brave and messy and imperfect. I think that is where *Writing the Missing* will wander next, through this messy imperfection, to find out what is on the other side.



You can read more about Lisette's artwork by [CLICKING HERE](#).

Find out more about the *We Are Invisible We Are Visible* and all the different artists commissioned as part of the project on DASH Arts' website by [CLICKING HERE](#).

LISTEN UP!  
LISTEN UP!  
LISTEN UP!

Musical compilations put together especially for MIMAZINA by musicians and artists from across the north east of England.

**with**



Words: Billy Woodhouse / Photo: @wkd\_artist

● **Lots of**  
● **Hands**

Hey, I'm Billy Woodhouse and I play in a local band called Lots of Hands, which is a DIY post-punky mix with some classical elements brought in by our flute and sax player, as well as some ambient and drone projects I do by myself.

There are five of us in the band so I have given each of us a couple of songs that have inspired us most when creating the music we have been working on!



Artwork: Billy Woodhouse

Aphex Twin  
*Alberto Basalm*  
[LISTEN >](#)

**1.**

Aphex twin is a huge huge inspiration to me in the way I produce music and try and mix ambient and organic sounds into a normal mix to give it a whole new sound. This track wouldn't be the same without the lighter flicks and chair moving textures placed on top of the percussion side of the track.

Alex G  
*Sandy*  
[LISTEN >](#)

**2.**

This track opened my 14-year old eyes to a whole new world of DIY music, and made me think about how you can tell a story within your lyrics. It doesn't have to be your story, this definitely isn't, but it paints a beautiful picture of what we were all feeling at that age.

Gil Scott-Heron  
*We Almost Lost Detroit*  
[LISTEN >](#)

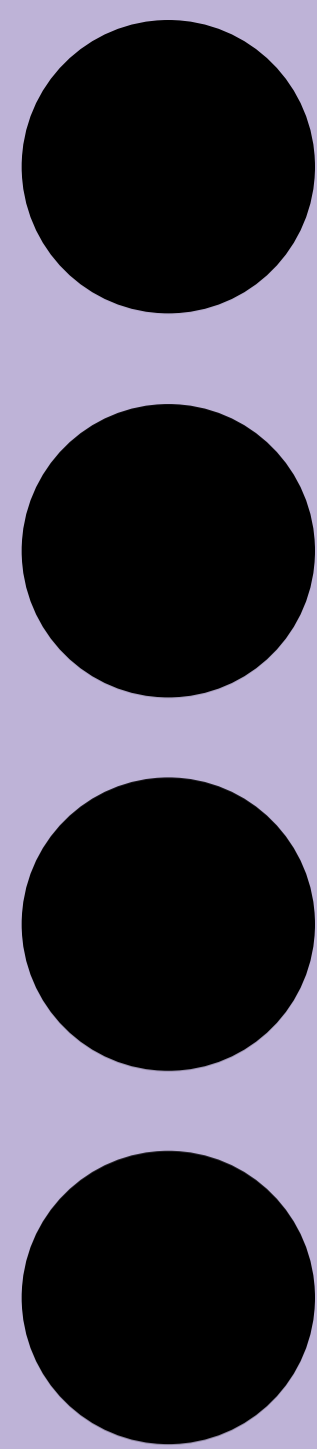
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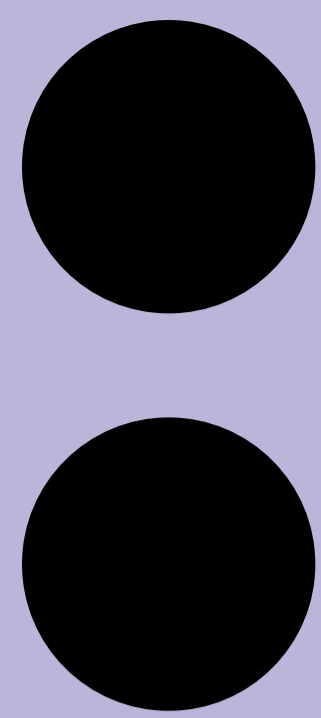
I am absolutely obsessed with the poems and songs of Gil Scott-Heron. I adore the way he was able to so beautifully bring a voice to the oppressed in such a wonderful and beautiful way. This song details the tragic 1966 partial nuclear meltdown in a way that gets stuck in your head. You're left thinking about his words for hours after hearing them, and I find that really inspiring.

Toe  
*Because I Hear You*  
[LISTEN >](#)

**4.**

This was one of my most played songs of this year. I am obsessed with the way they delve into math rock, playing around with polyrhythms and time signatures while still being melancholy and beautiful. It shows the extent of what a very simple guitar part can become when you build on it for 5 minutes.





5.

Wings  
*Band On The Run*

[LISTEN >](#)

I fell in love with this song as a child yet I'm still excited by it every time it comes on. The concept that a song could actually be made up of multiple songs has always interested me and it has made me try to think of ways a song could progress to interesting places. Merging different textures and ideas to create a more compelling sound. Even if they are simple lines, they fit the song perfectly.

6.

Big Thief  
*Certainty*

[LISTEN >](#)

Certainty inspires me as it is a pretty straight forward song in terms of the structure and chords but the lyrics and harmonies speak to me on some kind of level that most songs don't. I think by making the chord structure more simplistic it forces the listener to really focus on the visceral and imaginative lyrics. Lastly, the harmonies in this song have inspired me to come up with stimulating harmonies of my own that I can use to make our music more intriguing.

RAMMIE

The National  
*Mistaken For Strangers*

[LISTEN >](#)

7.

Bryan Devendorf has influenced me a lot as a drummer by his refusal to play standard rock beats, instead going for more creative ideas that becomes a vital part of the tracks atmosphere and instrumentation instead of just being a backing beat. Matt Berninger's way of writing lyrics direct in meaning yet abstract in execution also greatly influenced the lyrics for Ducky.

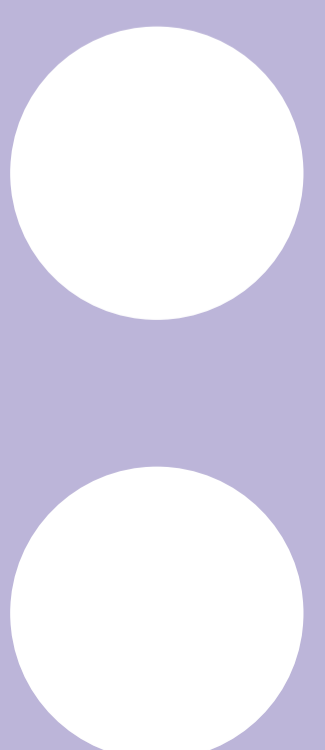
Flying Lotus  
*Do The Astral Plane*

[LISTEN >](#)

8.

This track is an outlier in the album Cosmogramma, providing strong accessible hooks and beats in comparison to the rest of the albums unhinged nature, creating a rewarding change of pace. This has influenced my songwriting by showing that sometimes a strong catchy hook can be exactly what's needed instead of constant experimentation.

RAMMIE





Antonio Vivaldi

*Il Gardellino*

[LISTEN >](#)

9.

This piece is one of my favourites as the melodic lines use a lot of scales and triadic figuration, sequences and a lot of harmonic colour. I also enjoy the contrast between the two allegro movements and the cantabile second movement which focuses more on the sound of the flute rather than rhythmic complexity, and gives the player a chance to show off their vibrato and tone. This piece is also one that I have sampled for the drone intro we play at gigs.

Gabriel Fauré

*Pavane*

[LISTEN >](#)

10.

I enjoy this piece because of its contrast as well since it is written in ternary form. It starts very slow and piano with occasional crescendos only to go back down to piano again with the violin accompanying the flute in pizzicato, but has a very sudden change of pace towards the middle where the flute begins to play descending scales fortissimo with lots of crescendos. After this, the motifs from the first section are repeated with slight differentiation and a lot more dynamics ranging from sforzando to pianissimo. The piece then has a dramatic end with octave jumps with piano dynamics with rests between the final four notes to give the impression of it drifting away. I enjoy playing this piece as it isn't too difficult, which gives the player the opportunity to focus on making a nice sound and has long held notes to show off their tone, and the sound their flute can make.

You can listen to  
the whole playlist  
by **CLICKING HERE!**



You can listen to  
Lots of Hands  
on bandcamp by  
[CLICKING HERE](#)  
or on Spotify by  
[CLICKING HERE](#)

**ARMY**



# TIMOTHY HACKWORTH MURAL



AV Dawson, owners and operators of Port of Middlesbrough, recently commissioned and unveiled a new mural at their site on the River Tees. The mural recalls the inventions of Timothy Hackworth, engineer and first locomotive superintendent of the Stockton and Darlington Railway.

Artist Lewis Hobson, who works as Durham Spray Paints, was commissioned for the design and creation of the mural. Lewis and a colleague worked for three weeks at the Port of Middlesbrough site, battling the elements (in Lewis's words): rain, wind and winter are tried and tested challenges for mural artists.

The mural features the face of Timothy Hackworth, but the points that call my attention are the shapes above his left and right shoulders.

On his left is a ship. Lewis tells me that its shape, with tall masts and rows of sails, recalls the ships that would have been loaded with coal at the staithes, now the AV Dawson site, in the early nineteenth century, in Timothy Hackworth's time. Lewis found and took the design from an image on a coin – the coin design would have come from drawings of the ships, which are scarce now.

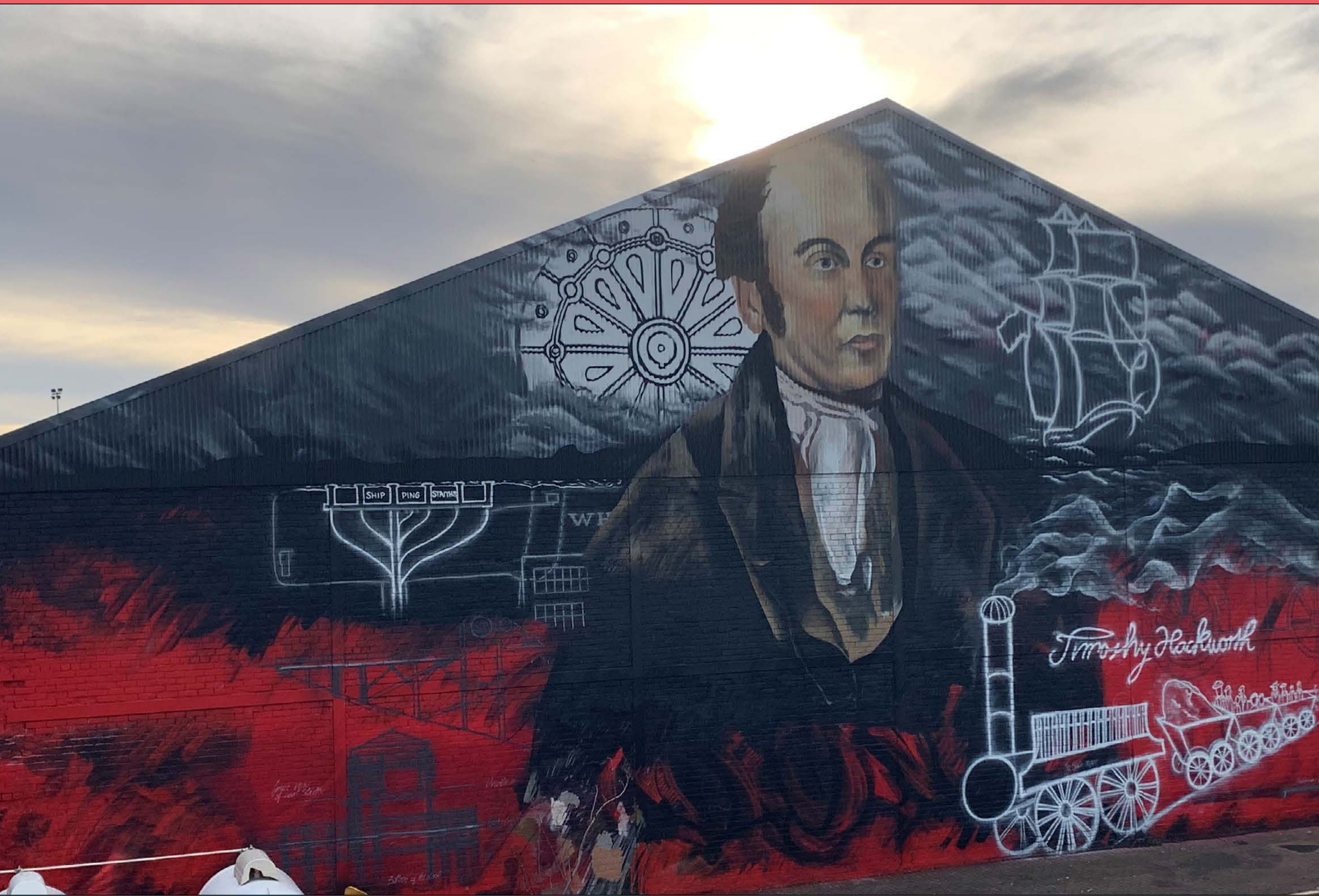
Above the right shoulder is a shape that reminds me of cathedral rose windows – Lewis says Durham, I also think of York. The shape details a plug wheel, or a skimmer, relating to Hackworth's industrial sketches and inventions, which fed the development of the rail industry in the region.

Lewis says that the mural commission made him think again about how much creativity and industry has come to Teesside because of the River Tees, and how much we will see in the future. Changes are brought by people who follow their passions, invent and build a spirit of invention. In Lewis's words again, creativity crosses all kinds of life.

Words: Alison Reid / Image: AV Dawson

The mural can be seen at AV Dawson's site at Port of Middlesbrough. Lewis was co-commissioned by Borderlands Creative People and Places, ensuring local community involvement and meaning that pupils from Sunnyside School could work and interact with Lewis at the AV Dawson site.

More information can be found by [CLICKING HERE](#)



# LUCIE RIE: *THE ADVENTURE OF POTTERY*

RUNS UNTIL 12 FEBRUARY 2023



Lucie Rie (1902–1995) was a ceramicist with immense technical knowledge and an inventive, experimental approach. Rie created thousands of beautiful and original pieces which transformed how ceramics were made and viewed in the UK and beyond.

Rie is among the most celebrated potters of the twentieth century and she carved out her career as an independent female potter in a male-dominated industry. This new exhibition brings together more than 100 of her works from public and private collections, offering a rare opportunity to experience her ground-breaking practice across six decades.

Rie was born in Vienna to a wealthy and educated Jewish family and was brought up surrounded by new ideas and creativity.

In 1938, she was forced to flee Austria to escape the Nazi persecution of Jewish people. Having moved to London on the brink of war, in order to make a living, Rie turned to making ceramic buttons for the fashion industry.

She slowly established herself in Britain through the 1950s and 1960s, becoming renowned for her distinctive tableware and one-off pieces. Rie lived to the age of 93 and later in life her continued exploration and innovation resulted in some of her most striking and expressive work.

Lucie Rie: *The Adventure of Pottery* is organised by MIMA, part of Teesside University and Kettle's Yard, University of Cambridge in association with The Holburne Museum, Bath. Exhibition supported by the AKO Foundation.

Image: Lucie Rie, *Bowl* (1977), thrown porcelain with Manganese glaze and sgraffito decoration. Middlesbrough Collection. Purchased with assistance from the V&A Purchase Grant Fund.

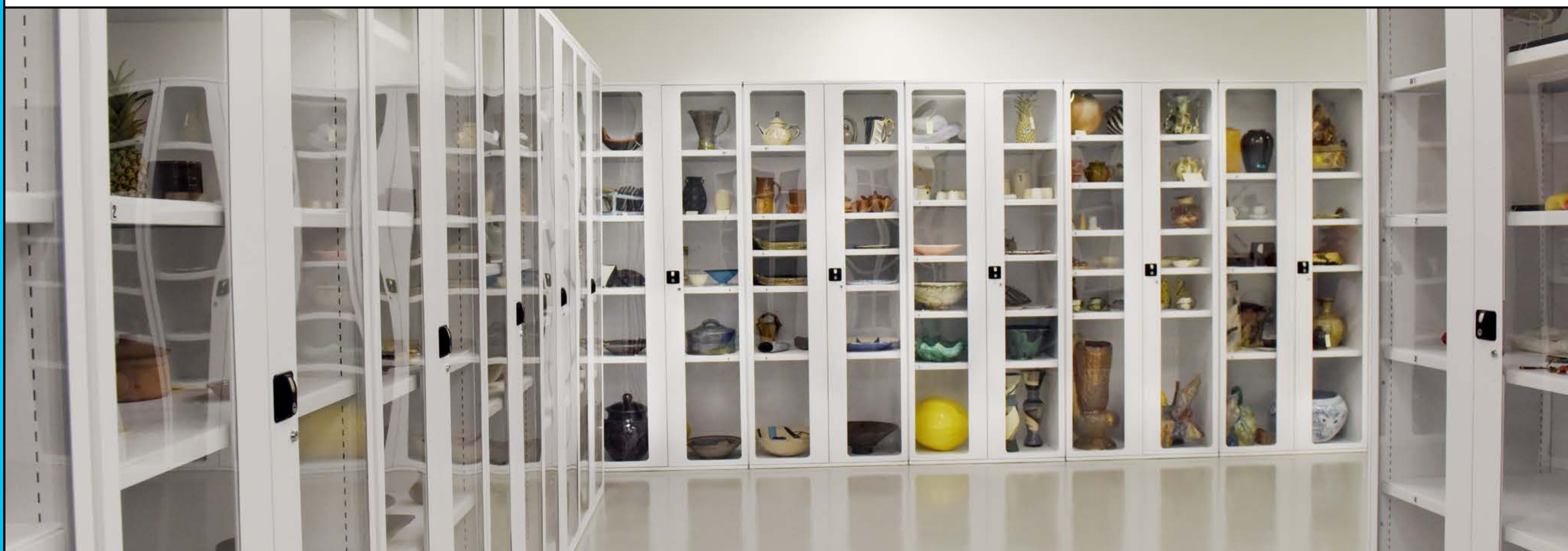
Images (next page): Installation views from *Lucie Rie: The Adventure of Pottery*, taken by Rachel Deakin.





# THE MIDDLESBROUGH COLLECTION: *OPEN ACCESS COLLECTION STORE*

ONGOING



The new *Open Access Collection Store* offers a behind-the-scenes look at hundreds of collection pieces. Visitors can explore the entire ceramics and jewellery collections from within the Middlesbrough Collection.

The ceramics strand of the collection, made up of around 550 works from the 1920 to 2020s is one of the most significant holdings in the UK. The works show various making techniques, decorations,

glazes and finishes.

The jewellery collection has pieces from the 'New Jewellery Movement' of the 1970s to 1990s through to contemporary making. Artists of the New Jewellery Movement experimented with unusual materials and approaches to making that influence jewellery making today.

With thanks to the Arts and Humanities Research Council (AHRC), part of UK Research and Innovation.



OPEN ACCESS COLLECTION STORE  
 SPOTLIGHT: *JUDITH*  
 BY CLAIRE CURNEEN (2003)

I do not tend to look towards ceramics when visiting an art gallery – I’m still trying to fully understand the appeal of pots. But, Claire Curneen’s *Judith* is a work that flips that notion on its head completely for me. I love it. Its scale is unsettling - it’s just over two foot tall, so can still be placed on a shelf, and dwarfs the tableware and vessels surrounding it. Unsurprisingly, I know nothing about glazes, but to me there’s something wonderful about the skin-like texture of the porcelain - dimpled like cellulite.

Curneen’s ceramic figures reference Catholic imagery from the early Italian Renaissance. With that in mind, the title of the work must be in reference to the biblical Judith, who’s beheading of Holofernes was painted by Italian Baroque heavyweights Artemisia Gentileschi and Caravaggio. Curneen’s figures

reflect on the precariousness of human nature, and the universal themes of loss, suffering and sacrifice. In essence, these are the same themes approached within these canonical paintings of the 16th and 17th century, but she does so quietly, without the blood and the gore.

Or is this blood and gore still there in Curneen’s figure, but presented in a much subtler way? Judith’s fingers are shown to us dripping with gold. Is this representing the blood of Holofernes? Are we viewing Judith in the time after she performed the beheading, in a moment of reflection rather than in the moment of doing? Curneen’s focus on what is not shown by the painters of the Italian Renaissance inverts the intention to show the moment of greatest dramatic impact. The way that Curneen does this is so effective. This is the

human condition embodied in clay. The dissecting of a moment that happens so quickly for an infinite amount of time thereafter.

Words by: Rosemary Stubbs / Image: Courtesy of the artist and MIMA.

The Open Access Collection Store offers a behind-the-scenes look at hundreds of collection pieces. Visitors can explore the entire ceramics and jewellery collections from within the Middlesbrough Collection. With thanks to the Arts and Humanities Research Council (AHRC), part of UK Research and Innovation.

ALISON SMITH & MATT COLLINS:  
*VALKYRIE*

2 FEB - 12 MAR 2023, MIMA GARDEN



*Valkyrie* is a new light sculpture created by artist Alison Smith and technologist Matt Collins. Inspired by the Aurora Borealis, and named after the Viking legend associated with them, *Valkyrie* is a large glowing orb hand-crafted from recycled plastics. A thousand LEDs within the sculpture create ethereal lightscapes when triggered by a voice, sending ripples of light across the floating sphere.

Co-commissioned by MIMA and Stellar Projects for *Nightfall 2022*. *Nightfall* is a light art festival which took place in Stewart's Park, Middlesbrough between 1 and 4 December 2022.

Image: Installation view of *Valkyrie* at *Nightfall 2022*. Credit: Kev Howard.

For opening times and more information please visit our website. [CLICK HERE TO VISIT](#). We are free entry and events and activities are free unless stated otherwise.

View a PDF version of the MIMA Guide by [CLICKING HERE](#).





# EVENTS

ART + SOCIAL NO. 9  
2 February 2023  
17:00-19:00

Experience experimental performances and chat with artists Aphra Shemza and Alison Smith about their new light-based projects at MIMA. Come along for conversations, music and refreshments.

THE ADVENTURE OF POTTERY:  
STUDY DAY  
4 February 2023  
10:00-16:00  
RSVP MIMA website

Hear from curators, thinkers and practitioners as they share new research on the work of Lucie Rie.

INSPIRED BY: LUCIE RIE  
14 & 21 January 2023  
10:00-16:00  
£55, book via MIMA website

Experiment with form, colour and printmaking techniques in this short course to make your own Lucie Rie-inspired print. You'll be guided by an expert from the School of Arts & Creative Industries and no previous experience is required. Materials included. Based at MIMA and Teesside University Campus.

## SHOP

Our shop offers a unique product range sourced from local and national makers, designers and artists. We support emerging talent in the North East and social enterprise projects. Each purchase supports the gallery's artistic programmes.

Our *Art in Action* programme connects artists with community groups to create unique products available for sale in the shop. The shop is in the gallery and online at [mima.art](http://mima.art).



## MIMA KITCHEN

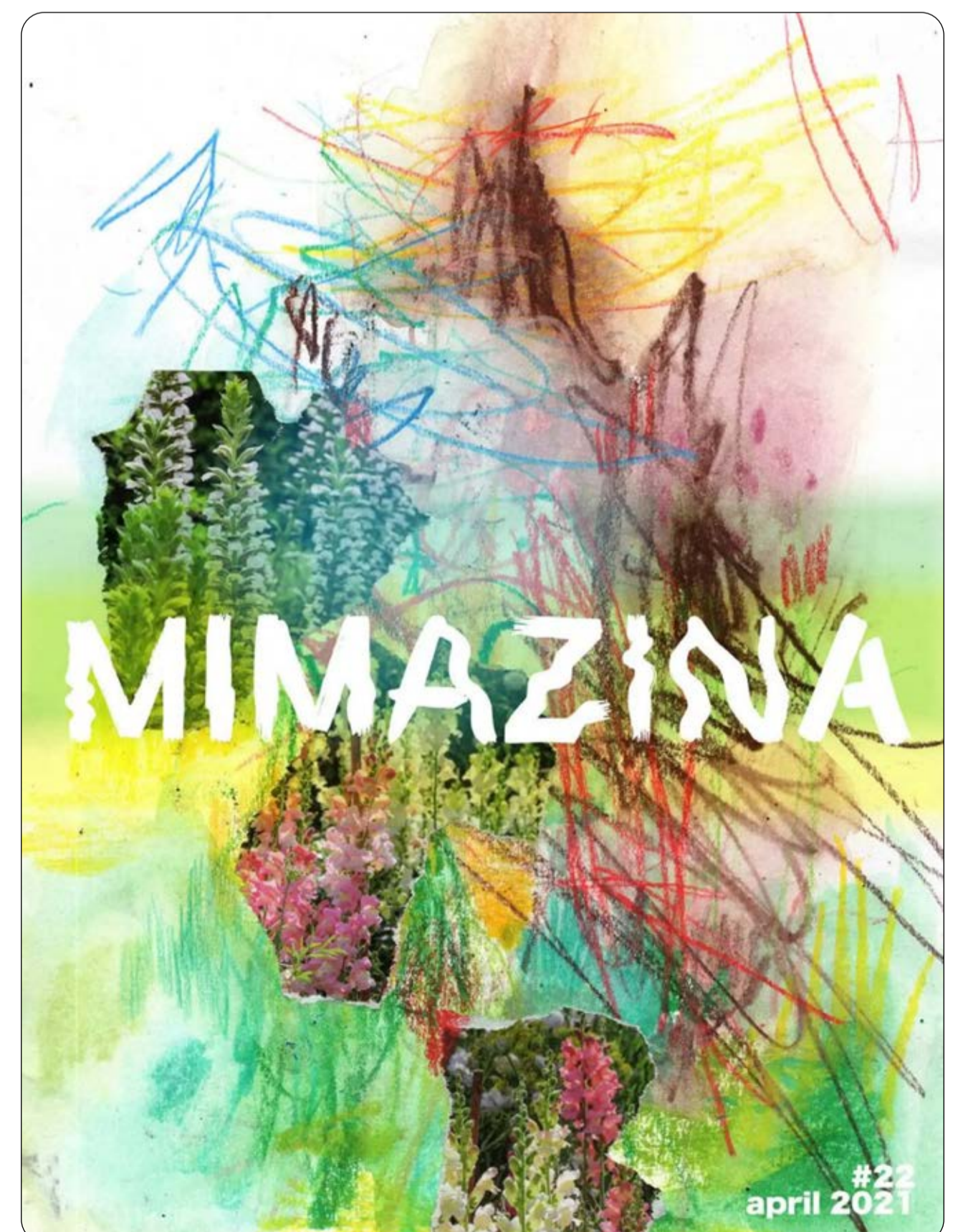
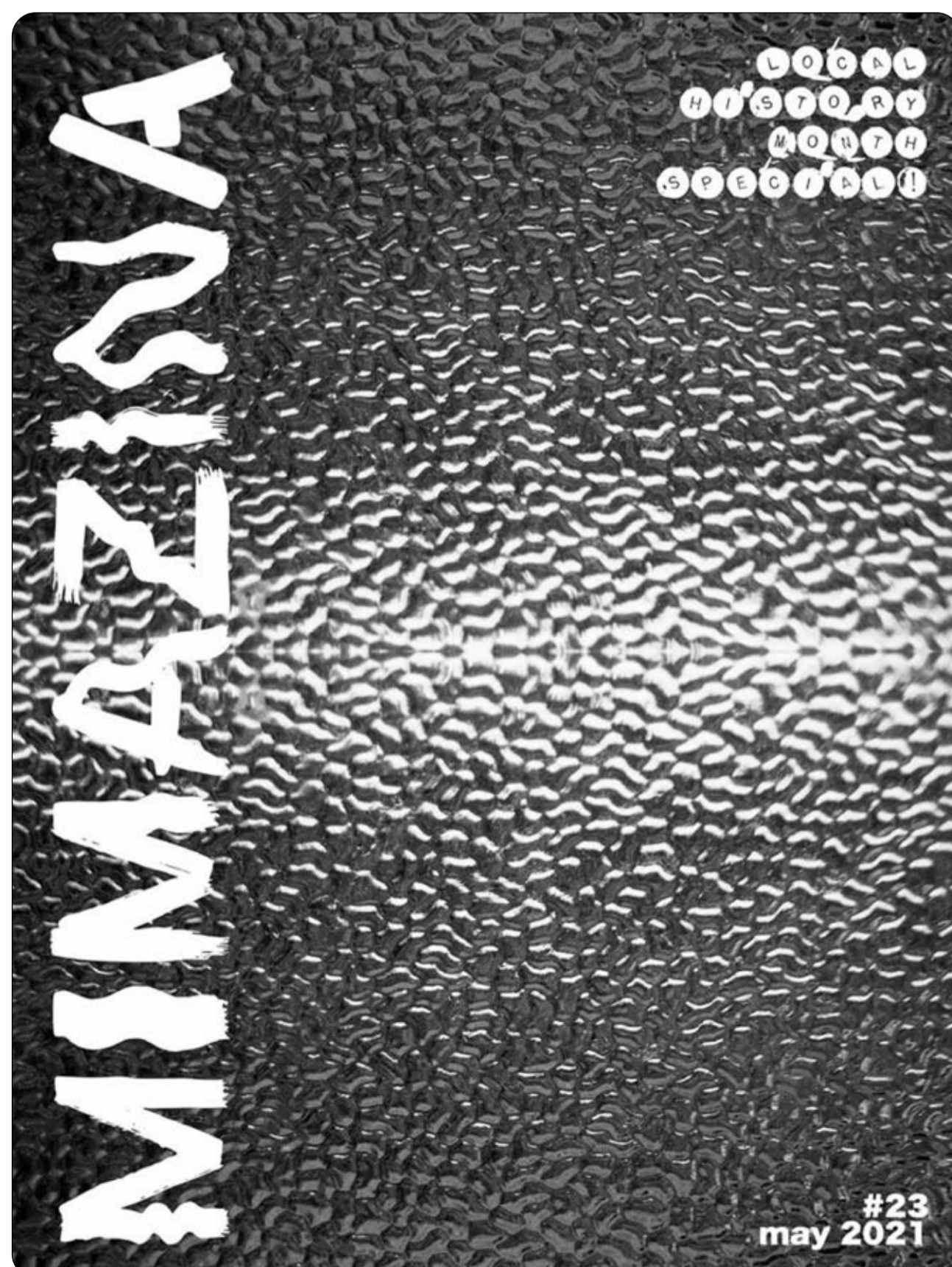
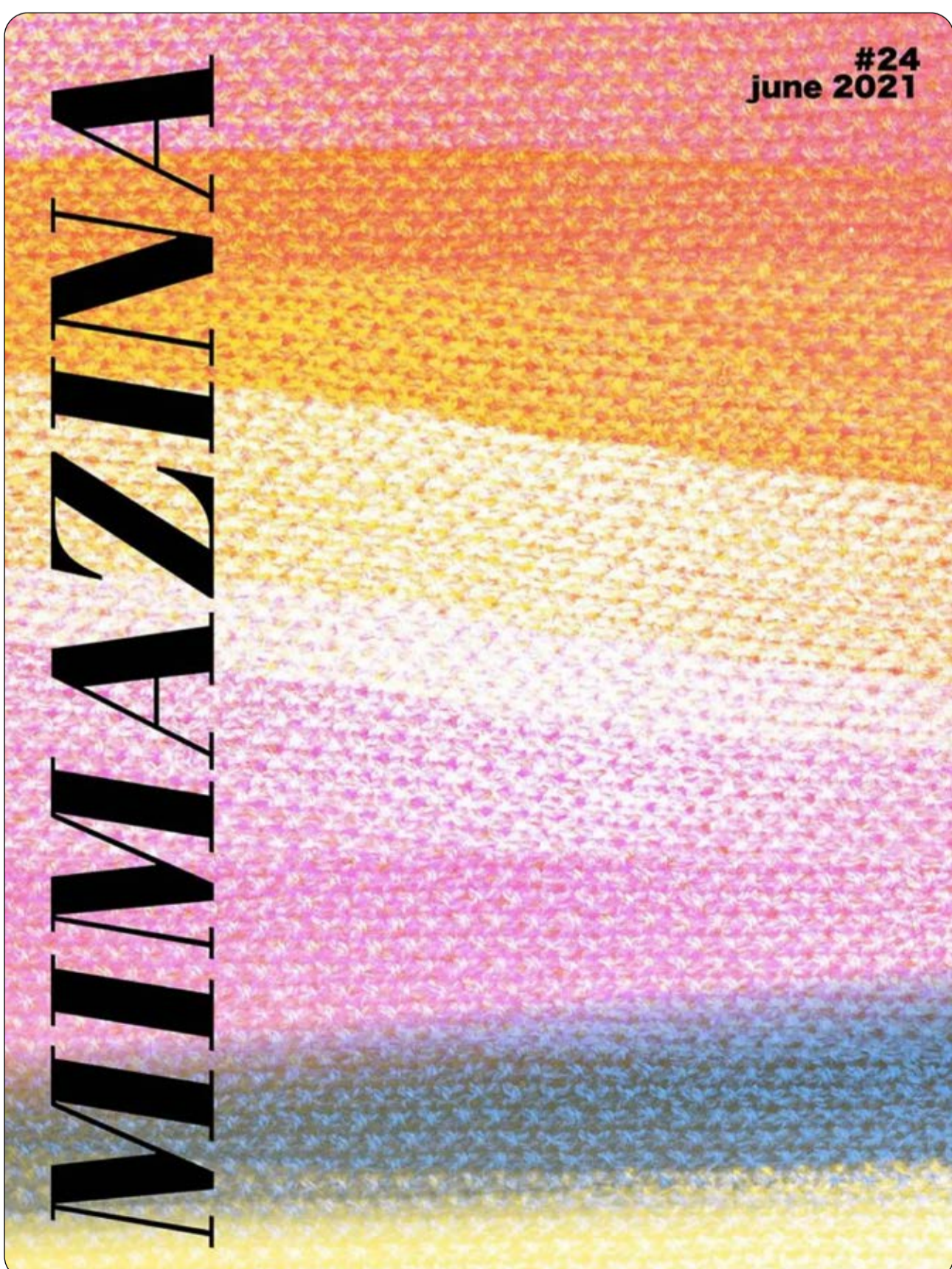
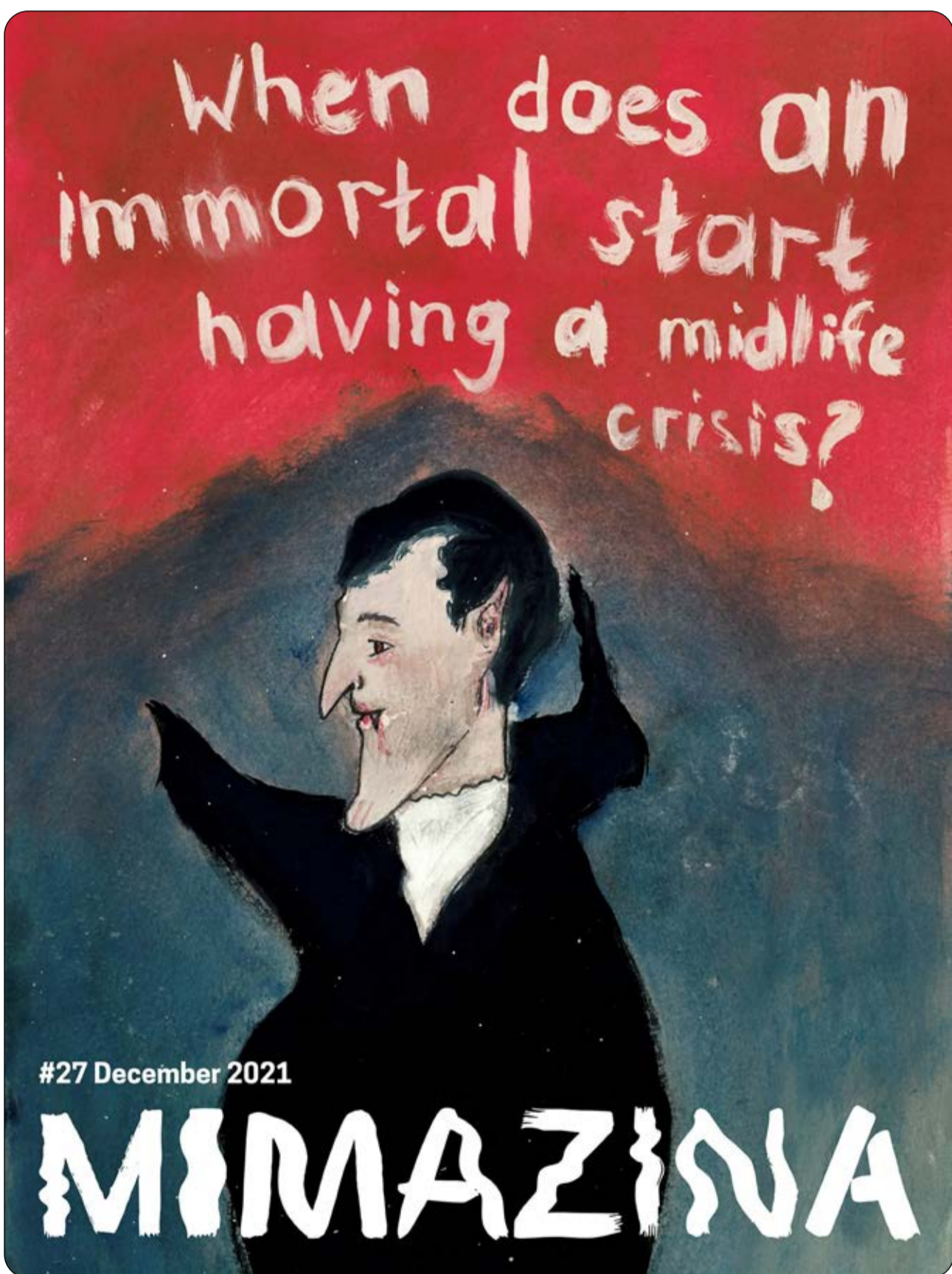
Our café serves a selection of delicious home-made food and a variety of hot and cold drinks to dine in or take out. The MIMA Kitchen menu is available at [mima.art](http://mima.art).

Follow on Instagram @ [mimakitchen\\_cafe](https://www.instagram.com/mimakitchen_cafe)

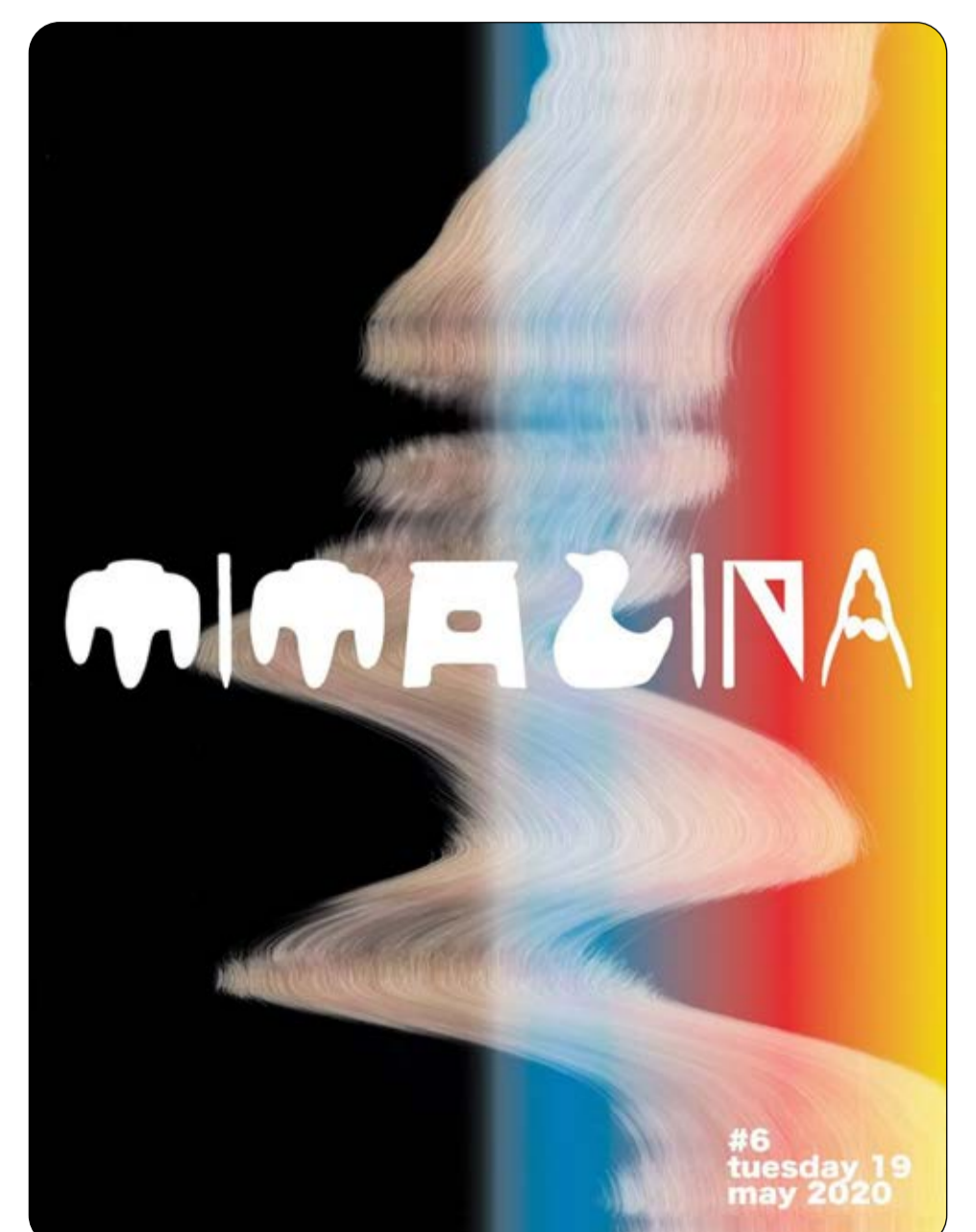
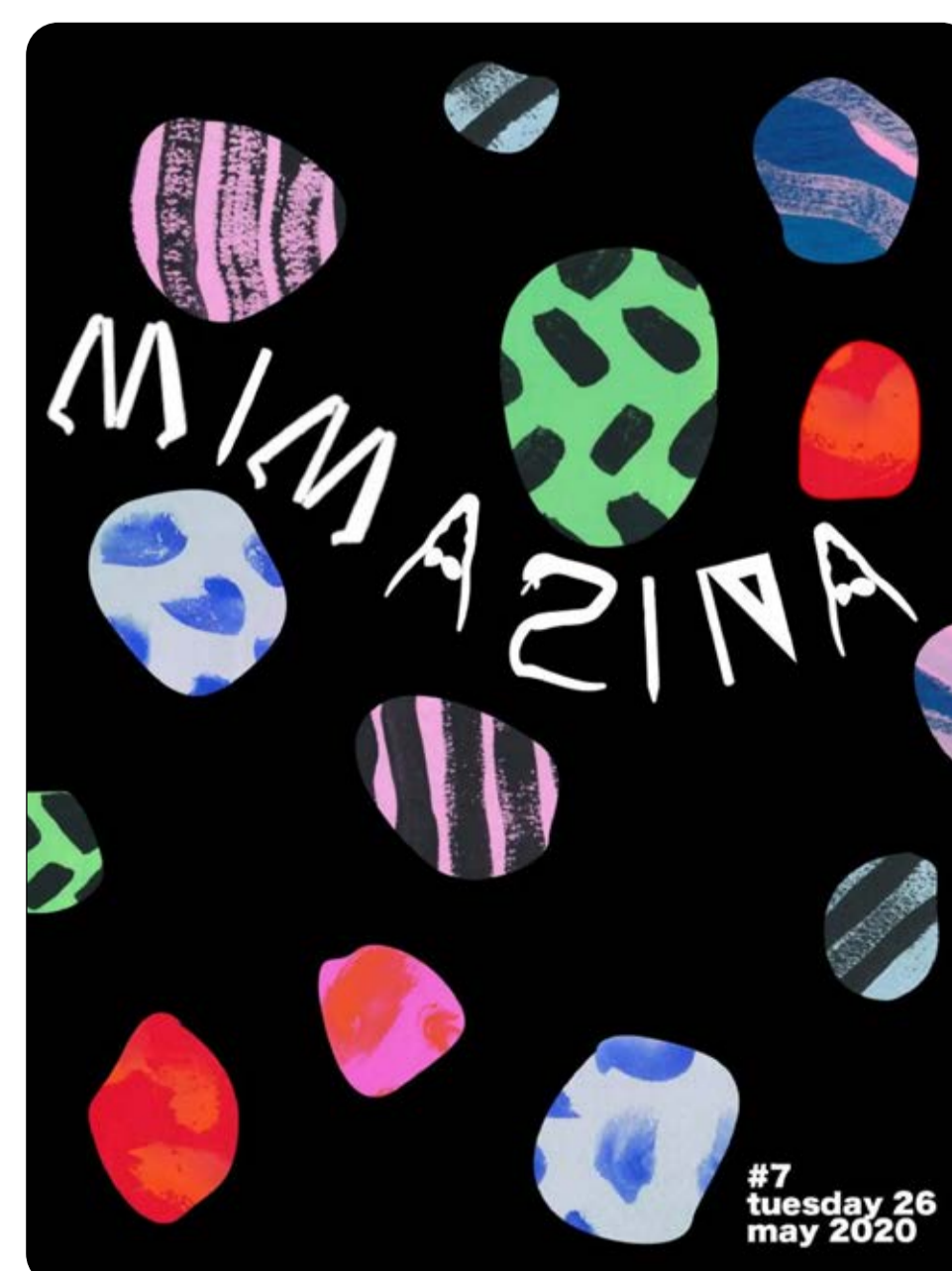
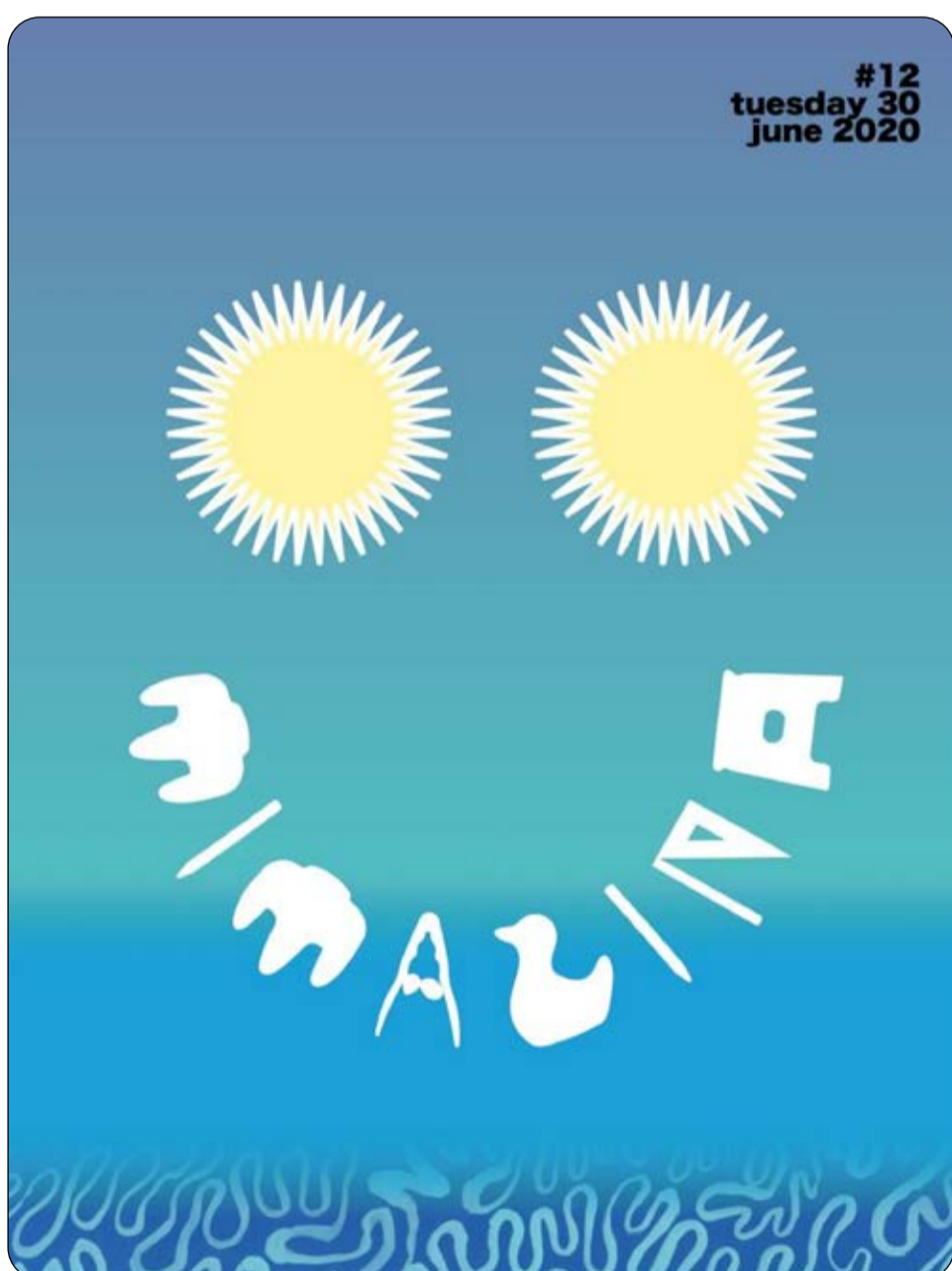
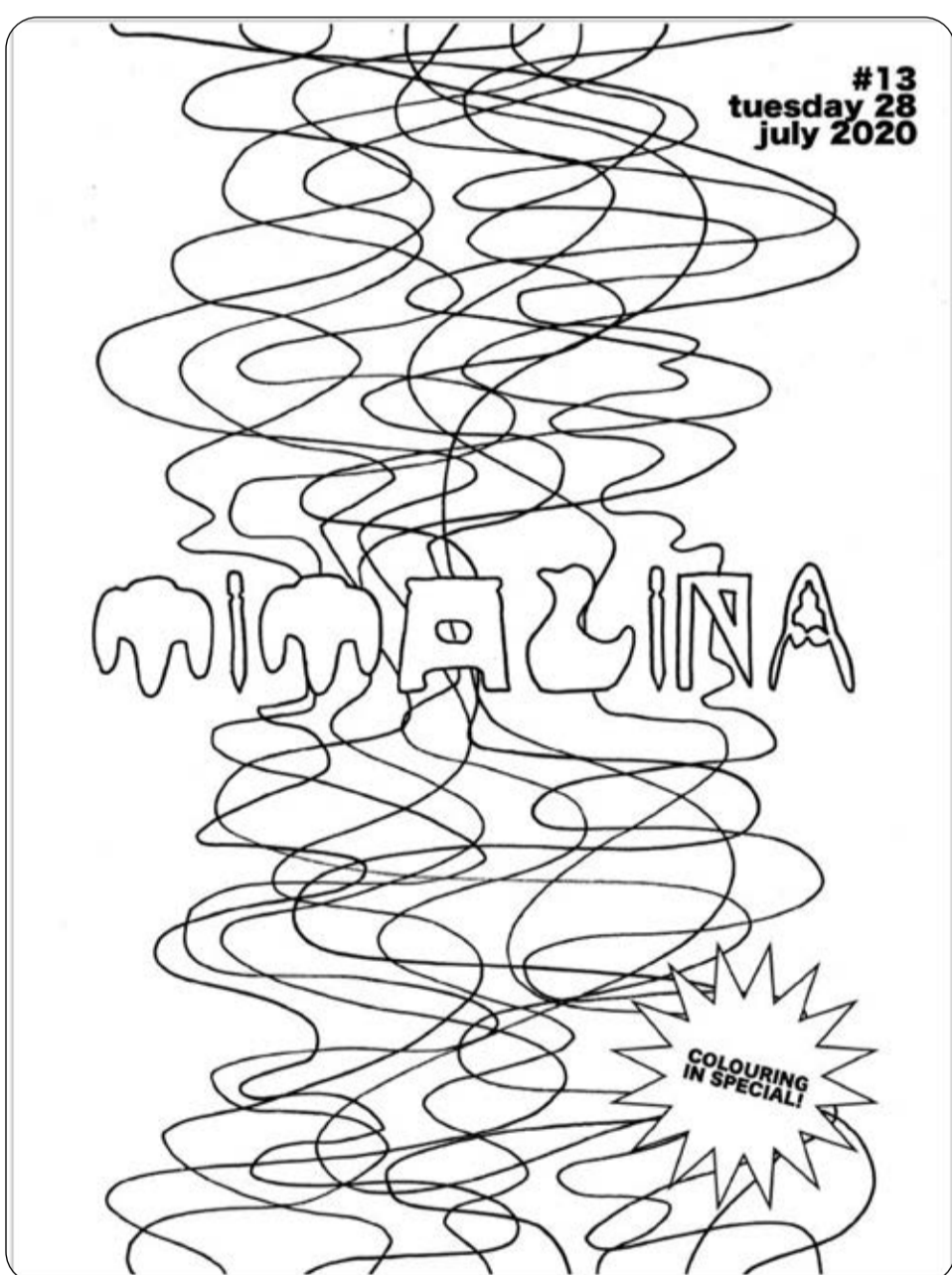
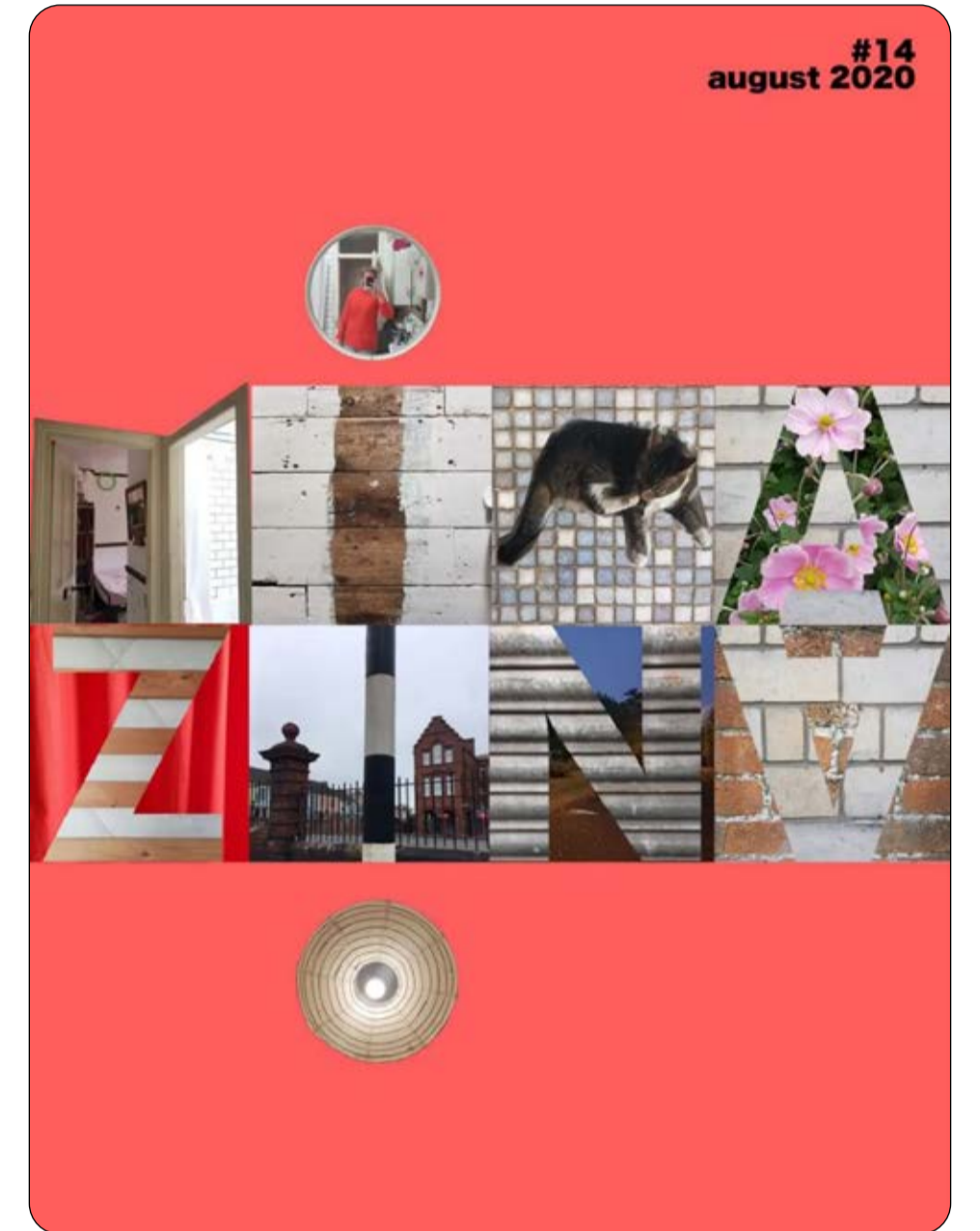
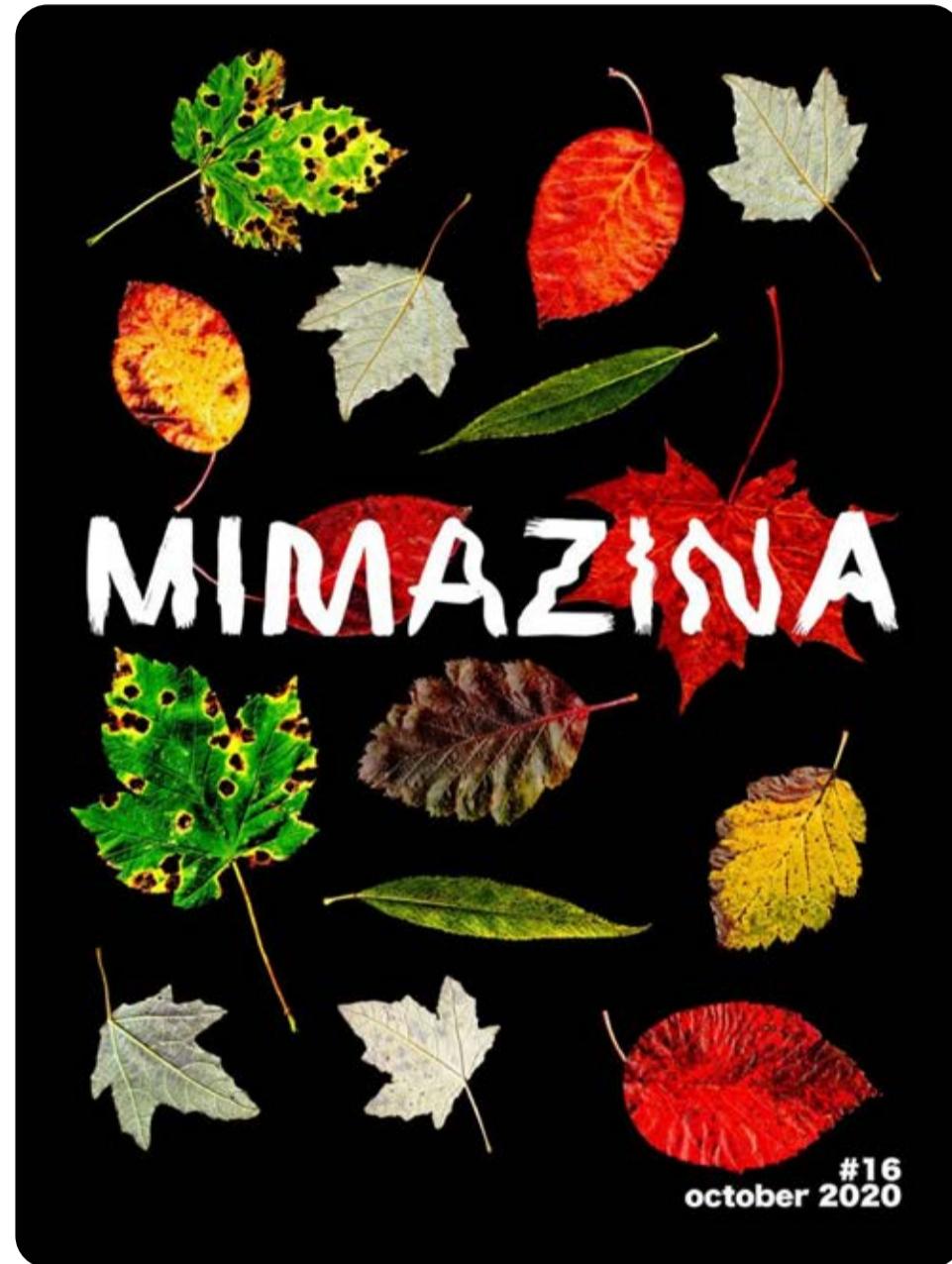
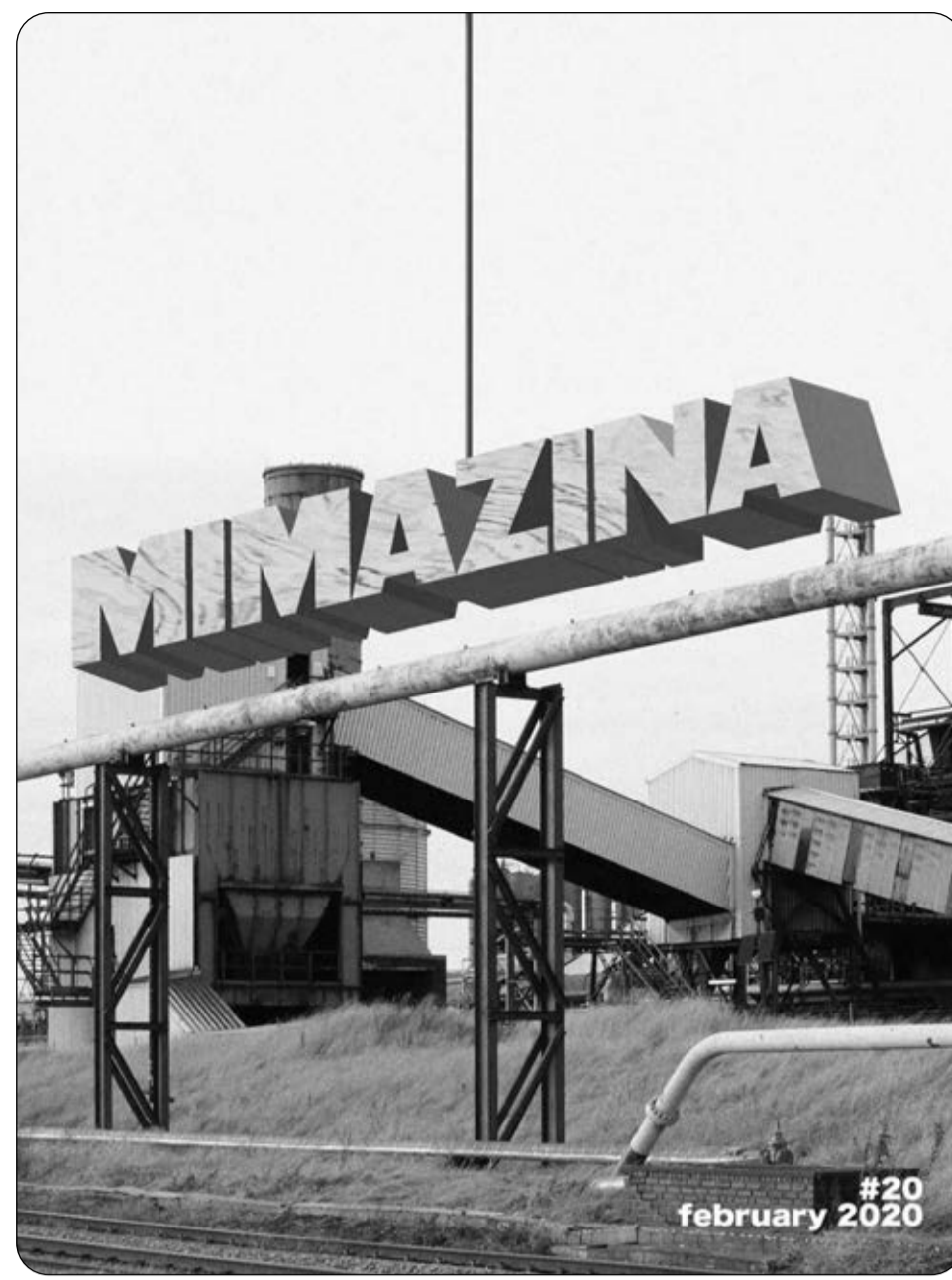
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MIMAZINA is a community journal and  
online zine – sharing stories from across  
the north east of England, with a special  
interest in cultural activities surrounding  
MIMA in the Tees Valley. If you would like to  
contribute an article or artwork please get  
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Foundation Press explore community-  
publishing and collaborative design.  
Foundation Press are Adam Phillips  
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network of artists and communities on a  
project-by-project basis.

MIMA connects art, people and ideas to  
empower creative lives and positively  
contribute to society. An international  
art gallery and museum, we commission,  
collect and re-think modern and  
contemporary art. We build and celebrate  
creativity and support change towards an  
open and inclusive future. As the artistic  
heart of the School of Arts & Creative  
Industries at Teesside University, MIMA  
is dedicated to collaborative learning,  
research and innovation.

**THANKS FOR READING**

**WE LOOK FORWARD  
TO SEEING YOU AGAIN IN 2023.**