

MIMAZINA

newspaper

Sandwich

A big camera

experiences

embracing

flopping

love

anything,

No.

21

March

2021

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BE A PART OF MIMAZINA

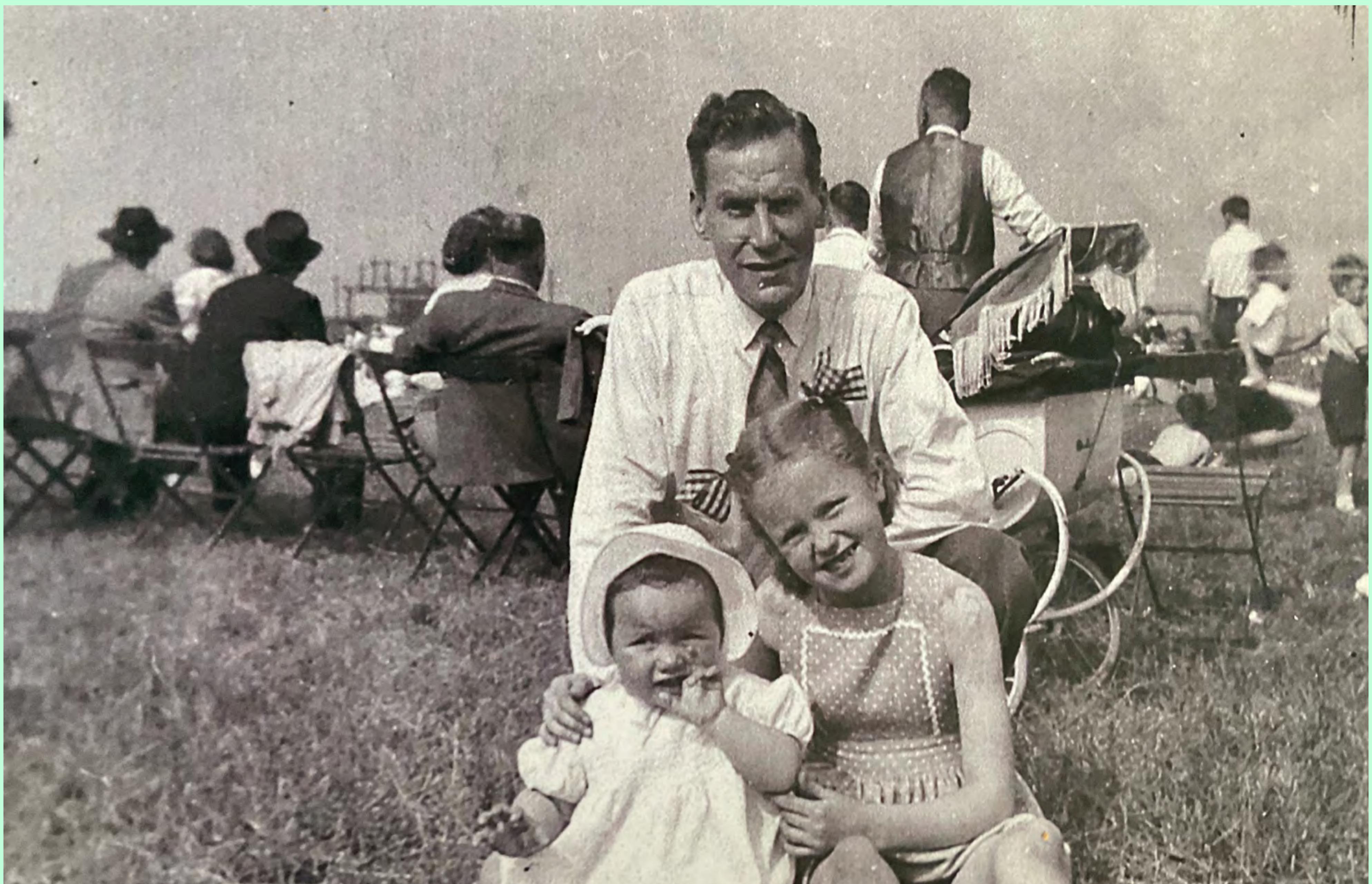
Get involved in future issues of MIMAZINA

CREDITS

BACK COVER

Chelsea Abbott shares her photograph, titled *Edgar*

BORO KIDS AT THE WORKS



Words: Carol Johns / Image: Carol, her dad and little sister at a sports day around 1950

When I was little, my friends' fathers all seemed to work at one of two places, "The ICI" or in my dad's case, "The Works"

The Works was the Steelworks, any one of the many steel related processing plants which were mainly along the "40 Foot Road", in Newport. This was the seriously industrial part of the Boro. My dad rode off on his bike every morning to his job at Richard Hill.Ltd.(later to become Firth Cleveland), as the manager of a small part of the steel wire making plant.

“The Works” in those days, circa 1945-50, played a much bigger part in the life of its workers and their families than is usual in more modern times. Richard Hill held a Christmas Party for the children of all employees, every year. This was a big event in our little lives which had been made poorer by the war years.

The party took place in Middlesbrough Town Hall crypt- the name was exciting enough! The Town Hall was as imposing then as I think it is today, standing as it did in the very centre of the town, next to my other favourite building, the Library!

Best dresses were worn with hair ribbons to match! There was entertainment, a magician, games and communal singing. Then, best of all, Father Christmas arrived with a sack of toys, a present for everyone, together with an apple and an orange. In a dull post war world the party was a major highlight, looked forward to and afterwards eagerly discussed.

The Works had a Sports and Social Club that held a sports day for members and their families every summer. This was a very popular event, including as it did a beer tent! This big event was held on the Works' rented sports field which ran alongside the railway marshalling yard. We thought of it as being in the countryside!



Image: Carol's dad (centre) with two pals in front of the Works.

Image: Carol's mam and dad gracefully lose a three legged race at a sports day held at Stewart Park.



There were sports for everyone: races for mums and dads and kids and the finale was a tug of war between the plant workers and the office workers. The plant workers always won, they were way more muscular chaps than the office men.

This was where my possible career as an athlete died a death. I was tall and skinny and according to one of dad's friends "She looks as if she should be able to run but she can't," as I came in last again!... I was easily cheered up by the picnic provided and the ice creams that finished off the day.

Then of course there was the 'Works Outing' to look forward to, a fully paid for day out for the families in a 'trip bus'. We were picked up by the bus and taken off to such places as Crimdon Dene, Whitby, or one especially exciting trip was to Holy Island. We crossed to the Island in a set of rickety old London taxis, which did the run in between tides. That was very exciting and a little bit terrifying for a town kid. I must admit that the peace and beauty of Holy Island (Lindisfarne) passed me by as a child; I would have to be a lot older to appreciate it.

Picnic lunches were provided and games were organised. At the end of the day, on the way home, slightly damp and sandy children would sleep whilst the "grown ups" drank and sang. A grand day out was had by all.

A generation later, my parents asked if they could take their 3 year old grandson on a works outing to Scarborough, very keen to show off their first grandchild!

"Of course" I said, remembering those happy days out. Off they went but after he choked on a fish bone (fish and chip lunch in a café!) and was sick, loudly and messily, they never asked again! He was delivered home tired, happy and wearing his Nanny's beige cardigan!

Amongst those memories of exciting times was the day I actually got to go to The Works! One Saturday morning when my dad had to check something on the plant, he took me with him. We went on his bike of course, my cushion tied firmly to the crossbar, pinned in by my father's arms. We thought nothing of this way of travel although we were stopped once by an eager policeman.

At The Plant I was taken up on the overhead crane which travelled up and down the wire mill and had a glorious and terrifying view over the furnace as it roared and glowed! Obviously it was not approved of but we got away with it!

Many of my vivid childhood memories come from "The Works" and the good times it provided for us in those post war years when treats were few and far between.

You can read Carol Johns' past Boro Kids articles in MIMAZINA issue 18 [here](#) and issue 19 [here](#).

This feature shares musical playlists put together especially for MIMAZINA by musicians. This month it's Brötchen's Anna Hawkins.

Words: Anna Hawkins / Image credit: Cheslea Abbott



LIS↑EN UP!
LIS↑EN UP!
↑EN UP
↑EN UP
IS↑EN U

Hey there, my name is Anna and I perform as Brötchen. I'm a singer-songwriter-multi-instrumentalist and beat maker which sounds incredibly proficient but this is all stuff I've taught myself in the last 5 years, mainly because my attention flickers around lots of different genres which means I have to keep learning new stuff in order to get the sounds out of my head and into the world. I like experimenting with vocal loops, midi beats and drone guitars. I sang in a few bands when I was in my teens and 20s but I didn't learn instruments, song-writing or music production until my 40s - when women are traditionally told that they become invisible. We need to keep busting those myths because of course we just keep getting better at stuff, and are completely capable of mastering new skills as well as honing old ones. You can also look forward to welcoming a new confidence in your sound, knowing who you are and how you want to express yourself.

This January I participated in the She Shreds 1 Riff a Day challenge which involves mainly (though not exclusively) women and minority gender musicians posting a riff a day for a month on Instagram. It's such a supportive and positive community and I've made loads of new creative friends and even started collaborating with a lapsteel guitar player from Chicago. If you feel like you have music you want to make, this is an incredibly safe and supportive space to take those first steps.

Making electronic beats was the first step I took into music production and it is incredibly liberating to explore such a range of sounds and moods from one small collection of presets in music creation software like Ableton Live (these are sometimes referred to as a digital audio workstation or DAW). These programmes are a great way to start making music as there are lots of free trials and open source versions available and you basically have access to a massive range of instrument sounds without having to own or be able to play the instruments, and you can do it all in headphones. This really opens up the music production process to people without musical training or loads of space to make noise in (ie most of us!).

Beats and groove probably connect the music I like, and that is definitely a key feature of most of these tracks, sometimes crisp and poppy, sometimes sub and moody. This playlist represents a collection of people who follow the beat of their own drum, however that sounds. I hope you enjoy listening.



-
- | **NOTES**
- |
- | Listen to Anna's music:
Brötchen bandcamp -
[click here](#)
- |
- | New Single 'Gravity' out
now, pay as you feel :-)
- |
- | Twitter and instagram:
@brotchenband
- |
- | Ableton free trial link
[click here](#)
- |
- | LNA does audio stuff
(music production
youtube tutorials -
really fantastic and
accessible)
[click here](#)
- |
- | Suggestions for open
source alternatives to
Ableton [click here](#)
- |
- | She Shreds [click here](#)
-

You can listen
to the whole
playlist [HERE](#)

1. [LISTEN](#) **Les Amazones d'Afrique** *Dombolo*

Les Amazones d'Afrique are a supergroup featuring big names of the Malian scene like Oumou Sangaré and Nneka. Their music delivers incredible energy as well as conveying important stories about women's oppression and emancipation. This one is an absolute banger.

2. [LISTEN](#) **Moon Duo** *Fever Night*

Smokey vocals, effortless groove and pulsating synths, Moon Duo encapsulate all my favourite musical elements and I'd really like to be them when I grow up. I also harbour a fantasy about going camping with them, sitting around a fire a bit toasted and getting into some psychedelic noodling. I live in hope.

3. [LISTEN](#) **Grinhouse** *Milk Teeth*

I met Grinhouse when we both took part in the She Shreds 1 Riff a Day challenge back in January 2021, when human connection was in short supply. We started exchanging supportive comments and post likes then I started getting to know her music and this tune jumped out, it has a pop and a bounce that really shows off her warmth and musicality.

4. [LISTEN](#) **Rhiannon Giddens with Francesco Turrisi** *Little Margaret*

Rhiannon Giddens is a massive established talent but I only discovered her music when this tune featured in the TV show American Gods a few weeks ago. I think we should be ok discovering music however it finds us, all these authenticity brags about being there before they were famous is just a bit ...yawn. This is just her voice and Turissi's drums, it will stop you in your tracks. Mesmerising.

5. [LISTEN](#) **Kristin Hersh** *Soma Gone Slapstick*

Kristin Hersh is my idol. When I bought my first guitar I chose a Telecaster thinline (and named it Kristin) because I had seen her play one on stage and make it sound like a thunderstorm. I would never dream of trying to sound like her, no one does or could. She has been there through every phase of my growth as a human, bringing her deep and generous authenticity to everything she does.

6. LIS↑EN

lainglitch *Walk the Talk*

This is the music I share my life with, and the talented and generous musician who is a true ally, stepping out of the way to make room for me to take up space and develop my music. Because creativity needs space and time and gear and knowledge, and someone else to put the dinner on and remember to pay the car tax so you can concentrate on recording a riff. I love the notes he finds the best of all.

7. LIS↑EN

Juana Molina *Cosoco*

Argentinian Juana Molina is a stone cold legend. She steps deeper and more assuredly into her stride with every new release. Her music is characterised by captivatingly bonkers grooves that made me chuck out my worries about the rhythms in my head being a bit odd. She also makes the best music videos. If you don't emit 3 or 4 genuine gasps of delight watching this one I'd be very surprised.

8. LIS↑EN

Jesca Hoop feat Erika Wennerstrom *Tulip*

Jesca Hoop is, I believe, a genuine and totally unassuming magical creature. If she is of this earth (she may also be evidence of alien life) then it proves the existence of forces beyond the perception of us mere mortals. Her voice and the way she taught herself to play guitar are utterly and effortlessly unique. They speak to elemental wonder.

9. LIS↑EN

Nabihah Iqbal *saw you twice*

Nabihah combines a dance floor sensibility with great songwriting. She has a deep knowledge and passion for music that she distills down beautifully into her work. I love the production on this track, the vocal has the diffuse quality of shoegaze but with a driving synth bass and drums. Brilliant at all points on the spectrum.

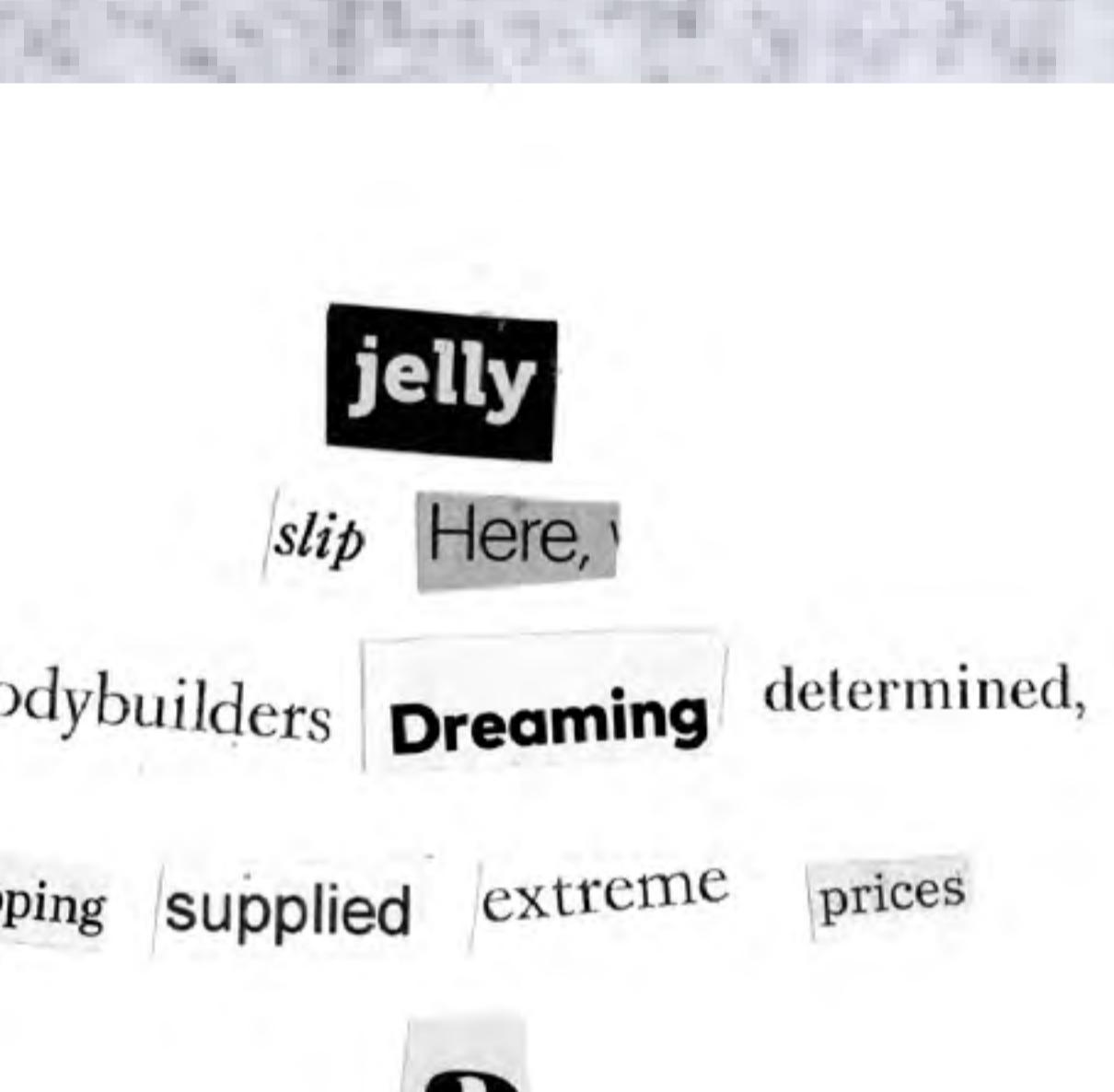
10. LIS↑EN

Nocturnal Sunshine ft. Peaches *Possessed*

Nocturnal Sunshine is an alias of prolific producer and DJ Maya Jane Coles that she adopts for the sparser and darker elements of her music. There is confidence in the craft of MJC's work and here the dark energy is dialled up to 11 by the addition of Peaches. Uncompromising is a term often applied to female artists, suggesting that women default to compromise? Certainly we are encouraged to frame our desires by the needs of others. Maya and Peaches set fire to that frame.

THINGS TO DO

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



People
are, perhaps,
what life was
with the usual problems
like

Cut up newspapers, magazines or photocopies of pages from books to create elfen poems.

Elfen translates as 'little eleven' and was shown to us in a workshop by performer and writer [Amelia Bande](#).

Elfens consist of 11 words. The format is:

line 1 = 1 word
line 2 = 2 words
line 3 = 3 words
line 4 = 4 words
line 5 = 1 word

Methods:
Cut up many words until you have a pile or cut the words as you need them.

Work solo or with another person. In pairs or groups each start doing the first line and swap your elfens after each line is complete.

Pick your source material at random e.g. the day's paper or carefully pick e.g. 2 books that you really like and photocopy.

Share your elfens with us
[@foundation.press](#)
[@mimauseful](#)

world

in front

gathering basic wonder

Ultimate Top productive industry

curdle

Search

hollow : illusion

marvelous factory, substance

artists shovelling, see power.

wind

IMAGES

A tree

trumpet

Moon

protester

shapes

extensions of myself.

symbolize

solitary

the strangeness with her parents

'drug of choice' symmetry

museum.

Adam,

must decide

to jump from

day to day data

sleep.

think
or not;

All good fun,
the catalogue of excitements -
whatever

MUSCLES

describing your

exalted

acute

problem

You

called it ugly.

History

size

and the

dragons visible only

seem comical now,

lions,

sea

One

short grass:

makes a person.

some of the pieces

fluorescent



If you are a reader of MIMAZINA from outside the Tees Valley send us a 'postcard' (in email form) about where you are. Share some interesting facts and photos from your home or describe what you've been up to recently.



Words and images: Rei Hayama

Dear reader of MIMAZINA,

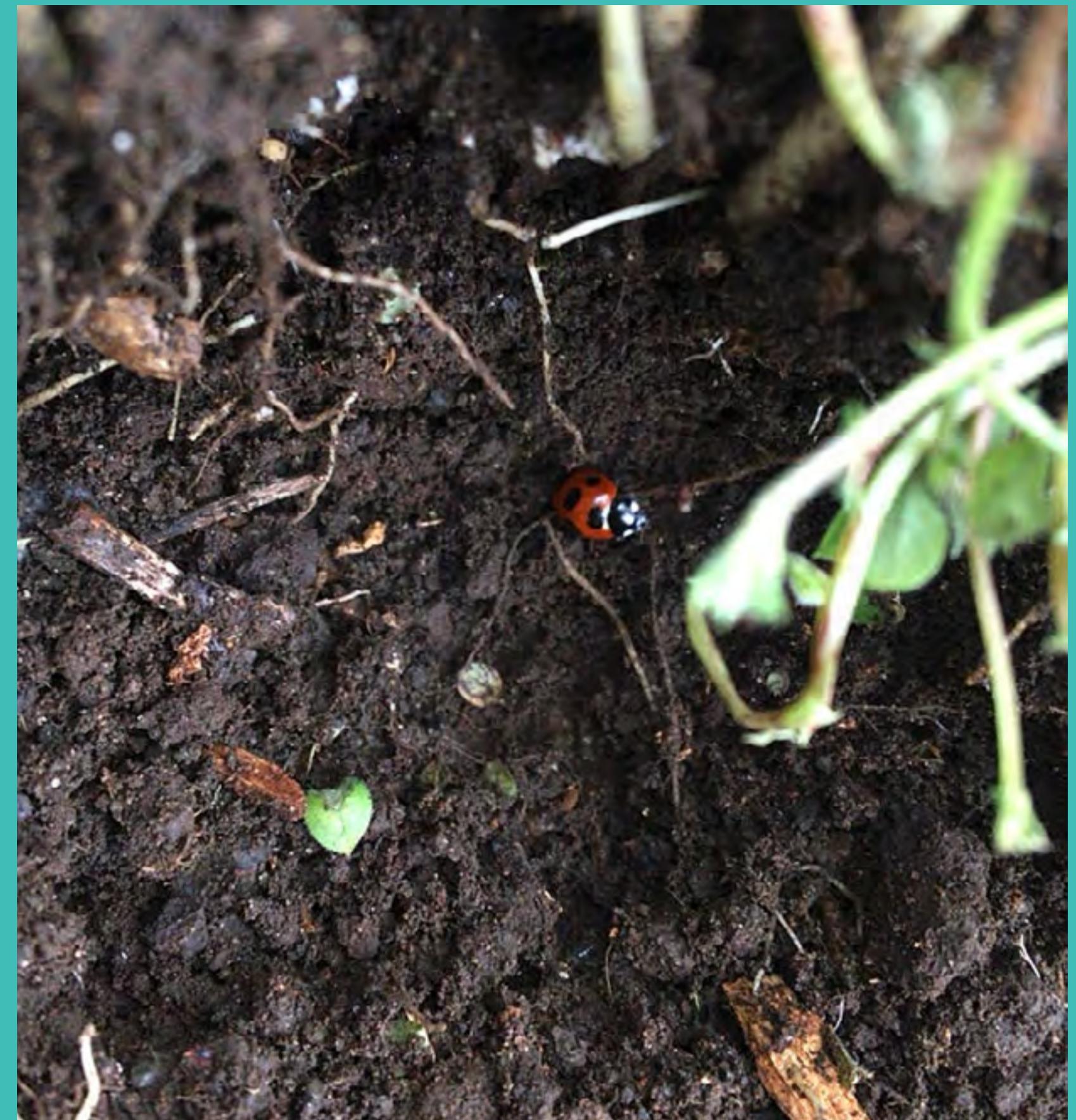
Hello. Today is Tuesday, March 16, 2021. I'm writing from my small room in Yokohama, Japan. Except when I need to go out for work, I eat, sleep, make video and film work in here.

I have to say that there's not much good news here. The Japanese government has not taken any measures against corona and it has not yet decided to cancel the Olympics. Vaccination is not progressing either. People from

abroad, and those who have no residence, have been treated horribly at the immigration office of Japan. On March 6, a Sri Lankan woman died in a detention centre here. She was same age as me, 33. Seemingly, today the country where I live treats life as nothing.

Under these circumstances, full of anger and sadness, I use my time to get involved with the little natural world of non-humans that remain in this city. This helps me to not get lost in an unnatural world inconsistent with "humanity". What I do is simple. Basically I'm watching how plants and small creatures spend their lives. I've been posting photos from my daily short walk on Instagram which I've start using in February 2020, right before the pandemic. Apparently some my friends believe that I'm living in a house surrounded by abundant nature. Unfortunately, I'm not. I take the train to go to the forest only when I have a chance. What I usually see is not "free nature". These images are flowers in a small park or the mushrooms that grow under the tree that grows next to a supermarket. I think of how much they saved my spirit! I think I can also survive as long as they are there.

As it's March already, the wind blows stronger and the sunshine grows warmer. Six days ago, I saw the wintering butterfly is starting to fly again. And the cherry blossoms began to bloom just two days ago. Japan is long from south to north, so it blooms sequentially, usually from February to May. The media reports it by their coined the word "Sakura Zensen (Cherry blossom Front)". The cherry blossoms are the signals the coming of Spring, and it's a good news unfailingly to people. Japanese media can show the bright side of life by combining these images with other sad news to



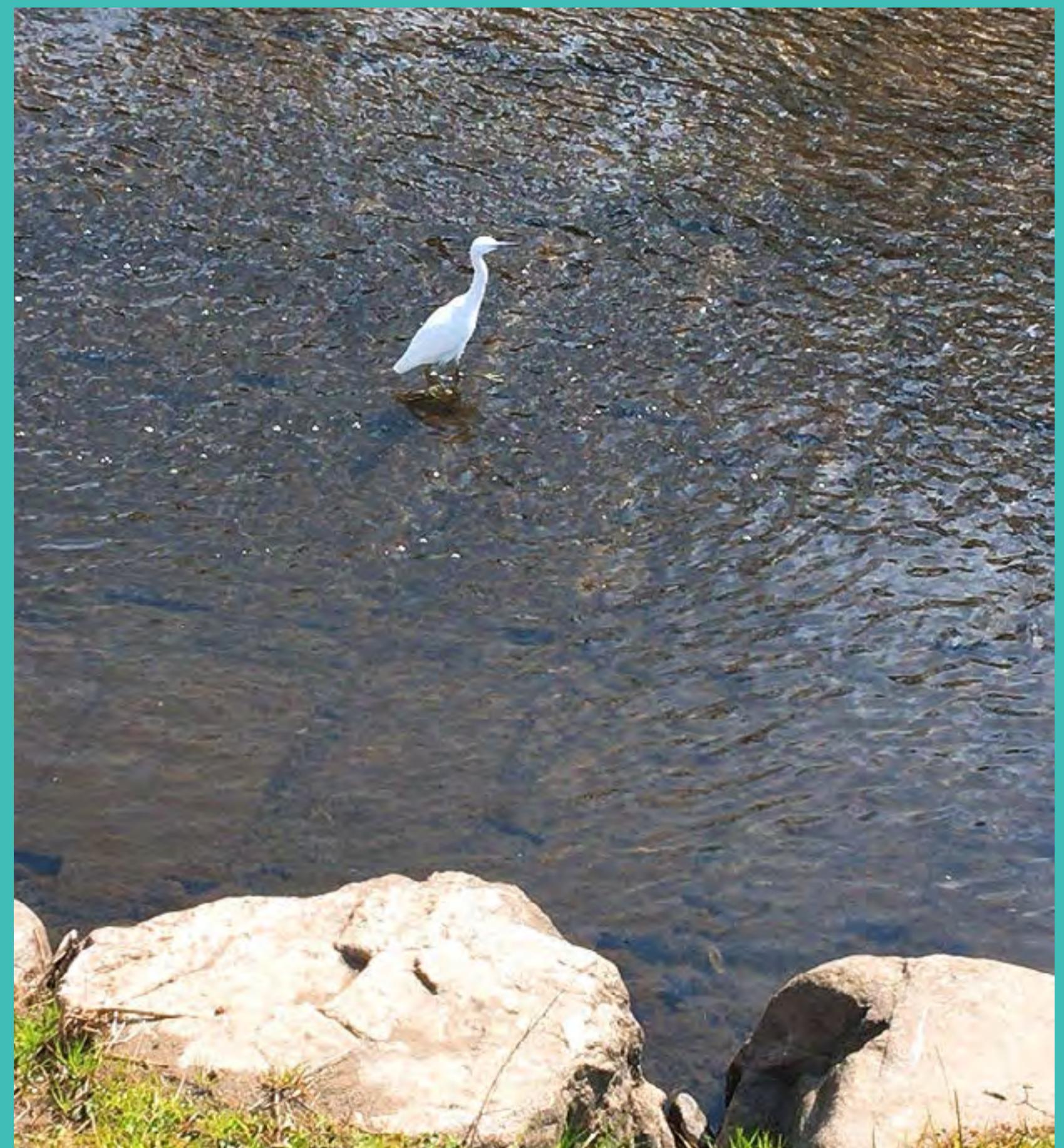
make their sandwiches just the right taste. But, I guess right now I don't need the news to be palatable. I need to know what is wrong and not evade the reality of the situation.

Last night, a small earthquake woke me up. Yes, I'm plagued by a virus with a diameter of 100 nm, and the next moment I'm plagued by a planet with a diameter of 12,756 km. It's my everyday life. I feel that the number of large earthquakes increases, especially in early spring. The Tohoku Earthquake was also in spring and it is the tenth anniversary of the nuclear accident this month. It's just my wild intuition - and not an opinion of earthquake expert - but I don't think earthquakes, the movements of the crust, are unrelated to the melting of frozen water, the softening of the earth, the movement of creatures and tree roots. When the problem of human society is considered only the problem of humans, the time, scale and activity of the planet and other residents of the planet tend to be forgotten. But in fact, it's true that we humans are part of all of this no matter what invisible line we might draw between ourselves and everything else on Earth. Learning about this very place, and the situation I'm living in, inspires my spirit. I feel certain that I'm part of these dynamics, part of what we call nature.

Oh...I wrote ramblingly and it's getting longer. It's time to throw the bottle with this letter in it. May it reach you! I'm hoping you are well. I will send a special big hug to those who are feeling not very well. Please take care and hold on there. I will too!

With love,

Rei Hayama



INTERNATIONAL WOMEN'S DAY 2021

For International Women's Day in March 2020, Open Clasp Theatre Company came to Teesside University to run theatre-based workshops for 120 young people. This year, because of the pandemic, we couldn't invite them to work with us in person. So, we commissioned them to begin work on a piece of spoken word writing, as an inspiration for future workshops and creative thinking. Here is an extract, together with their reflections on the week of 8th March 2021.

Monday 8th March 2021: the week kicked off with International Women's Day. A global celebration of the cultural, political and socioeconomic achievements of women but also a reminder of the work that still needs to be done for gender equality and to eliminate violence against women and girls. The week ahead undeniably and violently peeled back the layers, exposing on our TVs, on social media and in newspapers just how prevalent the patriarchy and violence against women and girls is. For the women and young women of colour who have experienced racism, those who weren't believed when they spoke up and those who were simply walking home when faced with abuse, harassment and/or violence, this week brought back so many memories, trauma and exhaustion.

At Open Clasp, we advocate for social, political and cultural change using theatre to raise the often ignored voices of those who identify as women and young women. As we continue to adapt and overcome difficulties in a global pandemic, we have the opportunity right now to fight for a new world, to end violence, oppression and discrimination against women and girls. This extract of Jessica Johnson's spoken word piece will inspire you to use the arts as your rallying cry and to #ChooseToChallenge. The fight to end a patriarchal society continues.

#ReclaimTheseStreets #ReclaimTheNight

#CHOOSETOCHALLENGE

By Jessica Johnson,
associate artist with Open Clasp Theatre Company

Let's talk about ART.
Imagine she's a woman.
A goddess that walks among us.
She is sassy and she is free.
She has a place in each of us,
You,
Her
Me.

Sometimes she roars like a lion.
In others she tiptoes like a mouse.
The sort who can enjoy the sun coming up with ever having left the house.
She's the daydreams you have.
Outside the classroom window.
The doodle on your Maths book.
Your own personal Hero.
The sort of lass who understands the difference between revolution and war.
The sort who believes the pen IS,
Mightier than the sword.
The sort to stand up and be counted with all.
Not making up the number or suffering short falls.
She believes in togetherness.
And she believes in herself.
An Independent.
Who you looking at?
Now, let's sort this mess out!

We won't lose another second with wishing and hoping.
Thinking anything will change when our actions lay dormant.

We have it within us,
To make a real difference.

Our voices heard.
Art Attacking the system.

We'll rage against the dying of our rights and stamp until they listen.
We'll take the bureaucratic red tape and wear it like ribbon.

Pencils sharp,
Like a Northern savage.
When the girls, Stand UP.
And CHOOSE TO CHALLENGE.

Backwards.

In heels.

While wearing a dress!

We'll smash the glass the ceiling and won't apologise for the mess.

We'll march like miners.

With placards and drum.

War paint, red lipstick, eyebrows done.

We will sing.

We will Dance.

We will tell our stories.

So, our daughters' daughters can bask in our glories.

So, arm yourself,
With whatever's to hand.

Paint brushes note pad or start a punk band.

Come out chanting.

Bring it in gallons.

Come on lasses.

CHOOSE TO CHALLENGE

THE BLACK PATH



Words: Francis Annett and Hugh Melvin
Image: Chris Hawking

Francis Annett and Hugh Melvin share with us photography work from members of the Gallery Photogroup taken along the Black Path.

In August 2020 members of the Gallery Photogroup walked from South Bank Station to Redcar along the Black Path. The weather was perfect for the photographers to capture the aura of unkempt nature set against a backdrop of industry - some currently working, some abandoned..

Great thanks to our guide, Mike Guess from the Gallery Photogroup, he knows the area well, having worked with British Steel and subsequent owners for many years.

Presented here is a small set of the images taken by the group. This article is not set out as a guide to the walk, however Foundation Press have published information in booklet form about the area and the Black Path in particular. You can read them [here](#).

You may also have seen an article in The Guardian by Paul Smith of Maxïmo Park. It's a pleasure to include an extract here. We thank him for his permission to do so.

'At South Bank station, there's a skeletal iron footbridge over the train tracks. Generations of steel and ironworkers have clanked across this bridge at the start and close of each day, and trains continue to rush by on the line beside a long stretch of the path.

Before the steelworkers, the Black Path was used by sailors to reach their ships at the ports of Coatham, Dabholm, Cargo Fleet and Newport; in those days the path was known as the Sailor's Trod.

Families also used the route to escape the South Bank terraces and walk to the beach at Redcar. Earlier still, it is said that English rebels camped here during the Norman conquest, trying to outrun William the Conqueror and his army.

Today, the crowds have been replaced by the occasional dog walker or rambler on what is also the last leg of the Teesdale Way, signalled by a metal sign near the station entrance.'

Excerpt of text by Paul Smith published in The Guardian Friday 26 February 2021

Gallery Photogroup Members 20th August 2020:

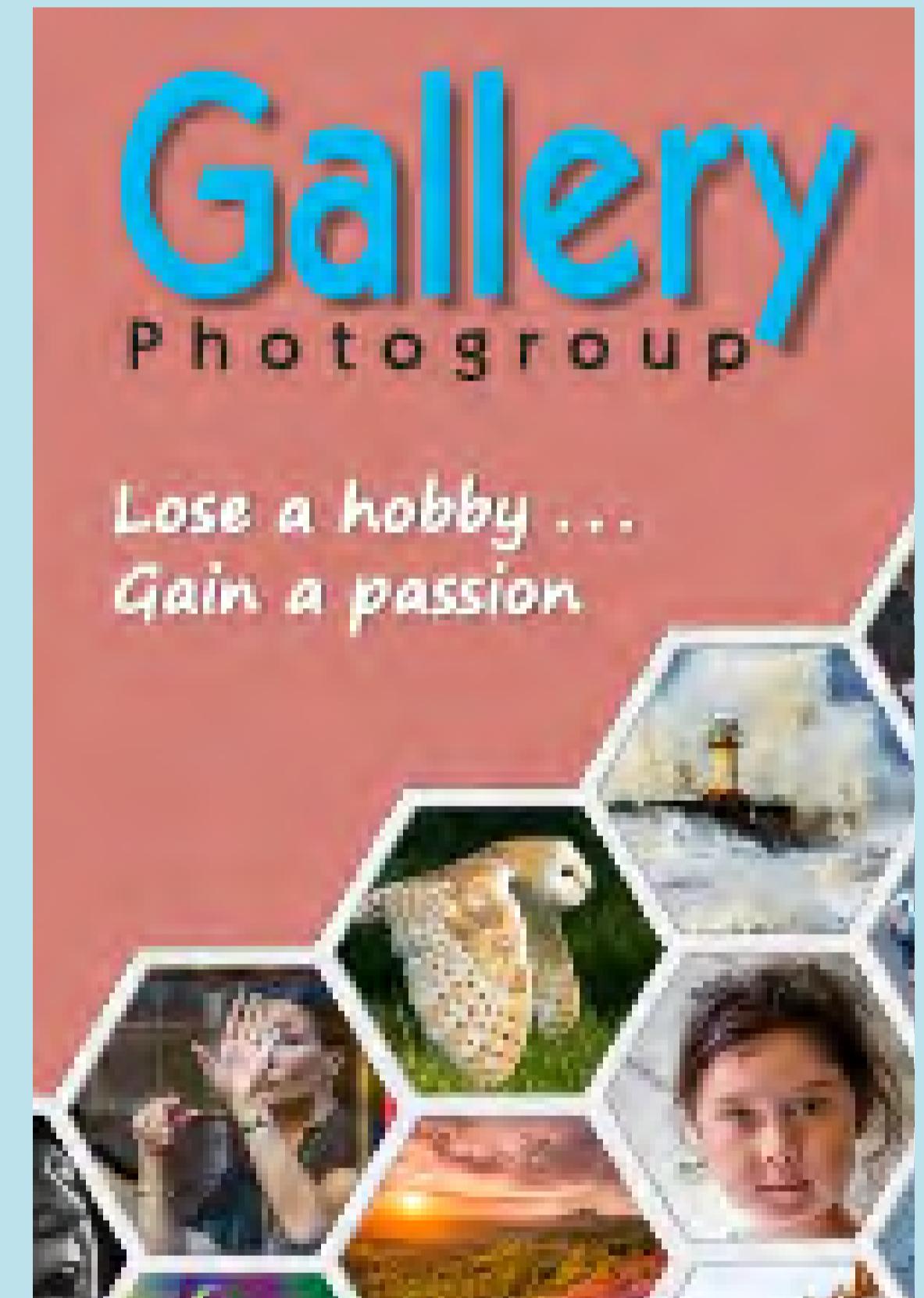
Francis Annett
John Dilworth
Derek Waites
Chris Hawking
John Devlin
Sue Devlin
Kathleen Jobson
Brian Jobson
Hugh Melvin
Mike Guess

NOTES

About Gallery PhotoGroup:

In normal times, we meet on a Tuesday evening between September and May, with trips out during the summer months. During the Covid crisis, we're using Zoom for virtual meetings. When we get back to normal we will meet again at the Trinity Centre in North Ormesby.

Please visit our website [here](#)



Read the full Guardian article by Paul Smith [here](#)

This is the opening verse of the first track of Maximo Park's new album *Nature Always Wins*:

Child of the Flatlands

I was a child of the flatlands
Industrial turrets
were our fairy castles
Cylindrical towers
loom over wild horses not far
from
the prefabs and the trains.

Paul Smith



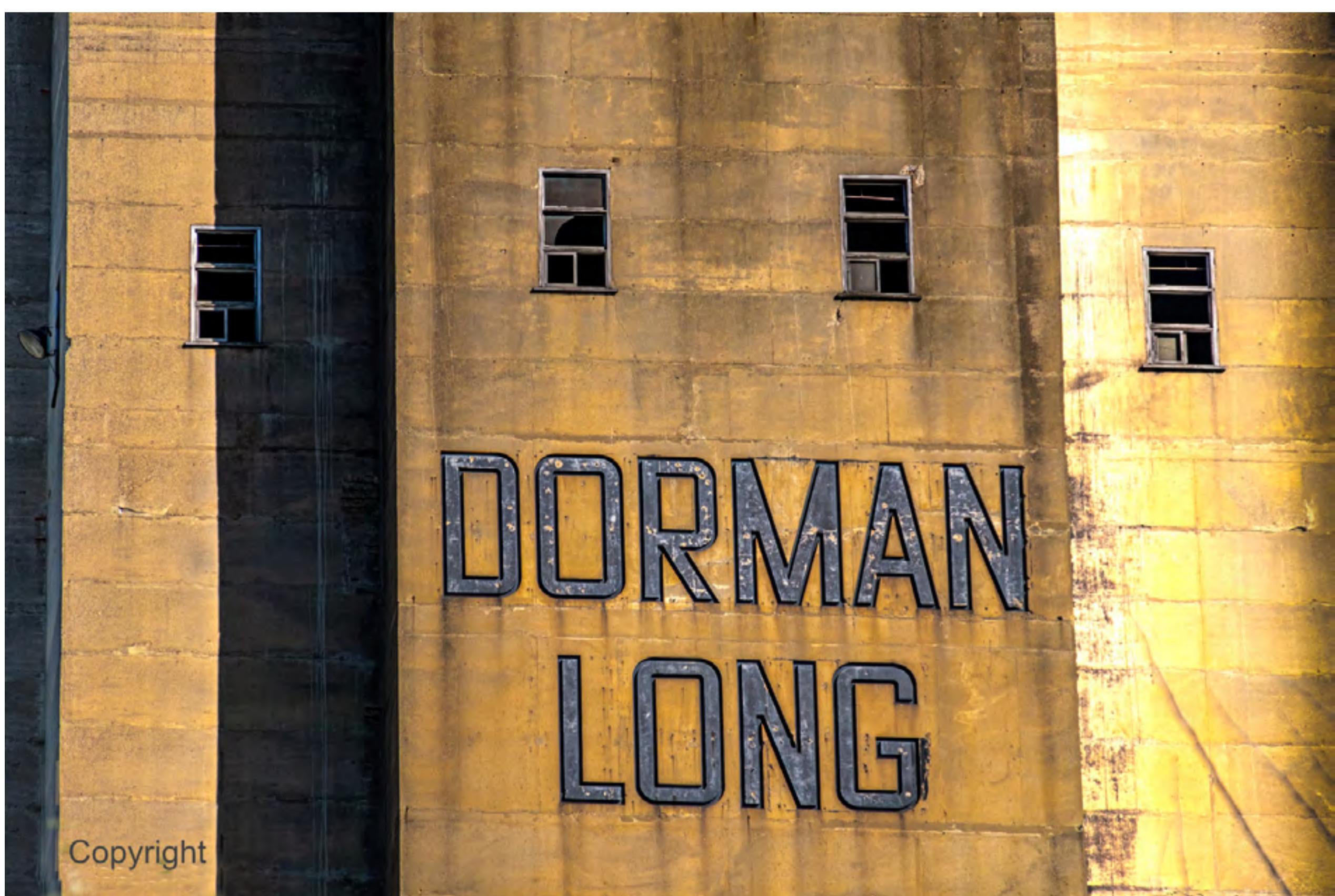
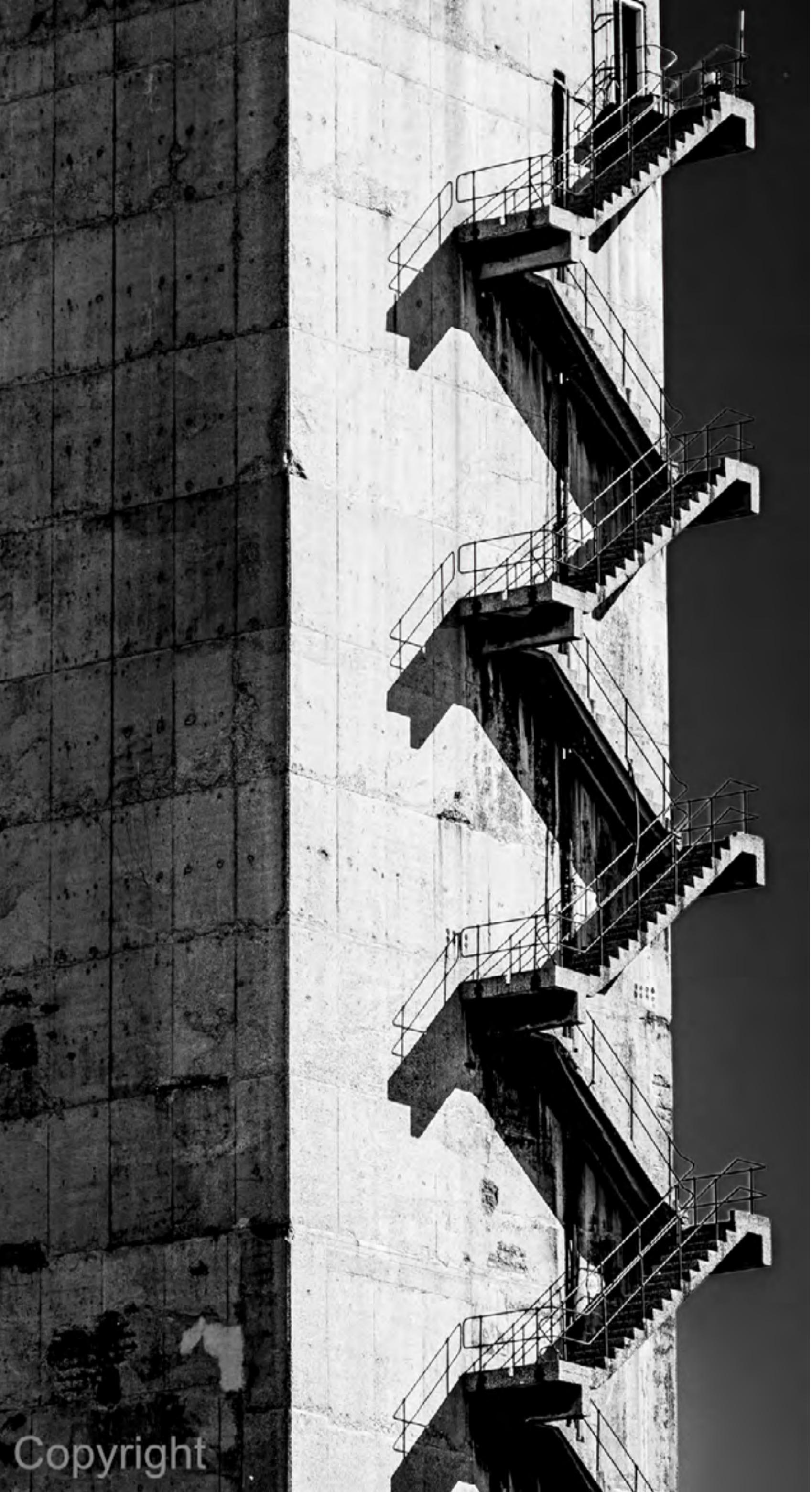
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John Devlin

Brian Jobson



John Dilworth





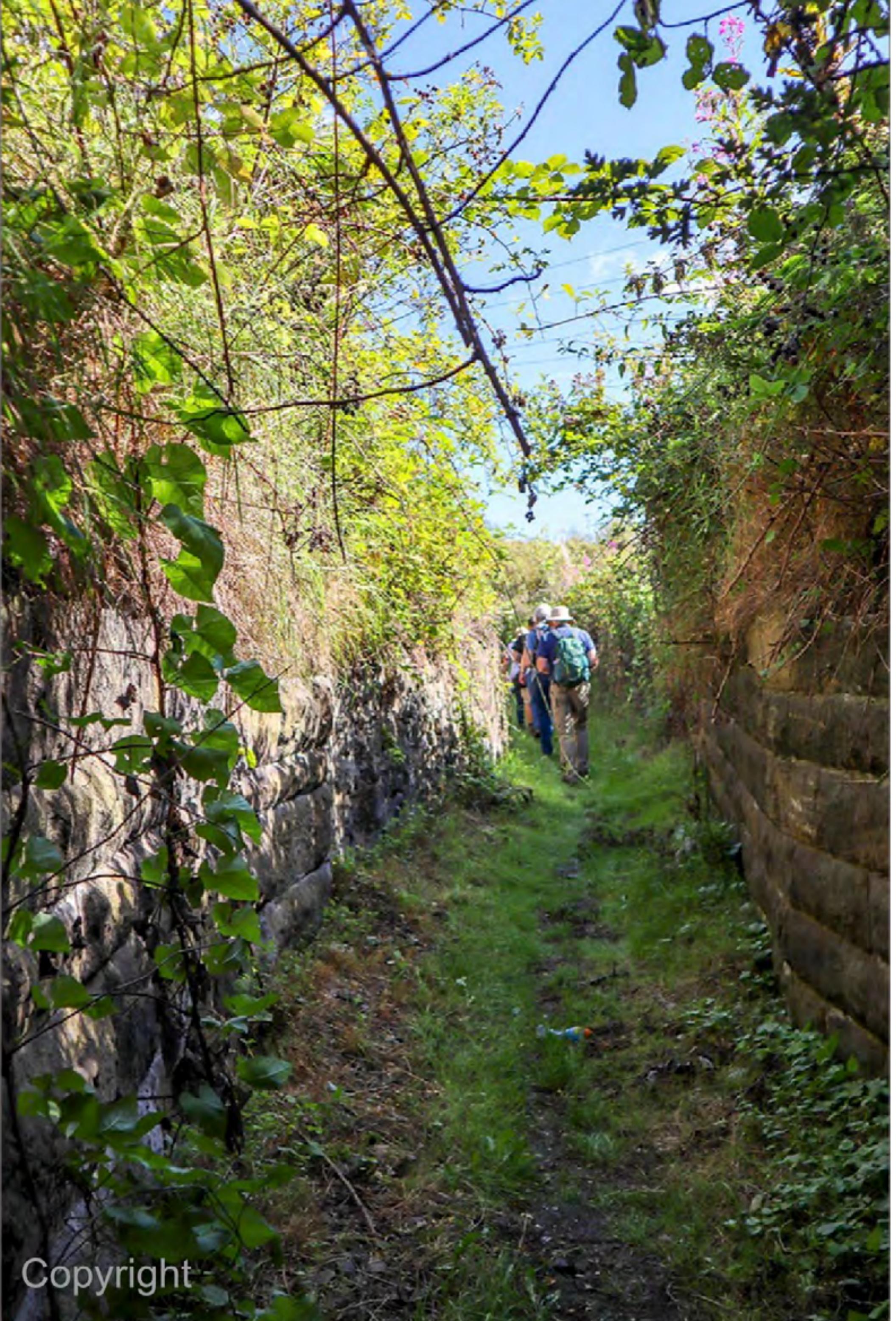
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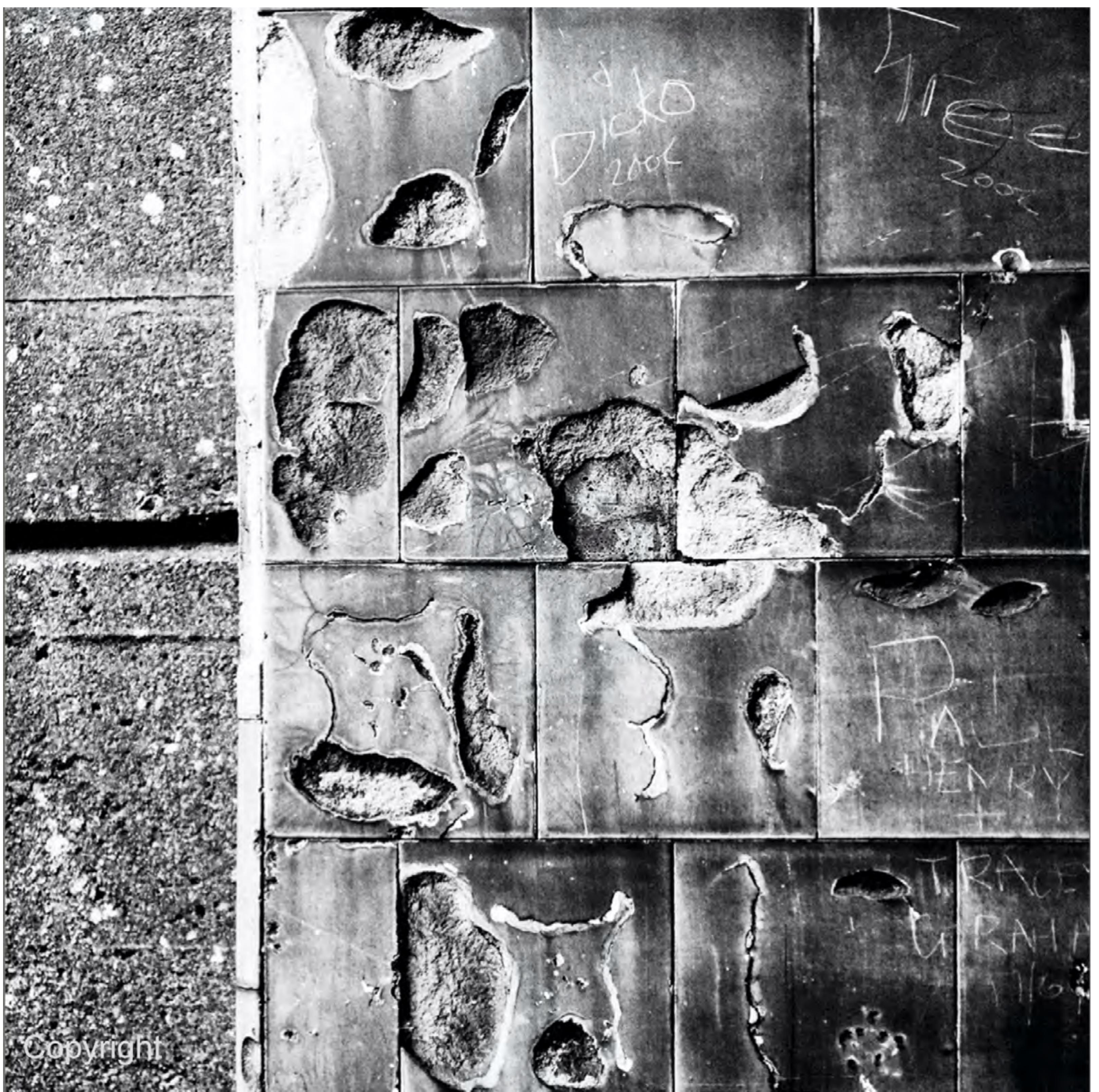
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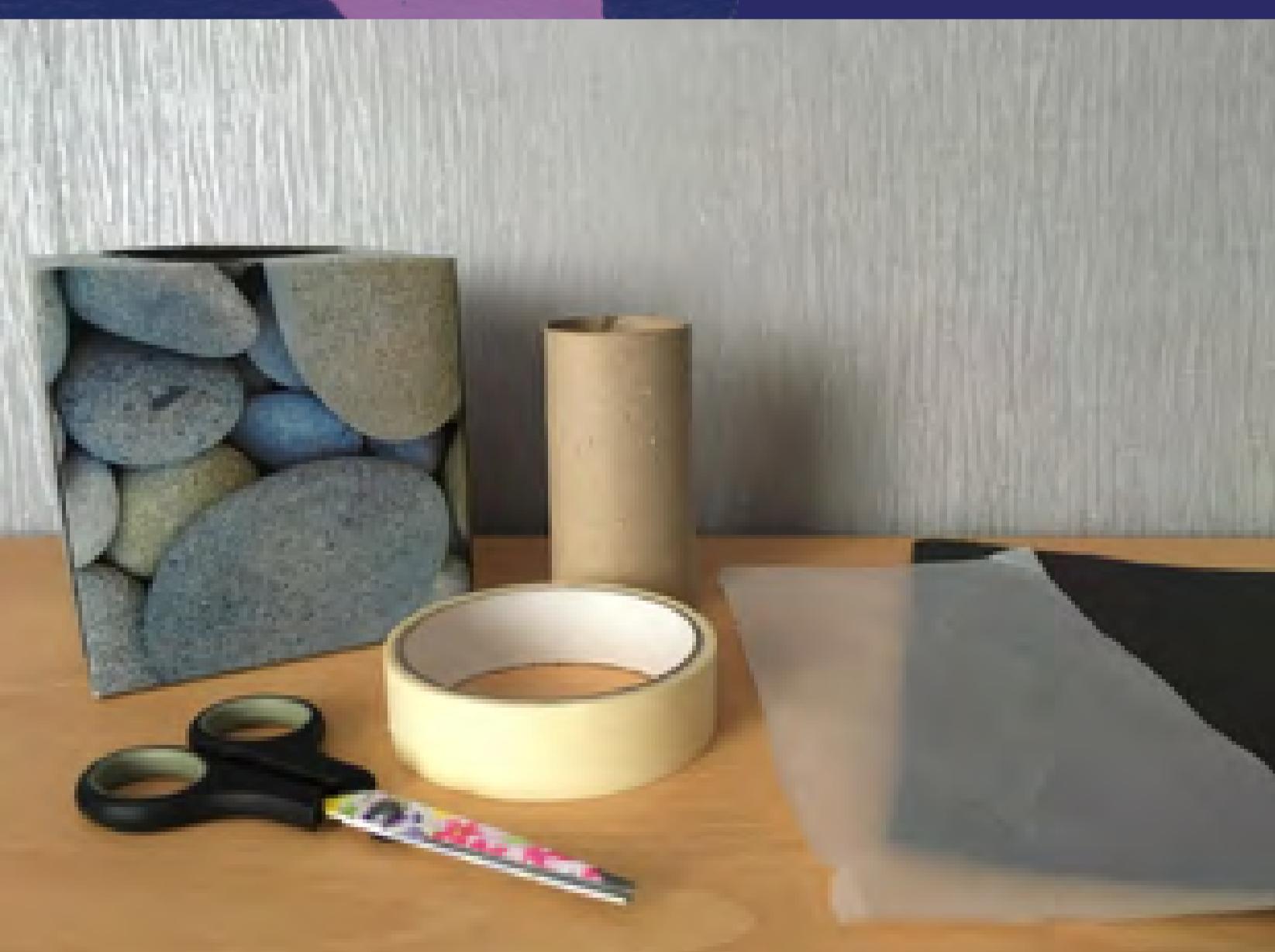
John Dilworth



Mike Guess

Mike was our leader on this walk, which occupied him continuously, so he took no photos on the day. His image here was actually taken in 2012. It is a reminder of how the sky used to appear at night, as well as a tribute to him for sharing his knowledge with great patience and enthusiasm.

SKILL SHARE



Words and images: Amy Brannan

- This month Amy shows us how to make a camera obscura out of things easily found at home. If you'd like to suggest a skill share then get in touch!

HOW TO MAKE A CAMERA OBSCURA!

This step by step tutorial will show you how to create your very own Camera Obscura, allowing you to view the world from upside down. What's even better is that it can be made from items that you probably have lying around the house!

Camera Obscuras work by allowing light from an external source to pass through a small hole in one side, which is then partially absorbed and projected onto a 'screen' on the other side. When the image is projected, it's upside down and in reverse. This is because light travels in a straight line. The way in which a Camera Obscura operates is how we actually see the world before our brains send a signal to flip the image.

To start, you will need:

- Empty square tissue box
- Toilet roll tube
- Tracing paper
- Black paper
- Masking tape
- Scissors
- Pencil

STEP 1:

Grab your empty tissue box and tracing paper. Using the top/open side of the box as a guide, cut the tracing paper so that it sits comfortably on top. Don't worry if it isn't perfect, as it will be getting taped down.



STEP 2:

Carefully secure the tracing paper to the box using the masking tape, ensuring that there are no ripples or bumps in the paper as you go. This will be serving as your viewing screen, so it's important that the tracing paper remains as flat as possible.



STEP 3:

Flip the box over and, using the cardboard tube as a template, draw around it using your pencil. Try to centre it as much as possible but don't worry too much if it's not exactly in the middle.



STEP 4:

Carefully cut the circle out and discard the offcut(s). It's important that you try to be as precise as possible during this step, as the tube should be able to move freely through the chamber without falling out or requiring much force. Once the circle has been cut out, place your tube into the chamber to see how it fits. It should look something like this.



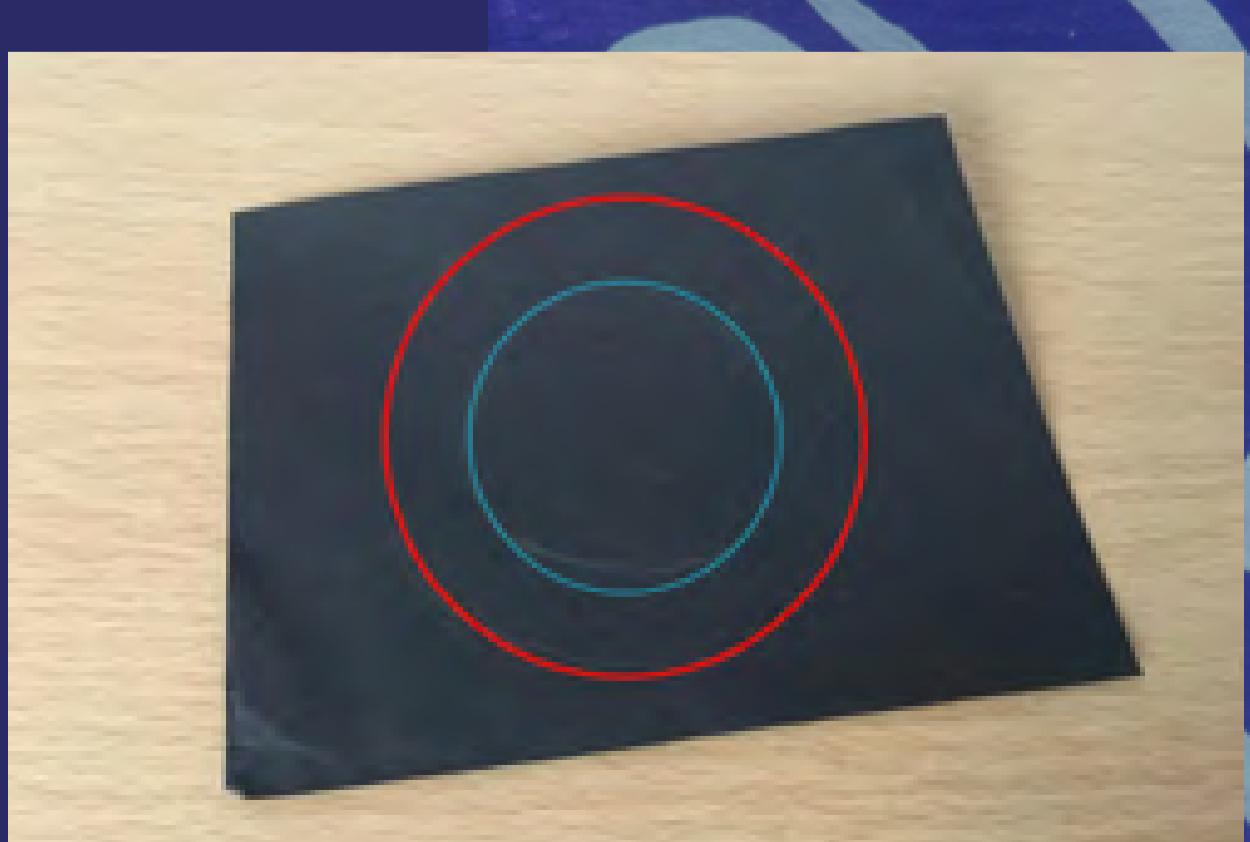
*** OPTIONAL STEP ***

If you find that your circle ends up being a bit too big for your tube or – like me – you'd like to reinforce it, you can use tape to line the inside. I've used electrical tape here but any will do.



STEP 5:

Grab your black paper and, using the tube as a template once again, draw around it. This piece is going to sit on top of your tube and act as your lens. Using the circle you've just drawn as a guide (shown here in blue), roughly draw another circle around that (shown here in red), leaving a 1cm gap.



STEP 6:

Cut around the outer circle. Using the inner circle (shown here in blue) you drew earlier as a guide, begin making small cuts towards it, stopping when you reach the outline. Continue this all the way round. These will be the tabs for your lens.



STEP 7:

Grab your cardboard tube and place the black paper on top. Begin to fold the tabs around the tube a couple at a time, making sure to tape them down as you go. This can be quite fiddly, so take your time.



STEP 8:

Once all the tabs have been taped down, grab a length of masking tape and tape around once again to secure everything into place.



STEP 9:

Using your (sharpened) pencil, gently drive the point through the centre of the black paper until you get a hole that's around 2mm-3mm in diameter. Your lens is now complete.



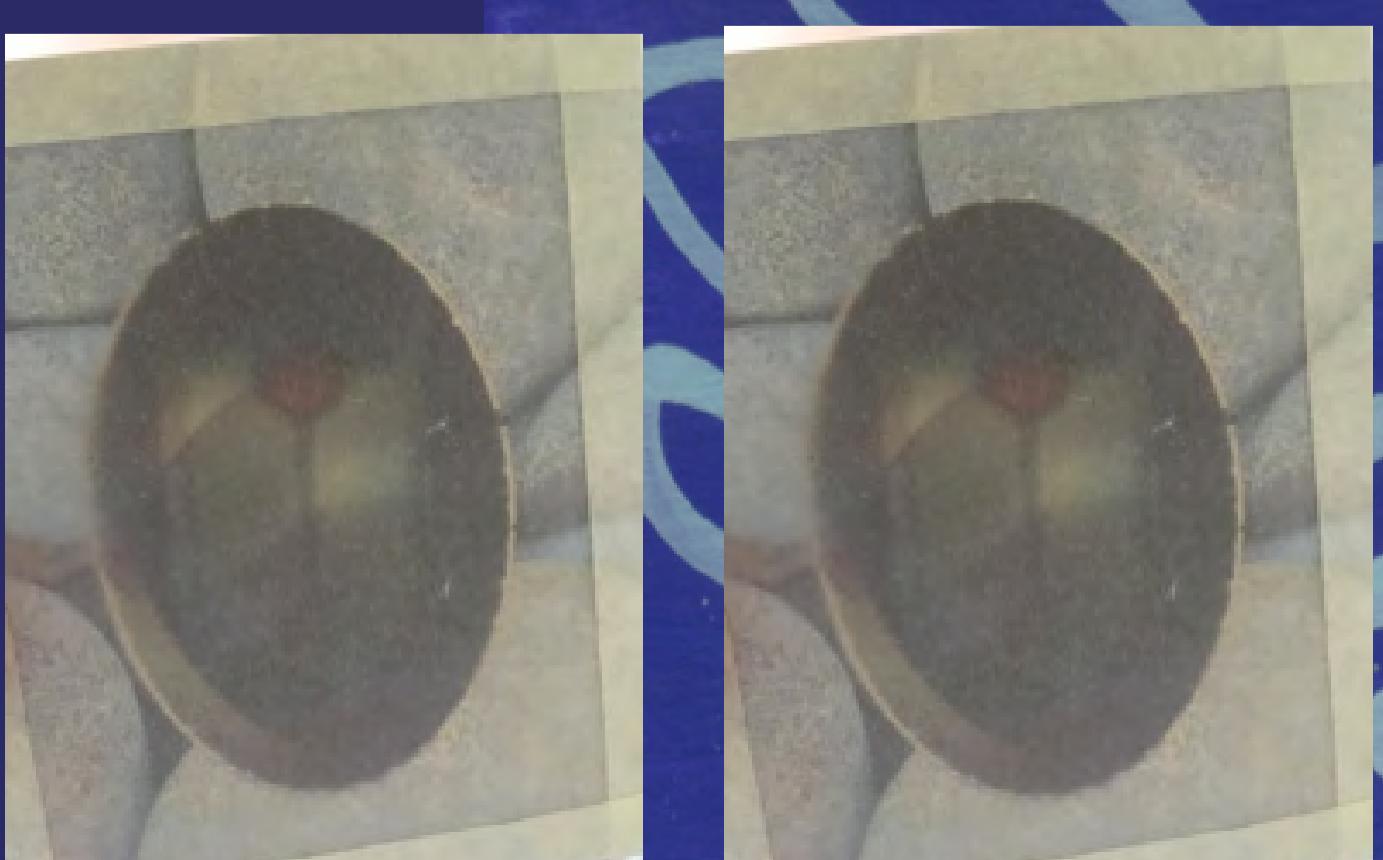
STEP 10:

Place the lens into the chamber and that's it! You've successfully created your very own Camera Obscura.



STEP 11:

Start exploring! Camera Obscuras tend to work best when you're in a darkened room facing a light source, meaning that they're not as effective outside or in broad daylight. Try looking through a window from your bedroom or living room. Remember when using it that the lens should be facing your light source and the screen should be facing you. You can move the lens forward and backwards in order to focus your image on screen. Have fun!



WHAT'S HAPPENING?

Michaela Wetherell

- This month
- Helen Welford
- interviews Michaela
- Wetherell, curator
- and founder of
- the online Pink-
- Collar Gallery,
- curator at Thought
- Foundation
- and Marketing
- Manager at
- Platform A Gallery,
- Middlesbrough

"Telling people's stories motivates my practice"

Can you describe the work that you do?

I am a freelance curator who works here, there and everywhere around the North East. My curatorial practice concerns the promotion of underrepresented groups and using art to promote equality. My particular passions are female (under) representation within the arts and the relevance of working-class identity.

What inspires and motivates you?

Telling people's stories motivates my practice. When I was a kid I didn't see many women and especially working-class women in galleries or in art history books. When I became a curator I wanted to address these issues. I have realised exhibitions around working-class narratives, forgotten women in art collections and feminist activism.

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

I have watched a ridiculous amount of TV over the many lockdowns but at the moment I am in a marathon run with Sex and the City during the day and Top Chef at night; a good balance of complete time-wasting!



Image: Pink Suit by John James Perangie

Who is an important voice for you right now?

Michaela Coel and everything she does. Her portrayal of complex female characters, how intelligent she is when talking about her writing process and how unapologetically herself she is.

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

My message would be, if you love creative exhibitions and workshops around the North East please support artists by buying their work. If you enjoy free online galleries and you see a button to give them some money, please give them some coins in support.

What's great about the Tees Valley?

I love the self-sufficiency of the art scene in the Tees Valley. People get stuff done and have created a real cultural space not just because there is a money pot involved but because they want art and creativity for their local communities.

NOTES

<https://pink-collargallery.com>

@MaWetherell
@michaela_aw
@pinkcollargallery
@platform_a_gallery

NATURE APPRECIATION SOCIETY

Tree Willow *Salix* family

We think this is some kind of willow and this is the month to look out for them and their beautiful furry catkins. Specific ones you might see are Goat Willow or the Grey Willow. They are a useful early source of pollen and historically extracts from the tree bark have been used medicinally for pain relief. The salicin identified in the bark of the willow was part of the development of the modern drug Aspirin. This photo is by Elaine Vizor.

.....
• Spring is here!
• Here are some
• spots the past
• month – for
• future issues,
• please send your
• photos to info@
• foundationpress.
• org
.....

1. Robin *Erithacus rubecula*

Robins in the UK generally don't migrate and we see them all year round, despite their seasonal associations. Some robins migrate here over winter to escape harsher winters in Northern Europe, and these birds are often paler in colour. The sedentary robins here will generally begin nesting this month. A lot of us will know that robins can be quite fierce and territorial creatures, but did you know that there have been sightings of them helping feed chicks or fledglings of other bird species? Read more [here](#)

This robin was photographed in Darlington by Amy Austin.

1.



2. Lamb *Ovis aries*

This sweet creature was spotted on a walk by Chris, Marie, Elsie and Robin.



2.

3. Young Grey seal or Common Seal *Halichoerus grypus* - or- *Phoca vitulina*

Rebecca Huggan spotted this seal at Druridge bay. Around half of the world's grey seals live off the coast of the UK. Apparently they are the UK's largest native predators and will haul themselves to shore to rest or let their bodies digest food. Understandable, as they eat 5 - 10% of their bodyweight a day!

3.



4.

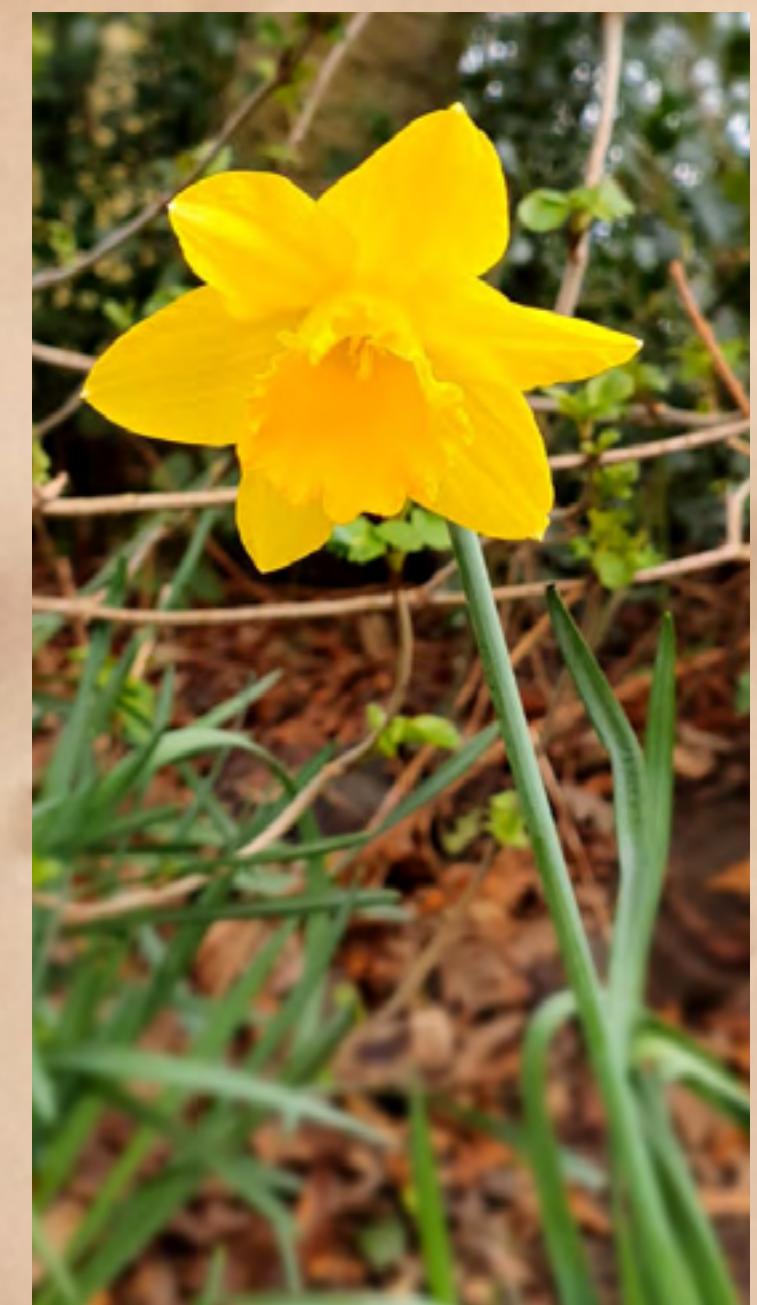
4. Unicellular Organism

Mat, Oscar and Arlo collected some trapped rain water from a little nook in the park. Under the microscope they found lots of single cell organisms.

1&2. Daffodil *Narcissus*

Helen sent us these photos of garden daffodils in Birkenhead Park. A happy marker of spring in our gardens, these flowers aren't native. Generally ones you see in parks and roadsides will not be wild but planted garden varieties. Wild daffodils (*Narcissus pseudonarcissus*) can be found but are much rarer - look for pale yellow petals with a darker trumpet, generally a bit smaller and in groups. See some photos of what to look for [here](#).

1.



2.

3. Scarlet elf cup *Sarcoscypha austriaca*

This photo is from Duncan Hutt who posts amazing nature photos on instagram as @duncanwildlife. These fungi have also been called Fairies' Baths and you can see some beautiful microscopic images of their hairs on this [website](#).

3.



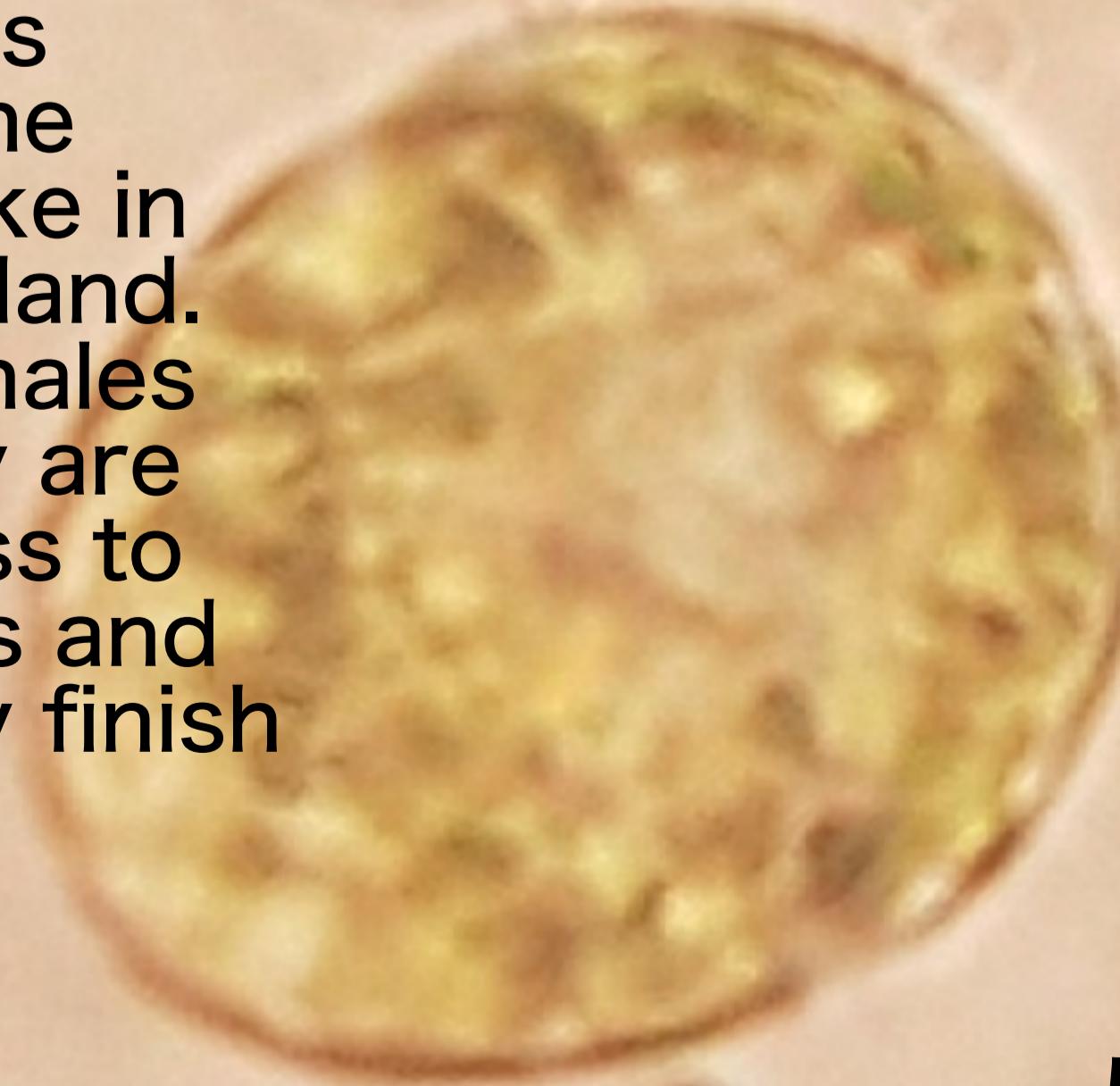
4. Unicellular Organisms

Two further different types of single cell organisms from Mat's puddle water under the microscope.

4.

5. Common Toad *Bufo bufo*

Jo Burke took this photo when she found hundreds of toads all croaking in the evening around a little lake in Bomarsund, Northumberland. They are likely to all be males waiting for females. They are known to migrate en masse to ancestral breeding ponds and will leave again once they finish a week or so later.



5.



The Middlesbrough Collection, held at MIMA, encompasses 2,250 works from 1870 to 2020, made by local and international artists. The Tees Valley's art historical depository, it holds many voices and stories, intertwining various media, styles, periods, and subjects. Each month we select artworks to share.

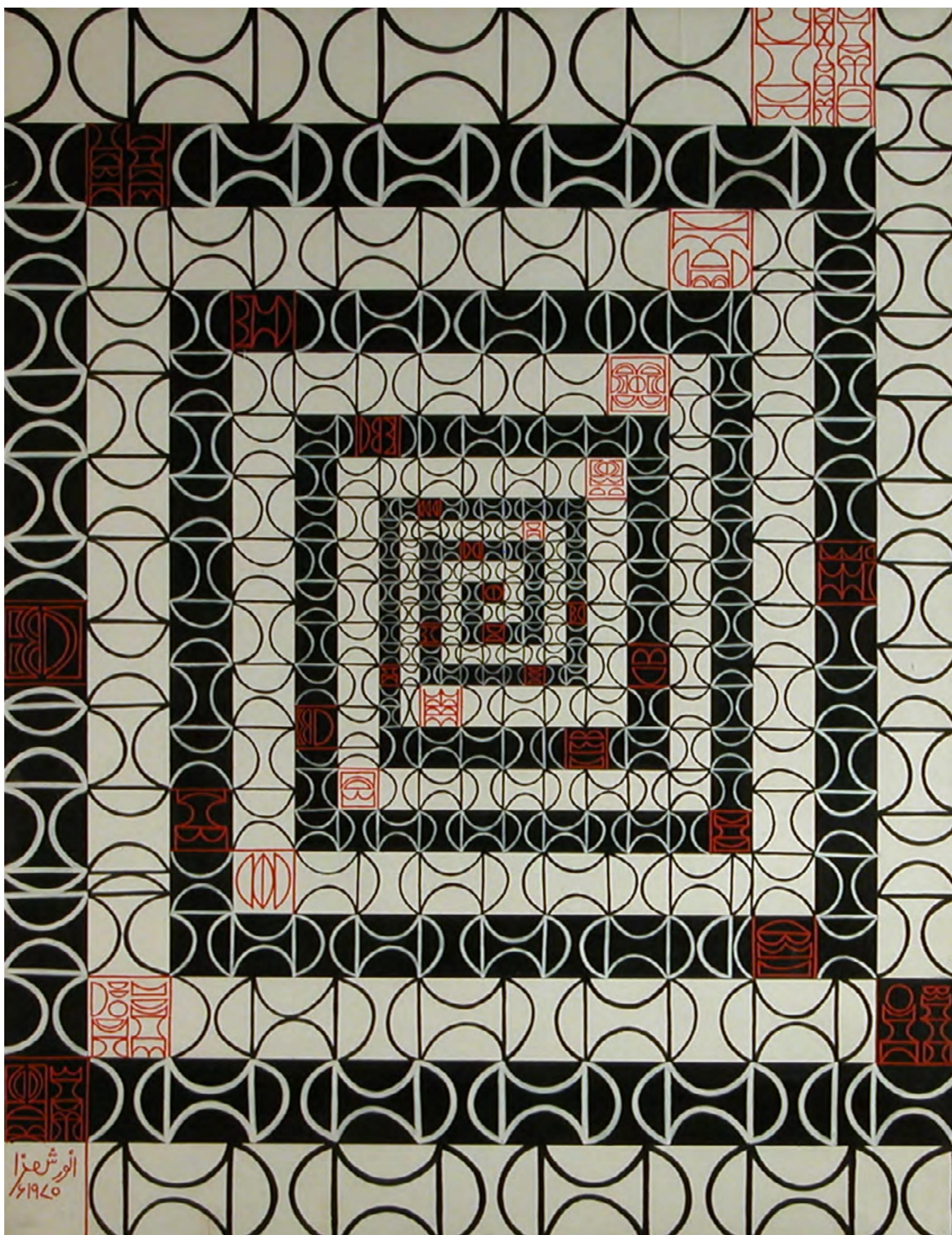
Group Show #9

Pattern and Shape

COLLECTION
REFLECTION

Works gathered by Helen Welford

This month's Collection Reflection Group brings together three artworks from the Middlesbrough Collection to think about pattern and shape. Anwar Jalal Shemza's *The Magic Spiral* takes Islamic architecture and calligraphic writing as a starting point to make kaleidoscopic paintings and drawings while Carol McColl's hand-built pieces challenge conventions of ceramic form and function. Bridget Riley's Op Art screen-prints are read, by Rory Hartley, in relation to 1960s counterculture.



Words by Heather Bareham / Image courtesy of MIMA

The Magic Spiral (1970)

Anwar Jalal Shemza

Pakistan, 1929 - 1985
Gouache on paper

Purchased from the First Cleveland
International Drawing Biennale, 1973

The Magic Spiral by Anwar Jalal Shemza was winner of the first Cleveland International Drawing Biennale in 1973. The juried prize took place in the Tees Valley 1973-1996.

Inspired by modernist abstraction and artists Paul Klee, Wassily Kandinsky and Piet Mondrian, Shemza developed his own style by fusing what he loved about their works with calligraphy and Islamic architecture. His work combines simplified geometric forms, weaving black lines and domed shapes to reflect interlocking arches of mosques. Shemza honed this style during his studies at Slade School of Art in London in the mid 1950s. His art captured the dilemmas of culture, identity and place in this dynamic period. After graduating Shemza secured a scholarship that allowed him to study printmaking for another year and soon after he became accomplished in his field.

An established writer in Pakistan, Shemza attended literary groups, published several poems and novels, edited journals and performed plays on the radio as well as co-founding the Lahore Art Circle during his time in London. Shortly after marrying and starting a family, he moved to Stafford where he worked for many years teaching while continuing to create art until his death in 1985.

Fragment (1965)

Bridget Riley

England, 1931
Screenprint on acrylic



Words: Rory Hartley / Image courtesy of MIMA

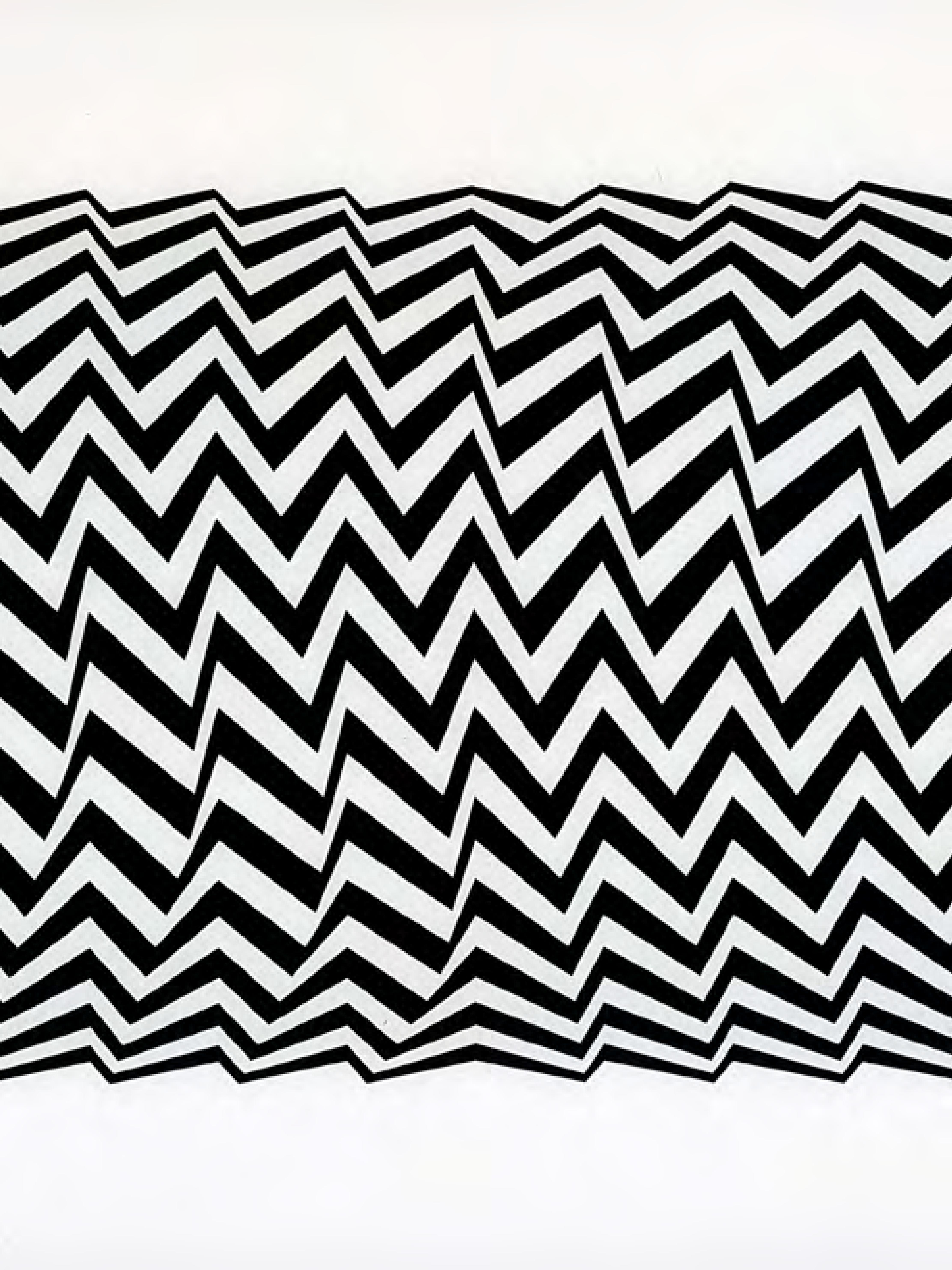
It's 1965 and the world is changing, in two years it will be the summer of love, in four years humans will have set foot on the moon for the first time. People's minds and horizons are expanding and a small group of artists are producing work that seems symbolic of both of these events.

Op Art seemed incredibly fitting for the times, a major movement in painting that was as precise and modern as the technological advances that were happening in parallel. This movement also belongs to the counterculture that was exploding across the world, one of freedom and liberation for all people. At the forefront of the Op Art movement was British artist Bridget Riley.

When I look at the work of Bridget Riley I always think of the book 'The Doors of Perception' by Aldous Huxley, published in 1954. It documents Huxley's experiments with mind-expanding drugs and how they opened doors to parts of the brain that we don't use.

We could look at Riley's work in a similar way. Her work Fragments, a series of monochrome prints on plexiglass from 1965, has a feeling of motion even though they are static. Black and white vibrating zig zags, swirling spirals and skewed perspectives toy with your senses much like the effects of the hallucinogenic drugs that Huxley wrote about in his book and that were a major part of the counter cultures, in particular hippies.

You can almost hear Jim Morrison singing 'break on through to the other side' when you look at these artworks. And it's with these ties to the counter and subcultures that existed in the 1960's that Op Art had its biggest impact, influencing fashion, hair styles, design, music, dance and film; the list is endless. Bridget Riley's work is still as fresh, interesting and intriguing today as it was then.



Bowl (1983)

Carol McNicoll

England, 1943
Earthenware



This Bowl by Carol McNicoll, to me, screams futurist architecture, dreamlike geometry and unconventional appliance.

Looking more like a set maquette for a David Lynch production or a proposal for a large-scale public art sculpture in a city centre than how most people would recognise a bowl, it's clear that this piece is less about how you would actually use the object and more about playing with the structure of what defines a bowl. There are no smooth curves or delicate patterned surfaces but rather sharp lines and flat slabbed edges formed in a structurally fragmented manner.

As one of the leading artists in the New Ceramics Movement, McNicoll's work is about rejecting traditional throw styles and subtle glazes by hand-building vessels to open up the possibilities of the clay form.

McNicoll uses various methods of modelling and moulding her ceramics, from slip-casting to slab-building. She often uses a combination of found objects and raw materials to produce striking and decorative objects with intriguing forms and functionality. Many of her recent works are politically centred and reflect on injustices in contemporary society through the satire of her playful pieces.

EMBROIDERY CHALLENGE

Words: Claire Pounder / Image: Claire A Baker



If, like me, you're missing your daily fix of all things MIMA, then fear not! Here we introduce you to three members of the Team via the creative power of embroidery.

We asked Ruth, Oliva and Lindsey to get creative with Claire A. Baker's, Oleksey's Pike Creative Embroidery Kit.

Claire A Baker's work is inspired by the community of aging selfsettlers who remain living in isolated villages within the Chernobyl Exclusion Zone more than 30 years after the world's worst nuclear accident which caused its evacuation. She has been working with some of these special, strong, gritty, courageous and independent people to revive their traditional embroidery practices and has a passionate interest in their dying textile heritage. This huge pike was caught in the Pripyat River, Ukraine (where it is prohibited to fish due to possible radioactive contamination) by Oleksey in 2018.

Massive thanks to Ruth for overseeing this article and images and to artist Claire A. Baker for sharing her love of all things embroidery via these amazing kits.

If you want your very own embroidery kit and you're keen to see more of Claire's work alongside a host of creative masterpieces from our Community Day Friends, we've got this covered in a new display at MIMA, coming very soon!

Ruth Topping - Gallery Assistant, MIMA

Who are you?

I'm Ruth, I love exploring the amazing landscapes of the North East, particularly the coastline where I grew up between Redcar and Saltburn.

What do you do at MIMA?

I started working at MIMA on a temporary placement in 2007, came back for a few months in 2009 and have been a permanent Gallery Assistant since 2013.

What's the best part of your role at MIMA?

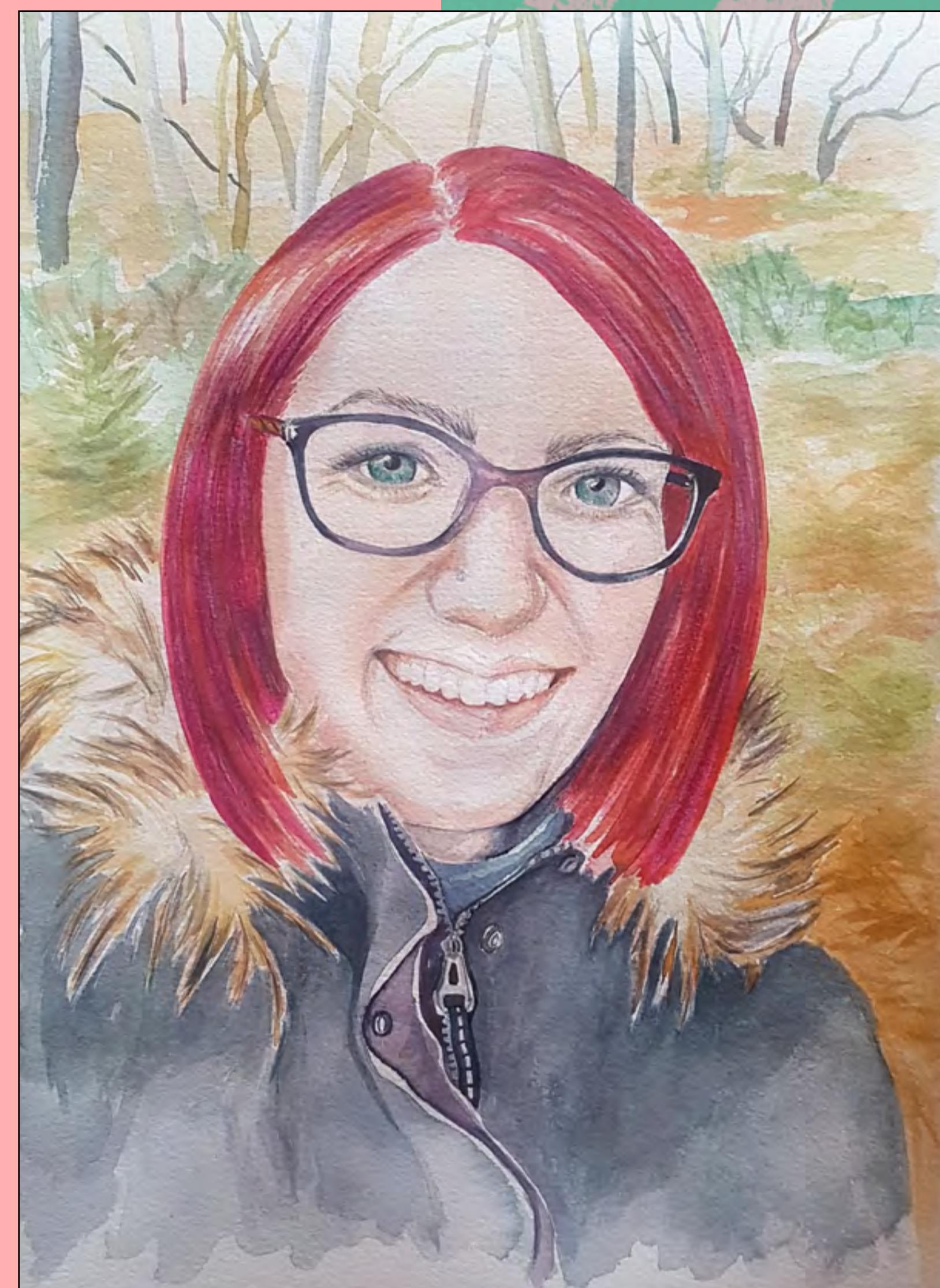
Being a Gallery Assistant is a really varied role. We help install the exhibitions, getting really up-close with amazing artworks. We help out with fantastic community events, sell some lovely products in the shop and ultimately help our visitors connect with the exhibitions and have a really enjoyable and memorable time in the gallery.

What have you loved about your embroidery kit?

I usually embroider large geometric patterns with big chunky colourful wool, so working with delicate embroidery threads is really different from what I'm used to. It's taken me out of my comfort zone and helped me appreciate the skill involved with needlepoint embroidery and beadwork.

I used a dark green for the top of the fish, but once I'd finished, I found it was too much of a contrast with the other colours. I unpicked that area and used a paler shade which I think looks better.

I stuck with the simple straight stitch except for a small area of chain stitch around the eye using a sparkly gold thread (beautiful, but tricky to sew with!) I loved applying the tiny seed beads and decided to add some iridescent thread to define the teeth, fins and tail.



Title: Ruth

Materials used and date: Watercolour and Inktense pencils, 30th Jan 2021

Name of artist: Lindsey Thompson



Lindsey Thompson Gallery Assistant, MIMA

Who are you?

My name is Lindsey, I'm a mixed media visual artist.

What do you do at MIMA?

I am a Gallery Assistant at MIMA

What's the best part of your role at MIMA?

The best part of my role is being surrounded by the inspirational art of the Middlesbrough Collection and temporary exhibitions. I enjoy chatting to our visitors about it and hearing their own stories, especially about the local area. Another enjoyable aspect of being part of the MIMA team is having the opportunity to get involved in the programme of community activities and workshops.

What have you loved about your embroidery kit?

The kit contains a range of beautifully coloured threads and beads and a piece of fabric printed with the pike design, all beautifully wrapped like a gift. I liked the fact that the actual design of the pike was my choice; I chose which colour combination and embroidery stitches to use. I had no plan, I just made it up as I went along! I found the activity very relaxing and enjoyed seeing it develop into the finished piece.

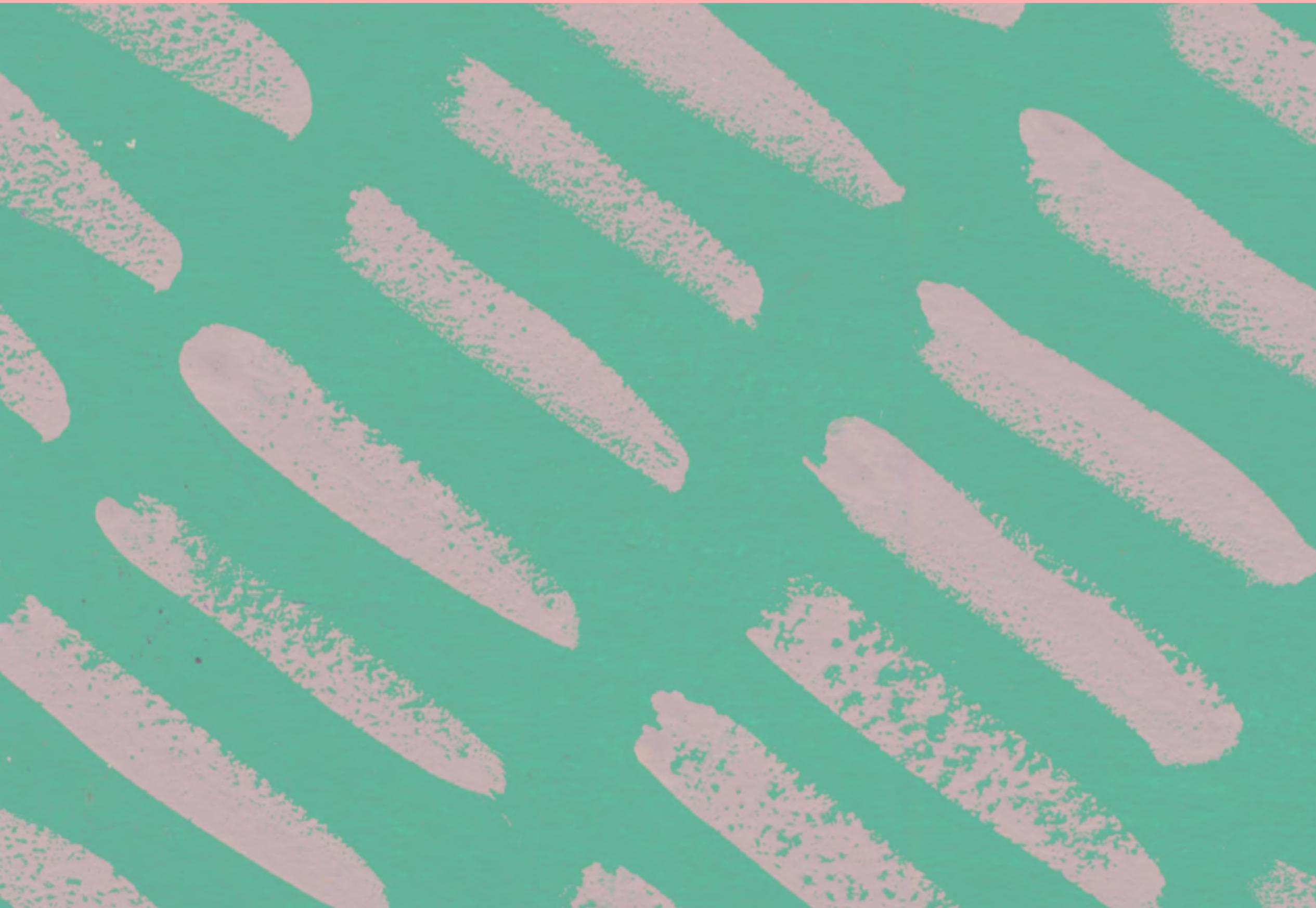
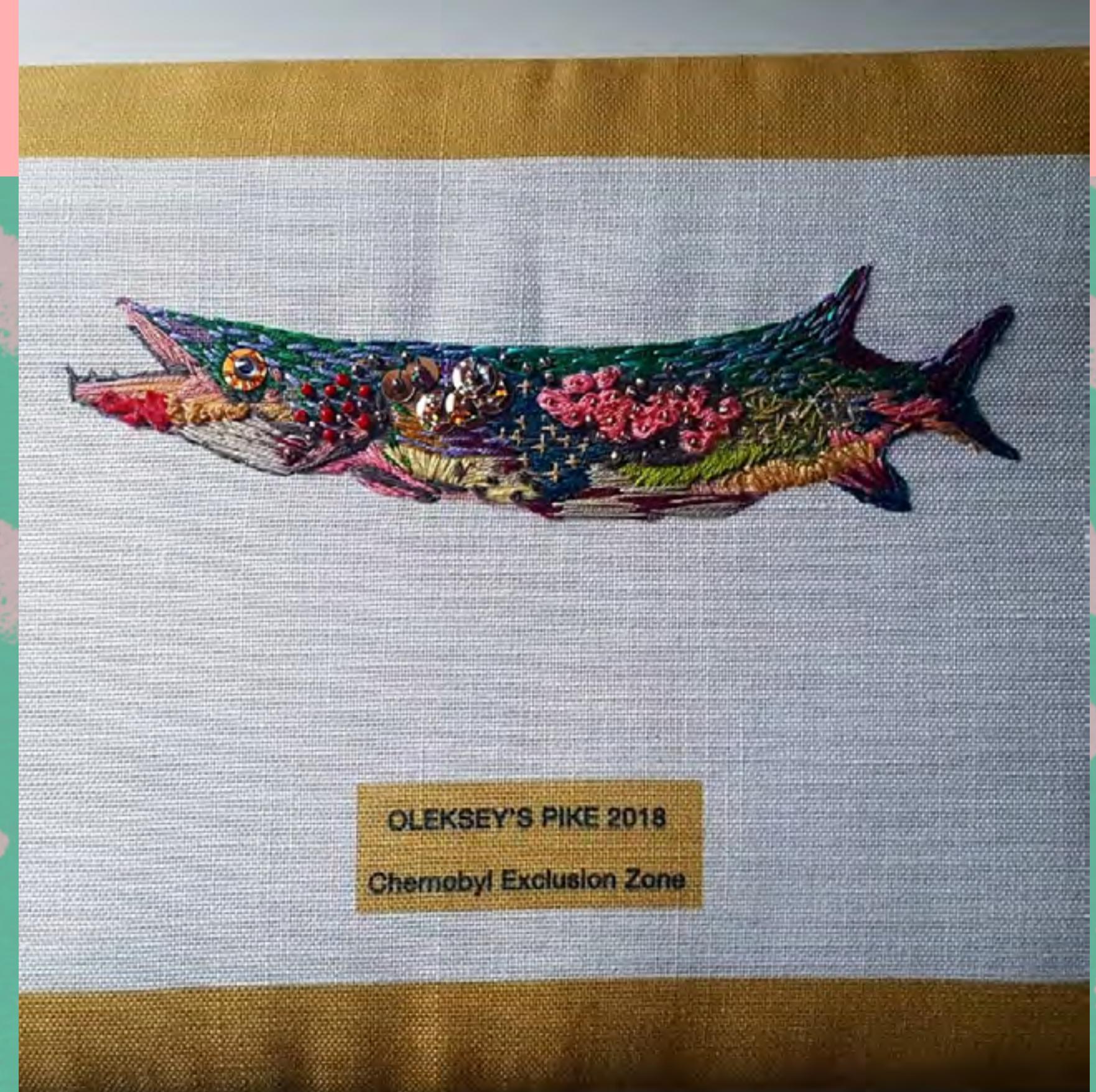


Title: A Kind and Beautiful Soul

Materials used and date:

Coloured Pencil, 4th Feb 2021

Name of artist: Ruth Topping



Olivia Heron **Assistant Curator, MIMA**

Who are you?

Hello, I'm Olivia. I studied art and then began working in galleries and museums. In my free time I love to read, listen to podcasts, and try out new creative skills. I also spend a lot of time outside, looking for urban nature on my doorstep and enjoying the landscape of the Tees Valley.

What do you do at MIMA?

I joined MIMA as Assistant Curator in February 2017. I work with the team to develop exhibitions and projects and look after the Middlesbrough Collection. After four action-packed years, this month I will sadly say goodbye to set sail for a new post over at the Whitworth, a gallery in Manchester.

What's the best part of your role at MIMA?

I love working with artists to bring their ideas and artwork to MIMA. We do a lot of talking, research and planning. Then it's all hands on deck across the team to make things happen and share the work through exhibitions, projects, talks, events, workshops, writing... What motivates me is prompting new thoughts and questions for people about art and how it can speak to what's going on in the world and our individual lives and experiences.

What have you loved about your embroidery kit?

It has been a good excuse to sit still and relax, letting my mind wander and just enjoying being intuitive with colours and textures as there is no pattern to follow! The pike accompanied me during this year's lockdown Christmas break waiting for me beside the table for stitching sessions after breakfasts, lunches and teas. Luckily it emerged unscathed, dodging toast crumbs! It also survived being used as a handy phone rest by my sister, and helped me stay awake through some rather LONG films.



Title: Tiny beading needles are very hard to thread...
Materials used and date:
Ballpoint pen, 9 March 2021
Name of artist: Olivia Heron



PS WE MISS YOU

We hear from MIMA's Community Day Friends.

Wendy, one of MIMA's many dedicated Community Day Friends is still missing us loads and can't wait to get back to us for laughs, making and all the cups of tea we can fit in our tummies.

She's currently spends her days reading, doing crosswords and eating all the chips.



Text and image: Claire Pounder

Hi Guys
Hope you are all coping with the restrictions. Thanks for my Mima package, enjoyed reading the Mimazina.

I have turned into a bird twitcher. I now know a few more birds than just a robin and a pigeon. I have even started making fat balls for them ! Still doing my gym at home and trying to eat healthily. I have been baking a bit more too, got to keep hubby happy.

Have been visiting mum, not much fun through a window in the arctic conditions we've been having but she is still happy and doing ok. I decided to have a go at making some granola today, it seemed to turn out ok, and I used one of the tags from Mima box to label the jar.



Missing your smiley faces

Toni xx 😊

RECIPE

ROLO BROWNIES



On a cold day what's more comforting than baking with family and friends? This is one of my favourite dishes to make with them: it's fun and who doesn't like chocolate? A little tip: have a few extra Rolos as they tend to disappear while you're baking..

If like us you are missing your MIMA Kitchen chocolate fix then fear NOT. We asked Amanda Dean, MIMA Kitchen Manger to rustle us up something gooey we could stuff our faces with... Here she shares her recipe for Rolo Brownies with a bit of help from Thomas and Bethany, her lovely niece and nephew.

Words and images: Amanda Dean

Ingredients

300g dark chocolate
300g butter
6 medium eggs
375g light brown sugar
150g plain flour
75g cocoa powder
400g Rolos
200g chocolate chips
1 tin carnation caramel



Method

Make sure the Rolos are frozen for at least 1 hour before baking.

1. Pre-heat the oven at 180c and line a baking tray with parchment paper.
2. Melt together the dark chocolate, half the chocolate chips and the butter until smooth in a microwave or over a pan of hot water on the stove top.
3. Using an electric whisk, whisk together the eggs and sugar for a few minutes until it doubles and leaves a trail.
4. Pour the chocolate mix into the sugar and fold through, add the flour and cocoa powder and fold together.

5. Add some of the frozen Rolos and some of the chocolate chips and fold in, save some for the top.

6. Pour in to the tray then swirl the carnation caramel around and add the Rolos and chocolate chips to the top.

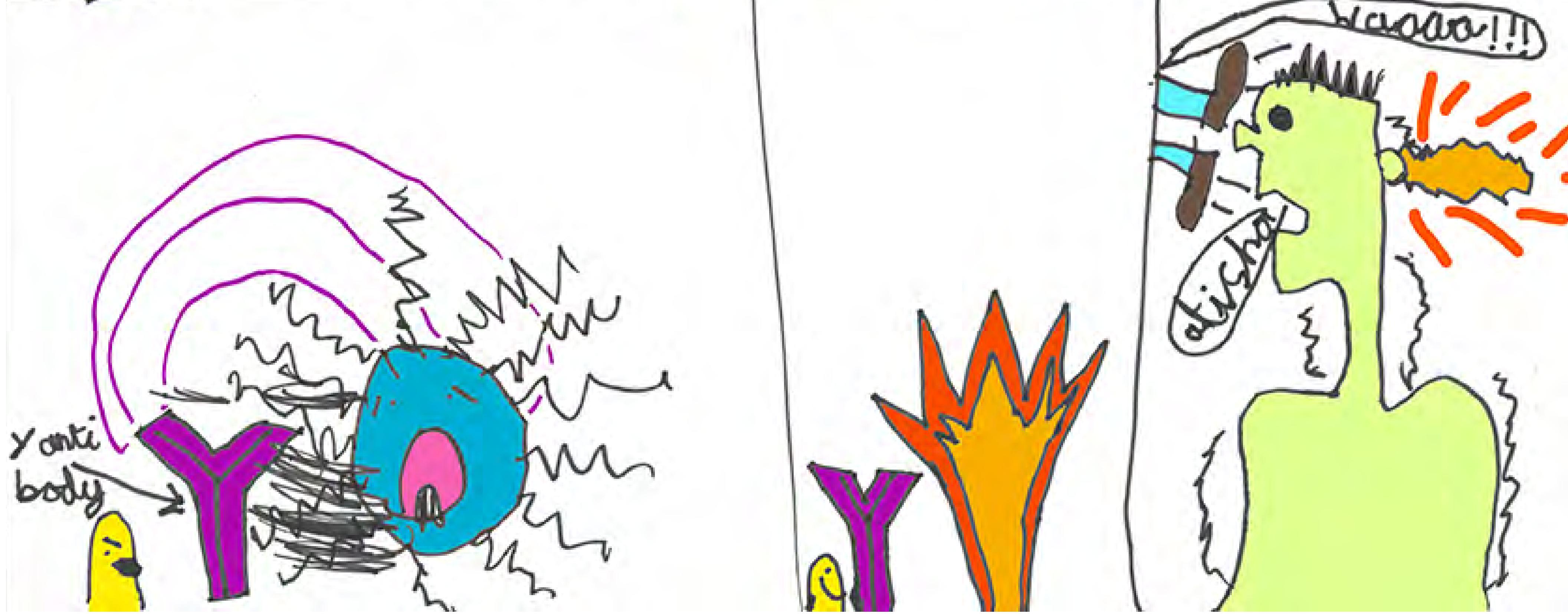
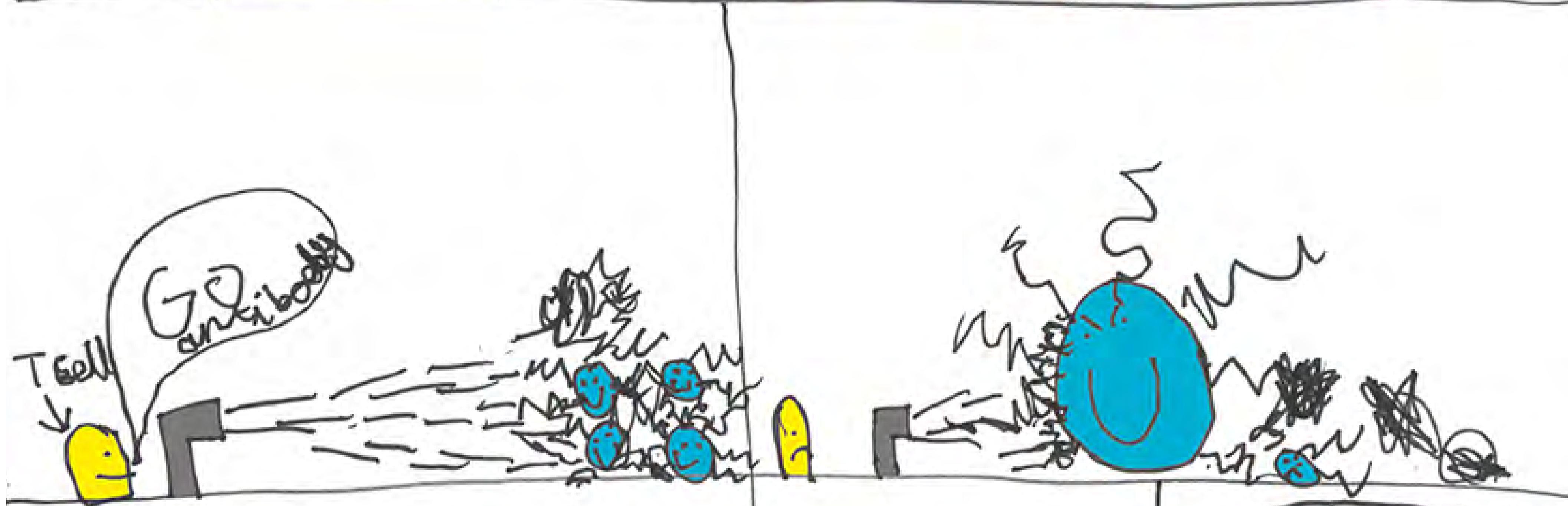
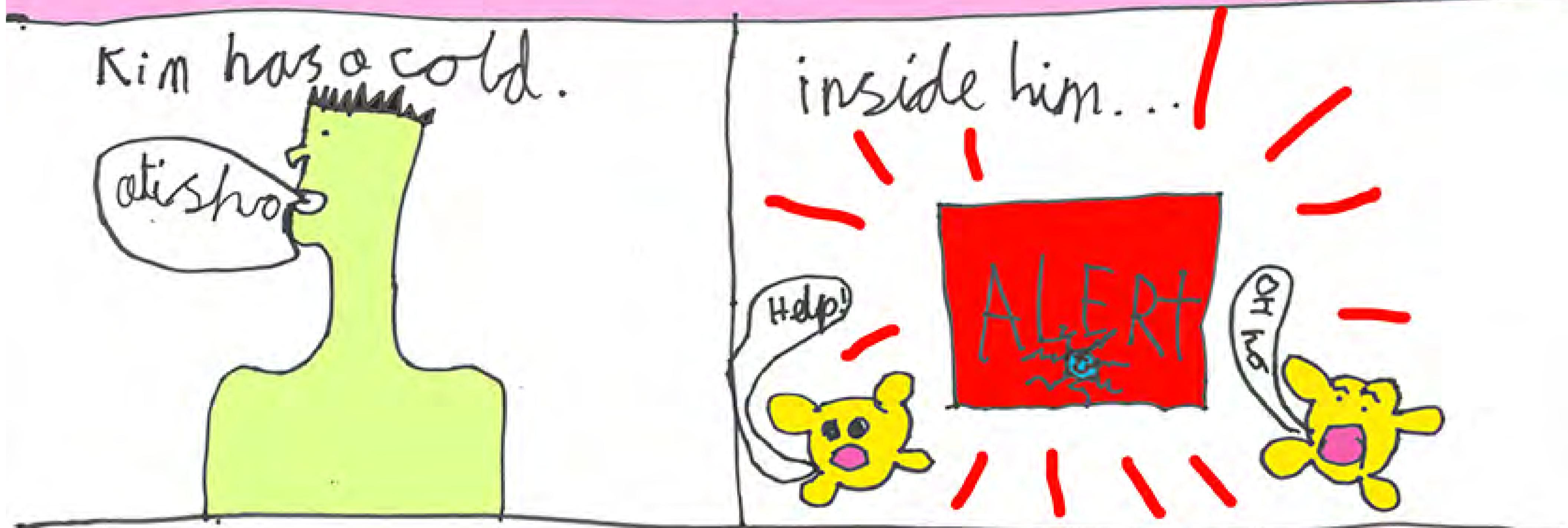
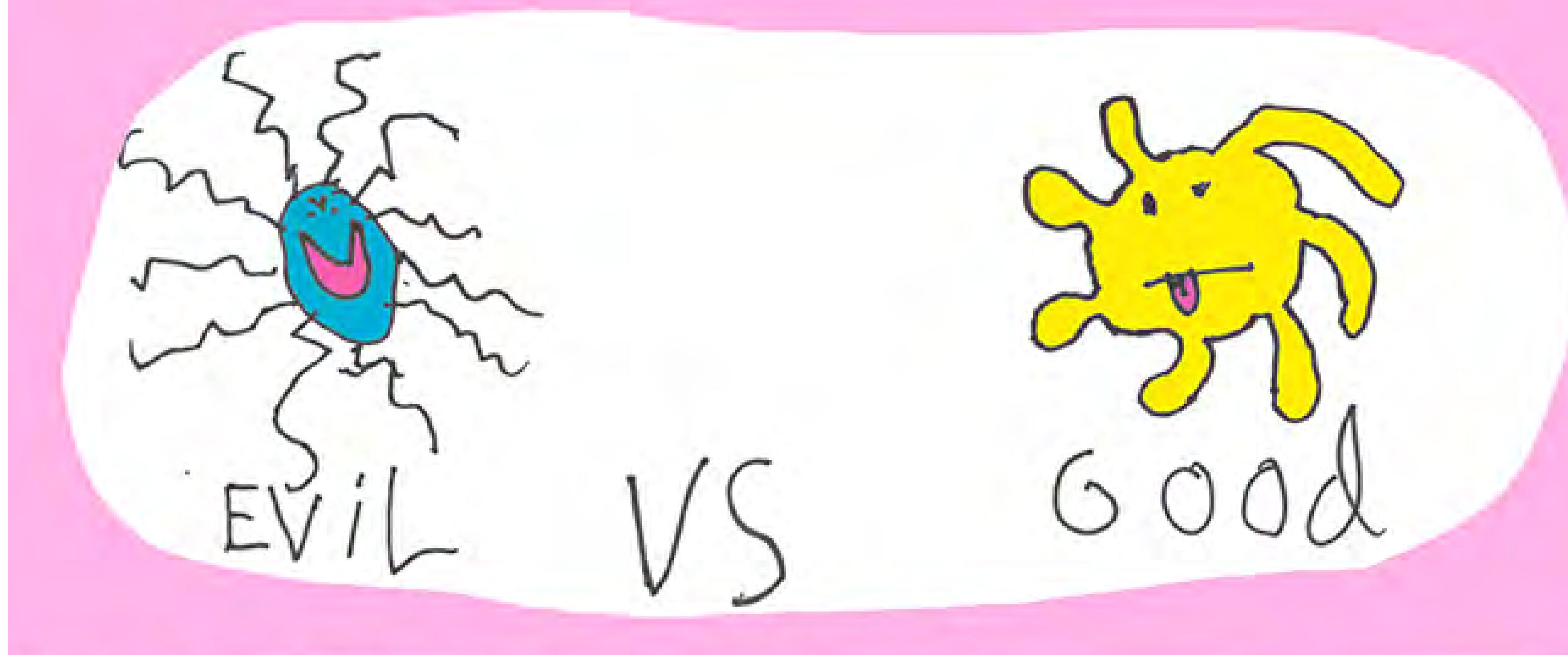
7. Bake for about 45 minutes. The brownie will be done when it is crunchy on the top and gooey in the middle.

8. Serve with custard, cream or ice cream.

Contains gluten (wheat flour), eggs and milk.

WHAT IF WE WERE REALLY TINY AND LIVED IN A YORKSHIRE PUDDING?

Perhaps you know someone small who is asking funny questions at teatime too? Send us the philosophical questions that are circling around your home / family / classroom as suggestions for our THUNK of the month.



CONTRIBUTIONS

WE ARE LOOKING FOR WRITING, IMAGES AND MORE:

BACK COVER

Propose a bold, eye-catching or meaningful image for our back cover. It could be a photograph, drawing, print, pattern...

OUR HOMES ARE A MUSEUM

Share an artwork from your home that you love or that has an interesting story behind it.

TEES VALLEY TREASURE

Suggest intriguing artefacts. We are interested in a real variety of things with a story to tell! They can be historical, more recent and better still, a bit left field.

FOLK STORIES

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

BASED ON A TRUE STORY?

Share your own stories and myths relating to the region. It could be an urban legend, folk story or a tale of the unexplained.

NATURE APPRECIATION SOCIETY

Share with us a photograph of a wildflower, tree, bird or vegetable that you've spotted this month. Collectively we will observe the changing of the seasons and miracles of nature.

GREETINGS FROM...

If you are a reader of MIMAZINA from outside the Tees Valley send us a 'postcard' (in email form) about where you are.

POETRY CORNER

Send us a poem you have written, it can be about any subject of your choosing.

ONE-OFF ARTICLES OR STORIES

Share a short article on a subject of your choosing. We are especially interested in writing relating to the Tees Valley past, present and future, but whatever you want to publish – we would love to hear from you.

Share your stories, photographs and letters in future issues of MIMAZINA.

NOTES

- Content should be sent via email to info@foundationpress.org
- Please keep written contributions to less than 1000 words.
- Please only submit content that you would be happy for us to publish in MIMAZINA.
- We will try our best to share as much content as possible but cannot guarantee to publish all suggestions and content we receive.
- Content may be edited before publication.
- Content should be appropriate for audiences of all ages.
- Issue #22 will be published in April 2020

MIMAZINA #21

Credits

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See you next month!





Edgar (2020)

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