





## BLACK PATH PRESS

A look back at summer outings

## MIMAZINA #25

### LISTEN UP!

Sneha Solanki picks from KAALA SONA - her Indian Cinema Music archive

### MIMA SUMMER DIARY

Hear about what's going on at MIMA

### POETRY

Scattered throughout this issue is work from the poets on campus

### SEE YOU SOON MIMI!

A goodbye message from one of MIMA's colleagues and friends

### OUR HOMES ARE A MUSEUM

Calling out for contributions for October and November's issues!

### WHAT'S HAPPENING?

This month we have not one, but 4 artists and makers telling us about themselves

### THINGS TO DO

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

### GREETINGS FROM...

The North Pennines

### NATURE

### APPRECIATION SOCIETY

Further investigations into everyday wonders

### OSCAR & ARLO'S COMIC STRIP

MIMAZINA's 'in-house' cartoonists

### CONTRIBUTIONS

Get involved in future issues of MIMAZINA

### CREDITS

### BACK COVER GALLERY

Heather Chambers takes the page

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



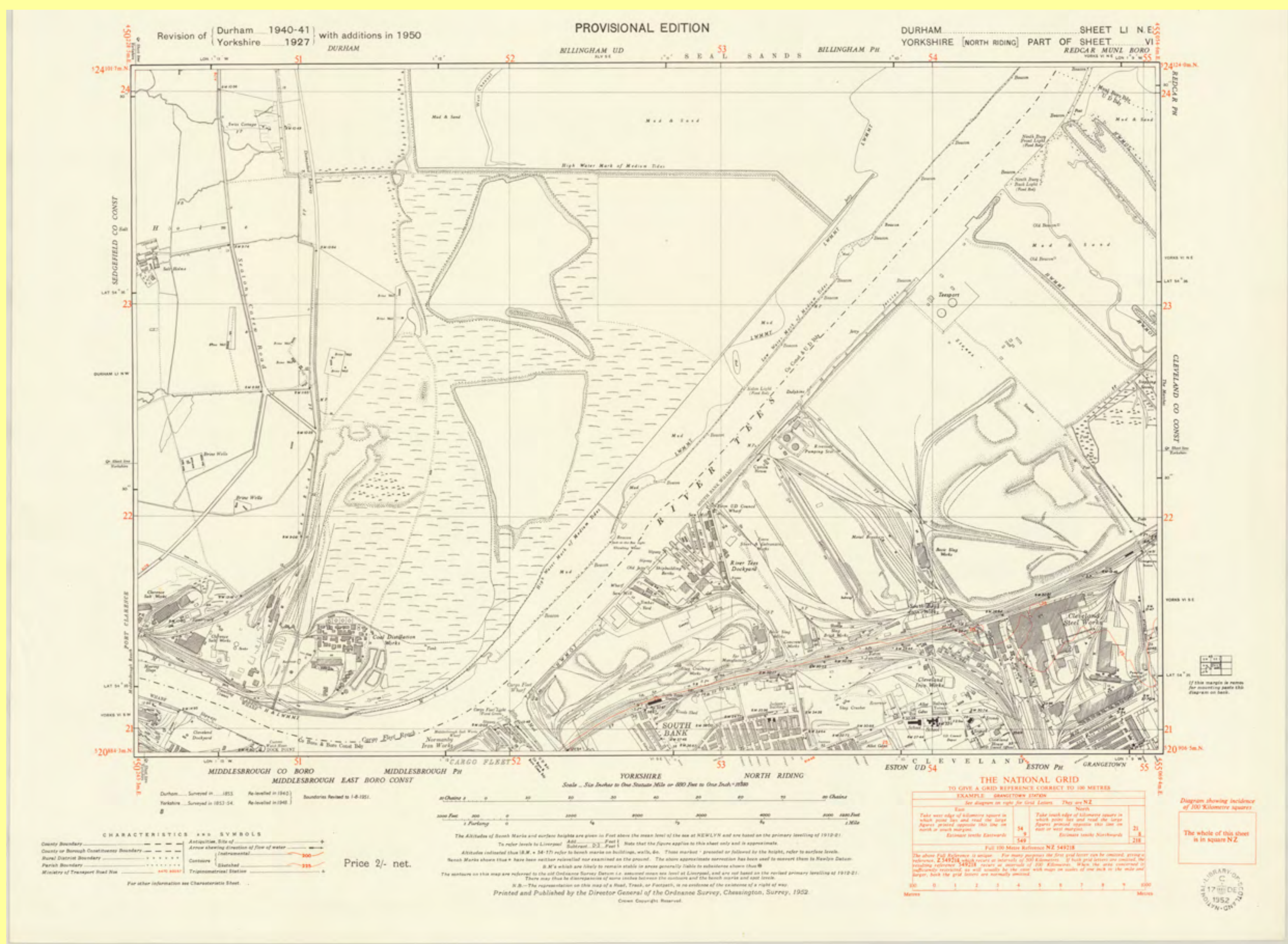
# Recollections of summer days spent on and near the Black Path

Words : Pete McCarthy, Cath Forbes, Eric Taylor

Black Path Press is a community publishing project collecting stories from the areas surrounding the historical route known as the 'Black Path'. If you have a story you want to share then get in touch. Subjects can be broad, personal or playful – they might relate to the past, present or future. This month we hear some responses to our call out for recollections of summer outings around the area.

Black Path Press  
August 2021





**Words: Pete McCarthy / Image: Six Inch OS map: Durham LI.NE (includes: Billingham; Eston; Middlesbrough.) 1952 / Image credit: Reproduced with the permission of the National Library of Scotland**  
<https://maps.nls.uk/index.html>

When I was young, growing up in Grangetown during the late 40s and early 50s, I would often walk the Black Path with friends and/or family to the South Gare breakwater, or to the beach at Redcar. However, the summer days I most fondly remember are those rare ones when my father had time off from his work at the steelworks and would say, ‘Right kids. Let’s have a walk down to the Slems’ The Slems were a rocky beach and mud-flat area on the south estuary of the Tees. It was a much wilder place and always less populated by other people than the Redcar beach was. You got there by taking the Black Path through the steelworks to beyond Grangetown railway station.

The suggestion from dad that we go to the Slems with him was an offer my sister, brother and I could never refuse. Excitedly, we would pack a basic picnic with whatever we could find in the larder and off the four of us would go on our adventure for the day. When we got to the Slems we would spend the day paddling in the waters; watching the impressive array of seabirds and waders feeding at the riverside; and scouring the rockpools for fish, crabs and shellfish left behind by the outgoing tide. We would collect winkles to boil in a pan of water when we got home, then



pick them out of their shells with a pin or sewing needle. dad would spend some time looking at the life on the river while contemplating on what we knew not, then tell us to gather driftwood so he could get a fire going on which he would boil water in an old tin can and make tea mixed with thick condensed milk. Much too sweet and sickly for my taste these days but at the time I thought it was the best thing I had ever tasted.

They were wonderful days and, since there were no fairground attractions or shops to tempt us, it cost dad nothing but his time, we treasured that time that we got to spend with him. And there was a continuity to it. When dad was young his father would take him and his siblings for days at the Slems and, no doubt, my grandfather would have gone there with his father. Nowadays, it is not possible. There is no right of access to the riverside from any part of the Black Path between Middlesbrough and Warrenby, and, given the current plans for development of the Teesworks' site that seems unlikely to change. Such exclusion is not unique to the Tees, though. As Nick Hayes points out in his Book of Trespass there is no public right of access to 97 per cent of England's waterways.

*Pete McCarthy*



**Image: Pete McCarthy aged 6 or 7**

-----  
**NOTES**

**Nick Hayes (2020)**  
**The Book of Trespass:**  
**Crossing the lines that**  
**divide us.**  
**Bloomsbury Publishing**



I can remember being taken along part of the Black Path by my dad along with my brothers, long before the Tees Dock road was built. It was not quite the seaside but actually along the length of the river. We were heading for a spot called Sandy Bottoms where there was a strip of golden sand.

Sometimes a small convoy of mothers went with prams and kids. The journey seemed long but you can picture the kids all chattering amongst themselves. Sometimes we took a route towards Redcar along the Trunk road and then cut off across fields near Dormanstown to Warrenby towards the steel works. We knew we were getting near when the road began to be lined with boulders - or was it slag - from the works

We would take along sandwiches, water and an ostermilk tin for boiling water. We made a fire from wood collected on the rocks. Most of the day was taken up by looking for drift wood for a fire, digging in the sand and then eating our sandwiches.

There is a recollection that on one occasion I decided to sit on a wooden barrel or such which had floated down the river. Unfortunately the river was tidal and I found myself stranded on the barrel surrounded by water. Luckily I was saved by my mother's friend and neighbour, Olive Watson, who was a good swimmer.

On another occasion we had collected winkles which we put in the bottom of my baby brother Michael's pram. By the time we got back home the majority of the winkles had left their shells and never reached the pot.

*Cath Forbes*



**Words: Cath Forbes / Image: Detail of painting of Cath and Pete by Cath Forbes**

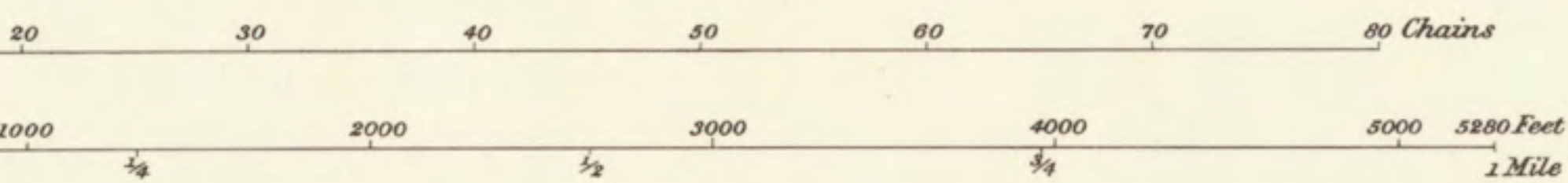




YORKSHIRE

NORTH RIDING

Scale - Six Inches to One Statute Mile or 680 Feet to One Inch = 10380



heights are given in Feet above the mean level of the sea at NEWLYN and are based on the primary levelling of 1912-21.  
Add... Feet  
Subtract... Feet  
Note that the figure applies to this sheet only and is approximate.  
Those marked preceded or followed by the height, refer to surface levels.  
revelled nor examined on the ground. The above approximate correction has been used to convert them to Newlyn Datum.  
which are likely to remain stable in areas generally liable to subsidence shown thus @  
Ordnance Survey Datum i.e. assumed mean sea level at Liverpool, and are not based on the revised primary levelling of 1912-21.  
be discrepancies of some inches between the contours and the bench marks and spot levels.

ESTON UD 54 CLEVELAND ESTON PH GRANGETOWN

THE NATIONAL GRID

TO GIVE A GRID REFERENCE CORRECT TO 100 METRES

EXAMPLE GRANGETOWN STATION

See diagram on right for Grid Letters. They are NZ

East	North
Take west edge of kilometre square in which point lies and read the large figures printed opposite this line on north or south margins.	Take south edge of kilometre square in which point lies and read the large figures printed opposite this line on east or west margins.
Estimate tenths Eastwards	Estimate tenths Northwards
54 9 549	21 8 218

Full 100 Metre Reference NZ 549218

The above Full Reference is unique. For many purposes the first grid letter can be omitted, giving a reference, Z 549218, which recurs at intervals of 500 Kilometres. If both grid letters are omitted, the resulting reference 549218 recurs at intervals of 100 Kilometres. When the area concerned is sufficiently restricted, as will usually be the case with maps on scales of one inch to the mile and larger, both the grid letters are normally omitted.

Diagram sh of 100 Kil

The whole is in s



Mention has been made about walking along the Black Path from South Bank to Redcar for a day at the beach. We were posh, or so I have been told as we lived on Redcar Road. Maybe it was because we had 3 bedrooms and an inside toilet and bathroom, but to me it was just a normal street in South Bank.

So, no, being posh, I never walked to Redcar when I was younger, but I do remember on hot sunny bank holidays waiting at the bus stop opposite the Police Station for a bus. It may have been a number 75, but memory has faded. There would always be a crowd of people waiting at the stop, families with kids just like me, holding on to their buckets and spades. Sometimes bus after bus would fail to stop as they were full to overflowing, they were the lucky ones from North Ormesby and Cargo Fleet who got on before us. Word must have filtered back to the depot at Middlesbrough because a bus with “Duplicate”, on display instead of a number would stop for us, just showing how busy the route to Redcar was.

After our day at the seaside our treat would be a coconut from the fruit shop near the Clarendon Hotel where our bus stop was, to return home. My mam always said that my dad knew how to choose the best coconut by giving it a shake. He'd been in the Burmese jungle fighting the Japanese during WW2, so to me, he must have known.

My dad, was born in Grangetown in

1920, they were harder times, so he did walk the Black Path, but as they had a cabin at the Breakwater, (South Gare) that was their destination. The family also had a fishing boat in Paddy's Hole and I always remember fishing rods hanging up on the walls and crab pots which were kept in a side storage known as the cuddy house. As a boy, my dad also went to the SLEMS (which I believe may stand for something like, Slag Extraction Management System) which they reached by walking from the Black Path near Grangetown Station down towards the river. He would go collecting cockles and shrimps on the mudflats there, that sort of thing is frowned upon today because of pollution, I can't see it having been any better in his day though, but I think they were made of sterner stuff. I think the Slems were a type of settling pond system to extract any slag or iron which would be taken with all the cooling water from the steelworks down towards the river. I suppose if the shellfish could live and thrive there, it can't have been all that bad.

I have walked the Black Path to Redcar quite a lot in recent years, but sadly that is just to record and see the decline of our old steel industry, which will soon be completely demolished.

*Eric Taylor*



LISTEN UP!  
LISTEN UP!

This feature shares musical playlists put together especially for MIMAZINA by musicians and enthusiasts. This month Sneha Solanki selects from her Indian Cinema Music archive KAALA SONA



Words and images: Sneha Solanki

Hi. Sneha here. I work as an artist on projects and events with food, music, sound, microorganisms and really anything that I find super interesting.

LISTEN UP!  
LISTEN UP!  
LISTEN UP!



Over the years I've played music under many aliases and created sound pieces on early network based art.

A few years back my dad passed on his entire record collection of around 600 pieces of vinyl mainly from Indian Cinema, spanning from the 1940s to 1990s. I was made-up. The records were never seen in monetary value, they however were always accounted for. If any record was borrowed a 'chitty' was given and recorded entry was noted. A method that was not too dissimilar to a library.

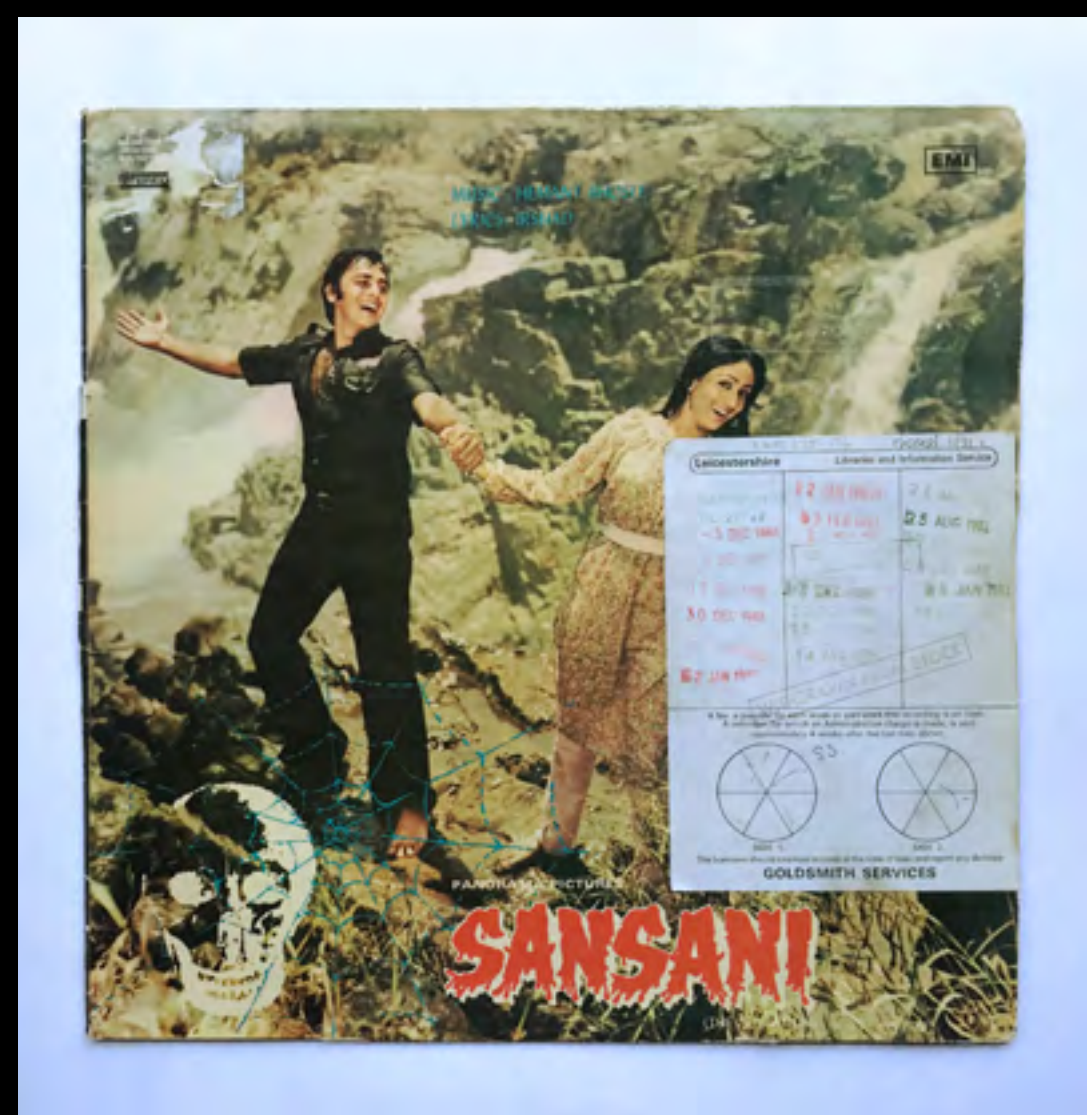
At home we watched a load of films from Indian Cinema from the 1940s onwards through VHS to VHS Sharing (!) and listened to the soundtracks on chewed-up cassettes and well worn vinyl. As I was much more interested in the music than the films, it was great to be the next custodian of the record archive. This meant that I could leaf through and listen at my pleasure whilst also thinking about how this large and probably unique collection of records could be organized into an active archive.

It was accidental collection, starting in the late 1960's when my dad arrived in the UK from the 'British Colony & Protectorate of Kenya' as it was known then, he started listening and sharing the records. As time went by, he was gifted vinyl from within family and the Gujarati community and also from the wider communities of the Indian subcontinent. He also kept a keen eye on the withdrawn from stock at local Leicestershire lending libraries where most of the records have come from.

Far from being a pristine collection of vinyl, these records have been played and enjoyed by many, with scratches, scrapes, marks and all, these records show the many hands they have passed through.

The record collection is now a growing archive as KAALA SONA (Black Gold). The name refers to, not only to a film from Indian cinema, or the vinyl directly but also to the value of the music on these records to everyone that has listened to and shared them. Currently the project is under development as a public archive.

So many to choose from, I'm going for some of my current favorites from KAALA SONA, dating from the 1970s and 1980s.





## 1. LISTEN

**Theme Music, Pt. 2**  
from Dharmatma

**Singer/s: Lata Mangeshkar & chorus**  
**Music: Kalyanji-Anandji**  
**Film: Dharmatma, 1975**

During the techno nights of the 1990s, this track was a favourite on the floor of the 'ambient' room. With low beats and drama, this was one of my DJ go-to tracks.

## 2. LISTEN

**Theme Music**  
from Sansani

**Singer/s: Asha Bhosle, Amit Kumar and choir**  
**Music by: Hemant Bhosli**  
**Film: Sansani, 1981**

So happy to have this in the 'Kaala Sona' collection. Starting with that Boney M intro and sliding into a ghostly duet, this theme track is from the 1981 thriller horror Sansani (The Sensation).

## 3. LISTEN

**Dum Maro Dum**

**Singer/s: Asha Bhosle and Mohhamed Rafi**  
**Music: R.D. Burman**  
**Film: Hare Rama Hare Krishna, 1971**

'Puff, take a puff' is a track from the 1971 film 'Hare Rama Hare Krishna' about hippies in India and Nepal during the 1960s. Released in 1971, the film and particularly this song epitomises how Indian people were becoming increasingly annoyed with the next form of European arrogance- re-appropriating and exploiting their culture once again.

Charanjit Singh, who is accredited for producing the first ever acid house

track, features as a musician on this track playing the transichord, an electric accordion piano combo. Method Man later sampled this track on 'What's Happenin'.

## 4. LISTEN

**Mehbooba**

**Singer/s: R. D. Burman**  
**Music: R.D. Burman**  
**Film: Sholay, 1975**

Sholay, a film everyone knows and is considered a classic of Indian cinema features the dancing sultress of cinema Helen accompanied by low hip-hop beats. I love the genre and time-mixing between traditional, pan-global and electronic instruments by composer and music director R. D. Burman. He was an experimenter and loved to create raw sounds evident in the opening of this track where beats are created by blowing into beer bottles.

## 5. LISTEN

**Theme music**  
from Mohabbat ka Masihaa

**Music by: Usha Khanna**  
**Film: Mohabbat ka Masihaa, 1984**

'Mohabbat ka Masihaa' features the three dimensional early electronic film soundscaping produced by Usha Khanna, one of the very few early female musical directors in Indian Cinema. I'm finding more and more early electronic music in the collection parallel to electronic sound and music being produced in the UK around the same time.



## 6. LISTEN (from 8:23 – 10:00)

### Ego trip

**Music by: Bappi Lahiri**

**Film: Kamla, 1984**

The soundtrack to this film narrates Kamla's journey from a small village to city explicitly highlighting male centered society. Soundscapes and music without vocals are quite rare in Indian Cinema as many films use lyrics as emotive signifiers. The Kamla soundtrack, mostly instrumental, uses both analogue and electronic instruments to convey or create transitions for different spaces- I really like the way 'Ego Trip' uses the sparse synthesizer chords to imitate the sitar.

## 7. LISTEN

### Dil Lena Khel Hai dildar Ka

**Singer/s R.D. Burman & chorus**

**Music: R.D. Burman**

**Film: Zamane Ko Dikhana Hai, 1981**

More early electronics with a great bhangra beat- can't help but dance to this. I can't remember seeing this film but this track is definitely one of my new favourites to play for the disco in space.

## 8. LISTEN

### Pyaar Do Pyaar Lo

**Singer/s: Sapna Mukherjee**

**Music: Kalyanji-Anandji**

**Film: Janbaaz, 1986**

As eighties as you can get, this track was composed by veteran music director brothers Kalyanji-Anandji. Like Bappi Lahiri, they were also experimenting with emergent and new technologies to juxtapose traditional and cultural themes in film from the 1950s. The eldest brother Kalyanji played the 'clavioline', a new electronic instrument in the 1954 film 'Nagin' to emulate snake charming.

## 9. LISTEN

### Main Gul Badan

**Singer/s: Usha Uthap**

**Music: Bappi Lahiri**

**Film: Locket, 1984**

Another dance floor track for sure, coupled with Usha Uthap's vocals, I absolutely love dancing to this.

## 10. LISTEN

### Koi Lutera

**Singer/s Asha Bhosle & Chorus**

**Music by: Bappi Lahiri**

**Film: Wanted: Dead Or Alive, 1983**

Prepare to sweat to this high-energy track teetering over the edge into acid. Sung by Asha Bhosle, the high priestess soprano vocalism. In this track Asha is partnered up with the Roland TB 303.

You can  
listen to the  
whole playlist  
**HERE**

---

NOTES

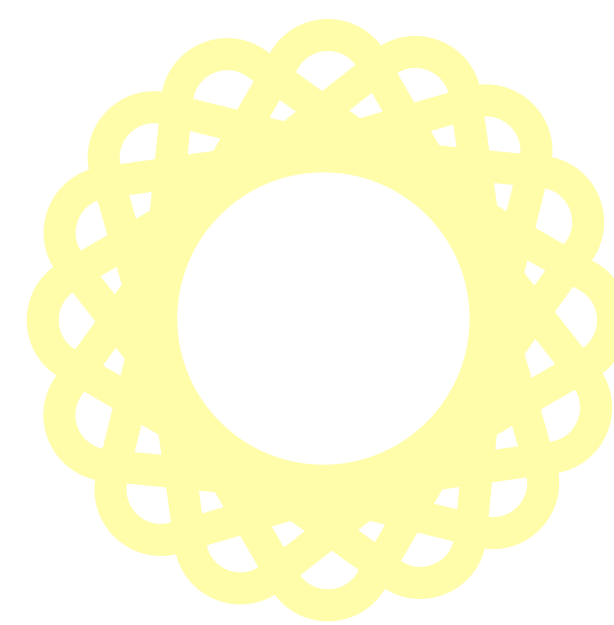
Sneha's website [CLICK HERE](#)







# mima summer diary



.....  
• The best way  
• to spread MIMA  
• cheer is singing  
• loud for all to  
• hear, fun, fun  
• funnnnnnnnn!  
• MIMA is OPEN  
• for a summer  
• of making  
• challenges,  
• workshops and  
• fun. Here's a  
• summary of  
• what's coming up.  
.....

## mima making packs

Pick up an exciting bag of goodies for making and inventing with family and friends. This season's packs are inspired by the ideas and themes in MIMA's current exhibition and displays.



## adventure den kits

Come and make your own imaginative space in the MIMA Garden with a loaned Adventure Den Kit. Suitable for all ages with adult supervision – seriously loads of fun!







## hopscotch

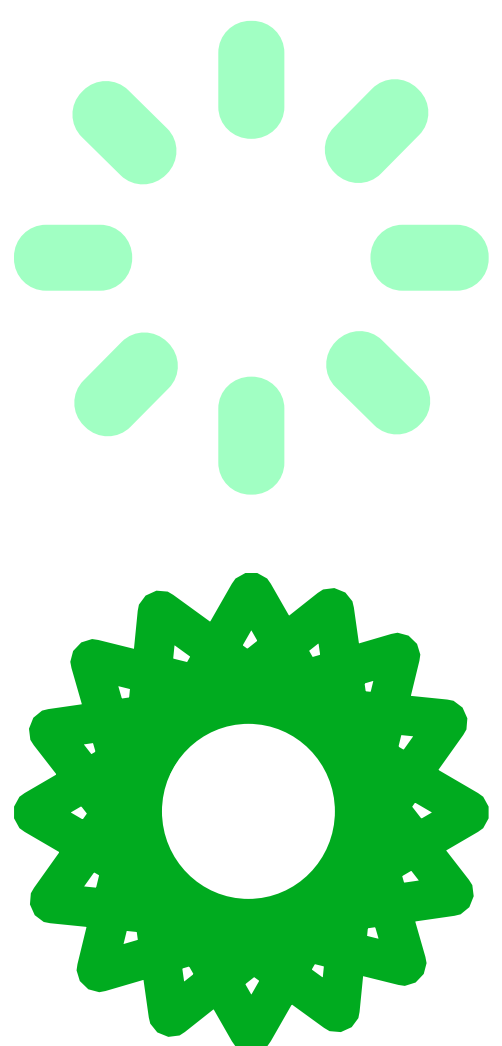
Pick up an exciting bag of goodies for making and inventing with family and friends. This season's packs are inspired by the ideas and themes in MIMA's current exhibition and displays.



## doodle sheets

Make your own imaginative drawings using our artist designed bespoke Doodle Sheets produced in partnership with artist Emma Bennett. You can see her commissioned wall painting in the exhibition Sonia Boyce, *In the Castle of My Skin*.

Emma is fascinated by line, space and architecture and uses the local area as inspiration. She lives and works in Middlesbrough.



## kitchen picnic challenge

Throughout June and July, we invited families from far and wide to design their own picnic menu. Winning picnics will be served throughout August from the MIMA Kitchen.

### AUGUST PICNIC MENU

#### 9-14 August Alisha and Amy's Picnic:

Chocolate spread sandwich, cookie, grapes, crisps, blackcurrant juice.

#### 16-21 August Alfie's Picnic:

Cheese sandwich, Chocolate sprinkle cake, pieces of pear, crisps, orange juice.

#### 23-28 August Thomas' Picnic:

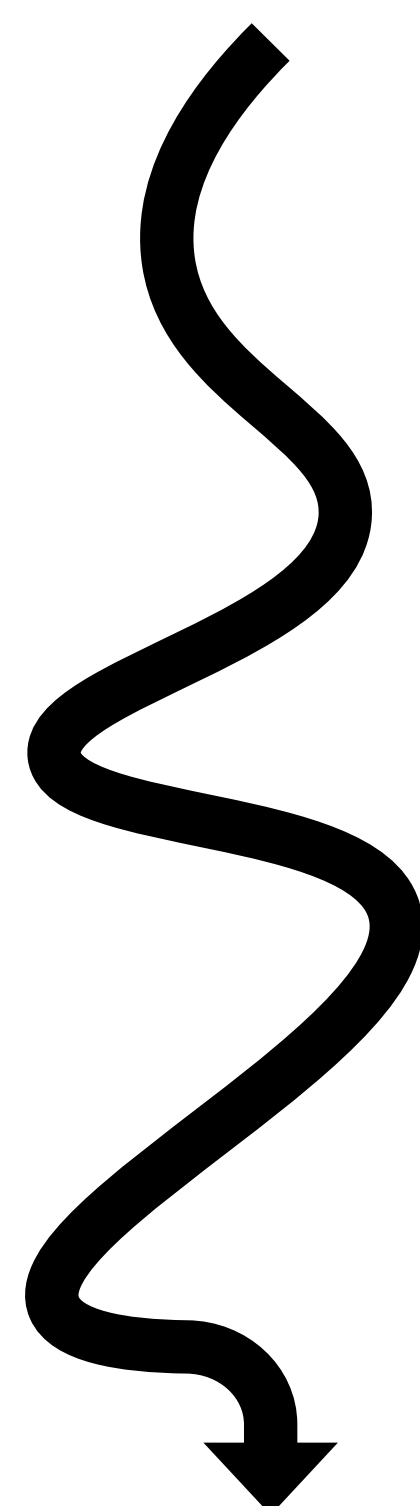
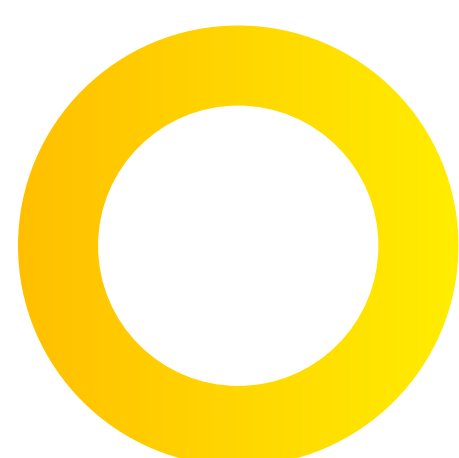
Tuna mayo sandwich, chocolate brownie, pieces of strawberries & blueberries, crisps, apple juice.



## *thinking it through*

Rain or shine find us in the MIMA garden or marquee! Fridays and Saturdays in August, 11.00 to 15.00

This summer we present *Thinking it Through* in partnership with Barefoot Kitchen CIC, a series of mindful outdoor making sessions in the MIMA Garden. This is a moment to wind down and refocus with family and friends through making and doing activities.

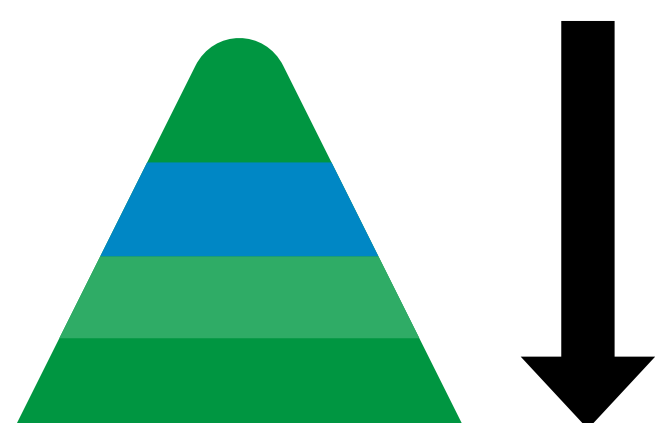


## *laura wilson: to tend to kitchen garden conversations*

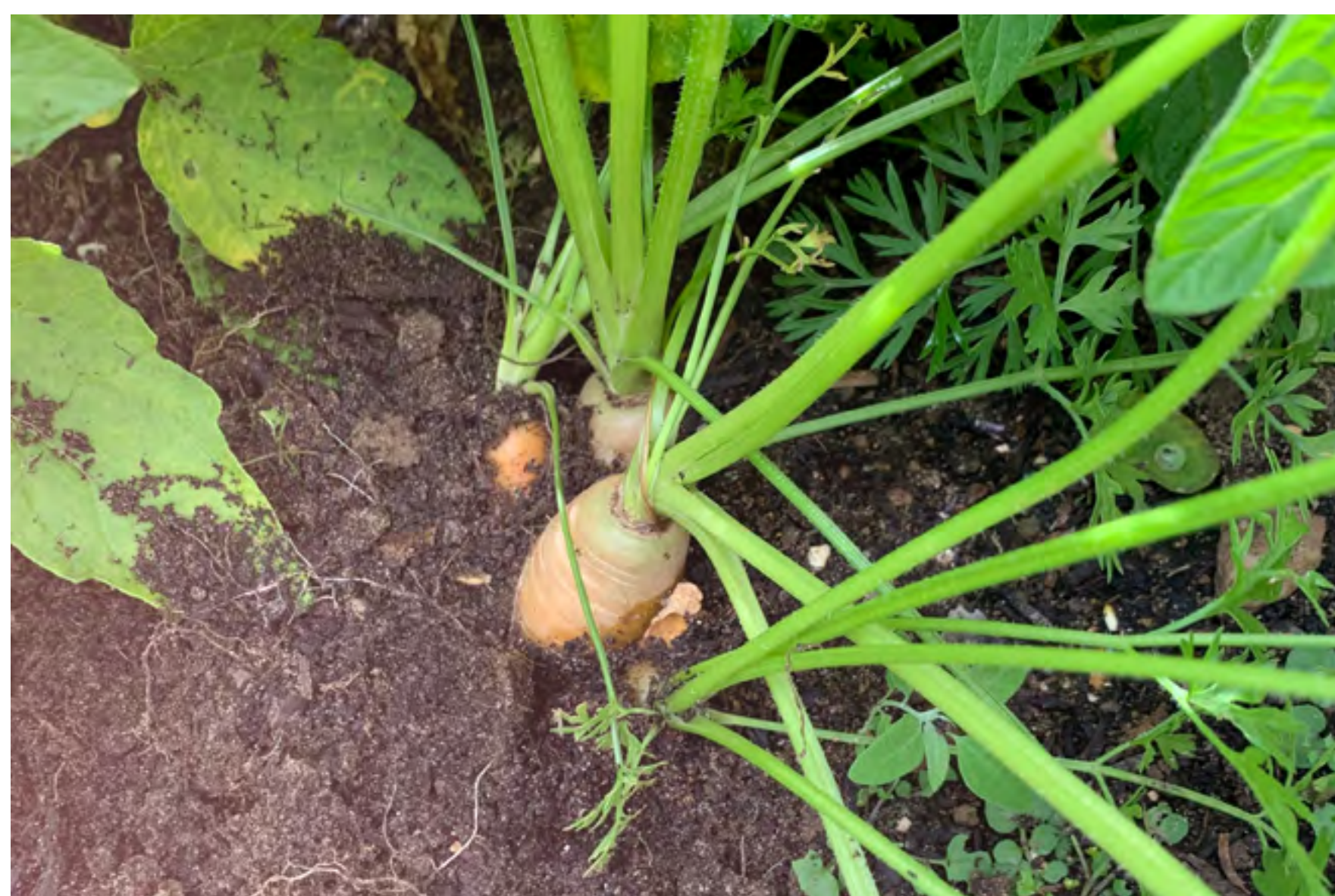


In 2020 artist Laura Wilson collected hopes, ideas and possibilities for MIMA's Kitchen and Garden through a series of online conversations. Laura provided a space to listen for those who work closely with MIMA's spaces and programmes and for people invested in the health and wellbeing of the area. She gathered their voices and ideas in *To Tend To*, a short video piece, which is shown in MIMA's atrium space.

Laura also developed a creative scoping document which will inform MIMA's future programme. MIMA works with artists and communities to develop projects with food, cooking and growing. This commission was part of MIMA's process of reviewing the creative possibilities of its café and community garden in supporting creativity and wellbeing. Laura will be the first MIMA Kitchen and Garden Artist in Residence from September 2021 to February 2022.







## *news flash!!!* *mima garden*



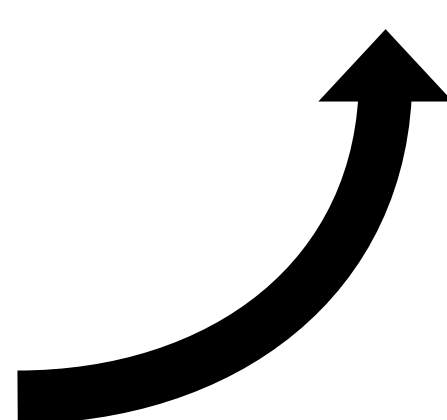
In spring we commissioned creative social enterprise Barefoot Kitchen CIC to restore the garden post lockdown. The space is now beautiful, abundant and ready for Community Friends to take up the mantle of caring for the space during their weekly socials.

## *word on the street*

A new artworks joins the fun in the MIMA Garden. From January to March 2021, artists Suzie Devey and Carol Newmarch facilitated conversations and observations with people working and living in Middlesbrough, capturing their thoughts and feelings on living through a pandemic.

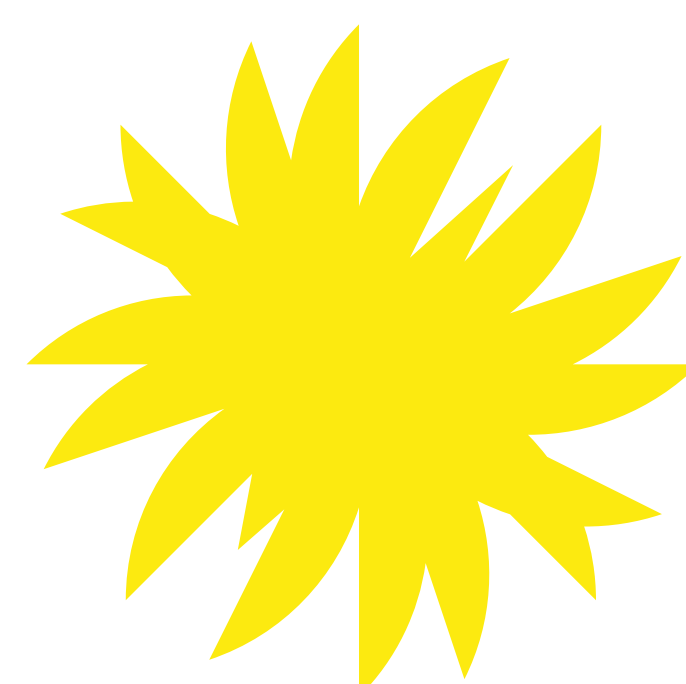
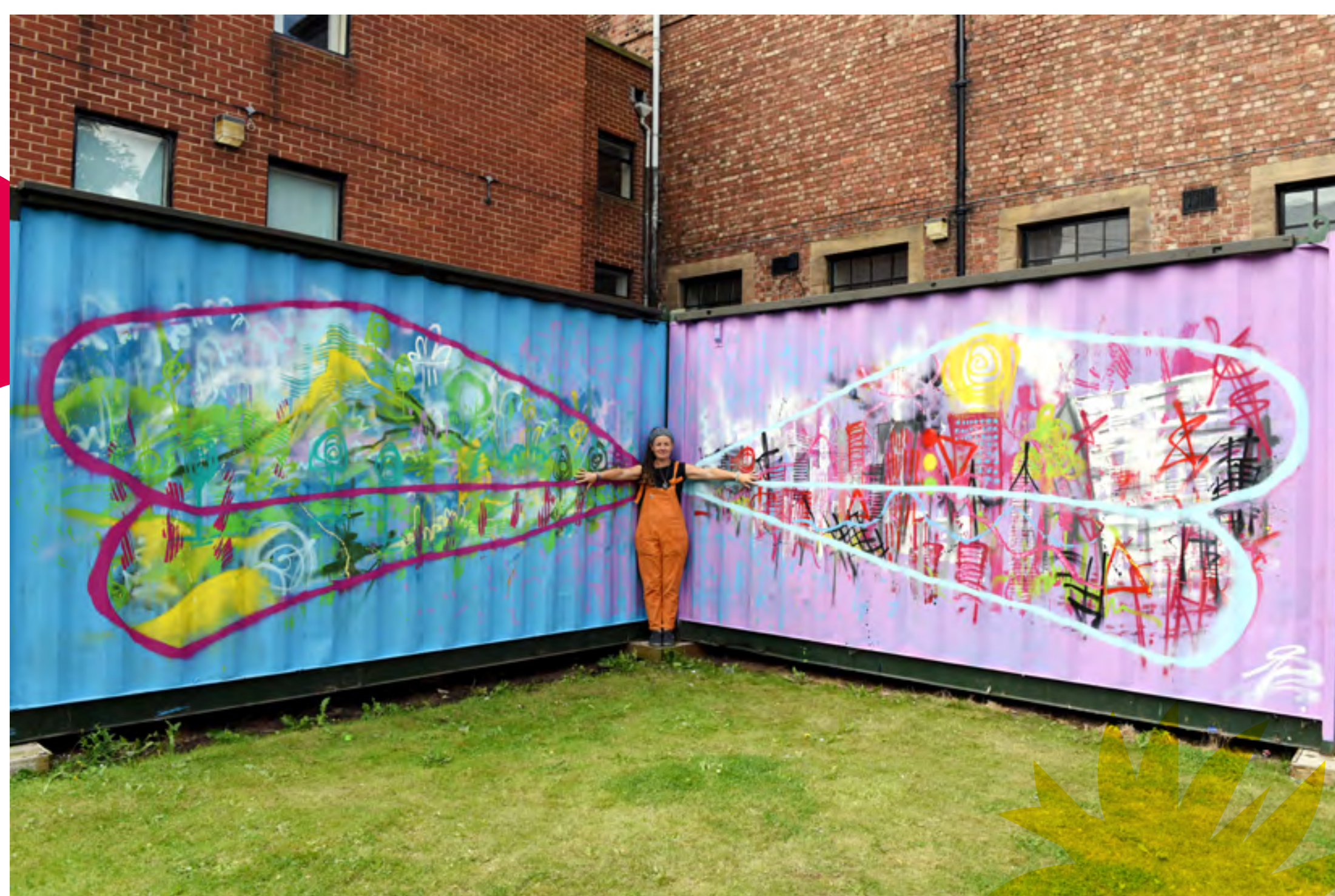
Stories were shared of positivity, weariness and compassion as well as activities that helped people get through the difficult time. From the quiet streets of lockdown to the bustle of families and friends reconnecting, snapshots in time were drawn, spoken and felt.

Key phrases from the conversations were turned into ceramic street signs and exhibited in the Cleveland Centre. The piece reading 'Nurture Nature St' has now found its home in the MIMA garden.

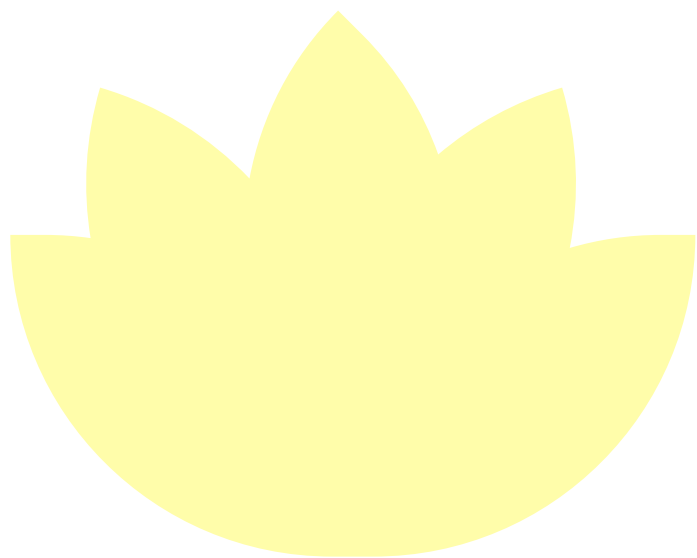
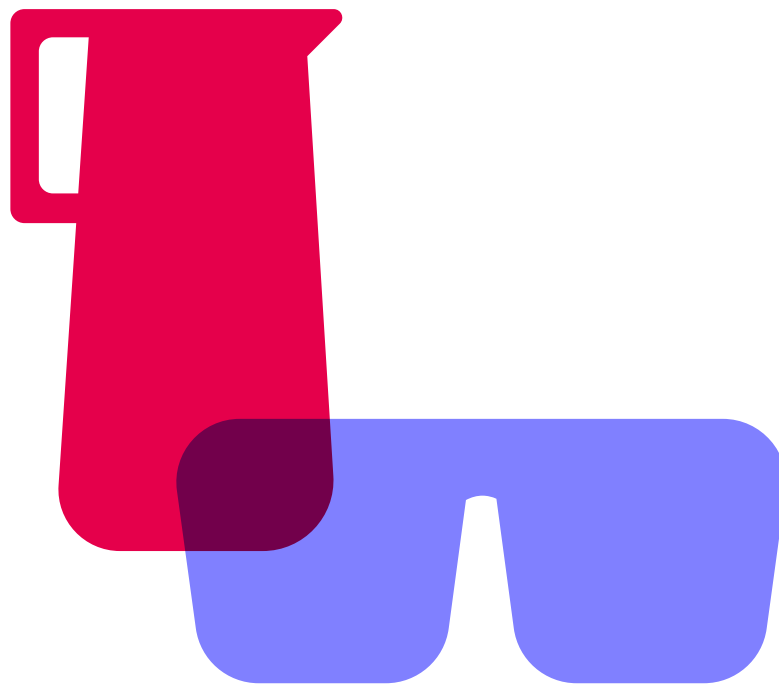


## *container* *commission no.2*

This year's Shipping Container Commission was imagined and produced by Tees Valley-based artist, Stephen Irving. Influenced by the urban landscape of Middlesbrough, the architecture of MIMA, and the rural topography of the wider area, the work was made in situ as part of our Summer Garden Party. If you stand in the centre of the work, your very own oversized wings appear.









## A SPELL FOR WISDOM

HILLS, STONES, MOUNTAINS YOU CLIMB.  
GIVE ME THE INSIGHT I NEED TO FIND MY YOUNGER SELF.  
MOVE ME FORWARD IN TIME AND IN MIND.  
HELP ME LEAVE THE BLINDNESS BEHIND.  
AS THE DRY PETALS FALL TO DUST FROM MY FINGERS.  
I RELEASE A SINGLE TEAR FOR THE WIDOW MALVINA.  
I SEEK FOR THE MAGIC FAIRY DUST TO AWAKEN,  
SO THAT I CAN EVOLVE INTO THE NEW ME THAT BEARS  
THE EVER-LASTING KNOWLEDGE OF THE THIRD EYE I HOLD.

MARSHA FIGG

### NOTES

Marsha's poem *The Spell for Wisdom* was inspired by the Scottish folk tale, the Widow Malvina who's tears for her lost love turned the Scottish purple heather white.

Read more about this folktale by [CLICKING HERE](#).



# SEE YOU SOON MIMI !!!!!!!!!!!!!!!!!!!!

.....  
: This month we say  
: see you soon to Mimi  
: who has worked  
: and volunteered  
: with MIMA for four  
: years. Mimi has  
: been a wonderful  
: colleague and friend  
: to us and we wish  
: her much happiness  
: and laughter on her  
: next adventure! Here  
: Mimi shares a lovely  
: goodbye to MIMA and  
: Middlesbrough.  
: .....

I have worked at MIMA for almost four years, in the MIMA Kitchen, volunteering at Community Lunch and through the Daniela Ortiz *ABC of Racist Europe* project in 2017.

I remember in 2015 I walked past MIMA and it drew my attention. My first thought was, ‘how do I get the opportunity to work there?’ although I felt I wouldn’t be welcomed there and it might not be a best fit as the building was so big and attractive.

A few years later I started to volunteer at MIMA’s Community Lunch through Biniam Aria at The Other Perspective. I was so excited as this was the very building I walked past and wished I could work at. It was like a dream come true!



From Community Lunch I went on to work at the MIMA Kitchen. The staff at MIMA have been so welcoming and really nice to work with throughout my years here.

Middlesbrough is a serene and calm place to live in. It’s a great place to have family and friends as the proximity to each other’s homes is so close. I enjoy the town and beautiful scenery. I’ve made lots of memories with friends in Middlesbrough.





# WANTED!

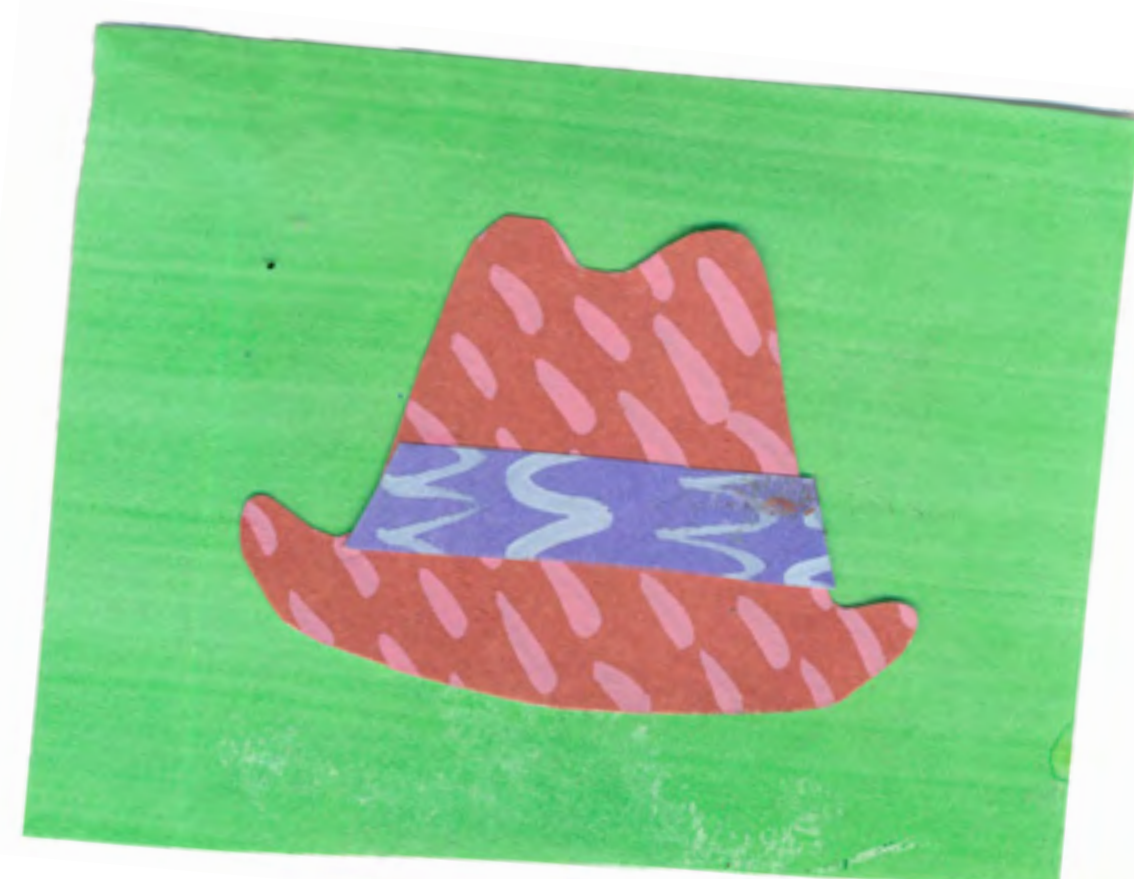
**Share an artwork or object from your home that you love or that has an interesting story behind it.**

**We are looking for articles for our regular piece: OUR HOMES ARE A MUSEUM**

**Articles should be about 500 words, talking about the object that you have picked. Include a photo and email to: [info@foundationpress.org](mailto:info@foundationpress.org)**

**Get in touch with any questions! If you would like to take part without writing then we can also interview you about your object and write it up.**

**Spaces still in October and November's MIMAZINA!**





DUSK

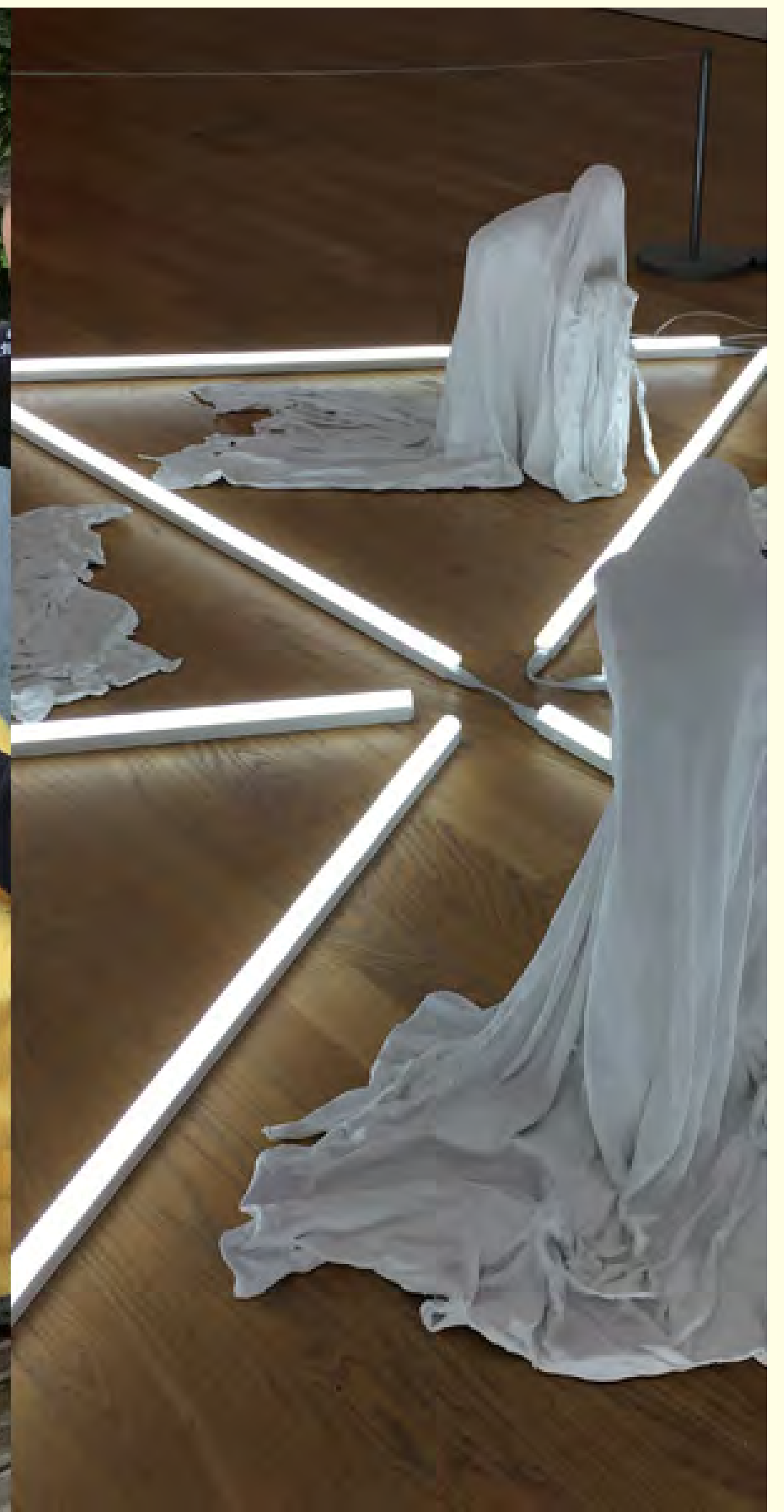
A SHADOW FLICKERS  
ABOVE SMOULDERING CLOUDS  
OF WESTERN EMBERS

TIMOTHY BURTON-MARTIN



# WHAT'S HAPPENING?

Words: Sophie Ascough with Jane Dennis, Matthew Ward,  
Mark Naylor, Jackie Tunnicliffe / Images courtesy of the artists.



**This month Sophie Ascough interviews four artists and makers showing work in *Together Now*, MIMA's current exhibition created and directed by graduates from the MIMA School of Art & Design. Sophie graduated with MA Fine Art from MIMA School of Art and Design in 2020.**

The exhibition launched in July and runs through to 27 September and includes a series of events. It showcases recent graduates working with textiles, surface design, animation, graphic design, sculpture, painting, drawing and print making.

Graduates began with themes of collaboration and creative solidarity inspired by their experiences of the pandemic. In developing the project, they focused on how the warmth of being around other creative practitioners fuels ideas and production. More interviews and features will be shared throughout the project: find out more through MIMA's social media channels.





### **Can you describe what you do?**

I create imaginative sculpture using a variety of materials, often conveying a narrative through poetry. My work can be seen as political and offensive to some, but I see it as an observation on today's society to spark and fuel both self-analysis and discussion on values. I enjoy producing work that is bright, bold and quirky. I aim to make the viewer smile and reflect.

### **What inspires and motivates you?**

The people I encounter including my family, my grandad, my friends and fellow artists, combined with my overwhelming passion and desire to create fun and meaningful art of the moment.

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

I am interested in travel and particularly remote and unspoilt parts of the world. I have been catching up on the Ben Fogle's Channel 5 series *New Lives in The Wild*.

### **Who is an important voice for you right now?**

Professor Brian Cox... an intellectual, handsome, physician, musician and humanist. I just love his quote, "When we look out into space, we are looking into our own origins, because we are truly children of the stars".

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

My message (also to my younger self) would be... believe in yourself and have the confidence to express yourself artistically. YOU ARE AWESOME!!

### **What's great about the Tees Valley?**

Outdoor arts, music and food festivals, and meeting a mix of creative and inspiring people from the area. What's not to love.







### **Can you describe what you do?**

I am a multi-disciplinary artist currently working mostly with sculpture, film and photography. Ultimately, I want to tell stories and capture moments through my work. I try to create open ended pieces that draw the viewer in and allow their input into the work.

### **What inspires and motivates you?**

I gain inspiration from the smallest piece of music to the look of a material or a walk along the beach. It's the world around us, the moments we've shared with people. I'm motivated by realising my concepts and ideas. I have things I want to share and do, and ultimately, I have one opportunity to do this so I want to make the most of it.

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

Since lockdown restrictions lifted, I've really enjoyed going back to the cinema. It offers a break from reality for 2 hours and the opportunity to be absorbed in something new.

### **Who is an important voice for you right now?**

Not so much a who but the collective striving to make the world a better place through our actions. Many people are taking steps to improve things on many levels. By collectively looking at what we can do in our lives, we can make things better than they were yesterday.

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

I think it's really important for people to support each other. I wouldn't be where I am now without support from people close to me and support from organisations like Navigator North which help artists to grow into the people they want to be.

### **What's great about the Tees Valley?**

It's the people that really make the area. There's a thriving arts community that is filled with amazing people with exciting ideas. It's also the drive as a community to showcase what we can do and achieve.





### **Can you describe what you do?**

I am currently doing an internship with The Natural Dyer, a Doncaster-based fashion label. I work on different aspects of the business including made to order clothing and collaboration with outside sources. At university, I aspired to not only make clothes, but to create a whole world around the garments. I hope to continue this in my career.

### **What inspires and motivates you?**

My family and girlfriend motivate me to work towards my ultimate goal and aspiration to become a fashion designer with my own brand. Inspiration comes from many sources but I particularly focus on film and I present aspects of that medium in my work.

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

I'm currently absolutely in love with the band Black Midi. I'm not exactly sure how to describe their sound or style apart from experimental rock music and I can't recommend them enough. I'm watching the series *Mad Men*. I find it so interesting to see the dynamics of relationships and the sexual politics of the 1960s and to see how much it differs from society today.

### **Who is an important voice for you right now?**

I believe my family will always be an important voice for me right now both personally and career-wise. They have always been incredibly supportive, and I will be forever grateful. My girlfriend is also someone who is extremely important to me right now and I can't imagine a life without her.

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

I think it can be easy to find motivational speeches and quotes from people who are at a point in their lives where they are happy telling you to keep moving forward and that you can make it and so on. As someone who hasn't yet achieved what they aspire to do, I would say find whatever success means to you and keep trying to reach it like I'll be doing.

### **What's great about the Tees Valley?**

I grew up not exactly in Tees Valley but had connections here with family etc. I can say it has a lot of nostalgia for me, especially as I resided here for my university life. For me it represents the start of my career and the foundations of my true aspirations. I wouldn't be the person I am today without it.





### **Can you describe what you do?**

I am a multi-disciplinary artist, explorer and experimenter. I use reclaimed household materials and/or eco-friendly products to examine art as a process. Recently, I have taken photographs of my garden through the bottom of jars found in the recycling box. I project the photographs on people in the studio to create an unusual 'Garden Cabaret'. The work considers how identities morph and change when using art as performance. I also like to make large canvases about identities. These canvases contrast with my small works of only a few inches.

### **What inspires and motivates you?**

People I've met who have had very difficult lives but are still working on their dreams and life goals with the knowledge that they may never get there. What they have and take with them is their amazing journeys. When things become tough or get tougher, these people give me strength. Whether they are with us today or not, the memory of these people motivates and spurs me on.

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

At this moment in time I am watching the box set *The Good Life*. It is my 'go-to' favourite sitcom that influenced me so much from being a child. There is something very special and

relevant about its message that we need to absorb today. Other than that, I am awaiting expectantly and with glee at the post box for the books I've ordered about Derek Jarman and his garden.

### **Who is an Important voice for you right now?**

I feel the most important voice is, and will always be, my own voice. People often use my voice and my experience of having difference/ disabilities to work with, identify with, or to understand me. But there is no other voice but your own voice.

### **If you could share an idea, thought or message, what would it be?**

We need to have more patience, more understanding and to be more excepting of others. We must give chances to those of us who have differences and disabilities that are seen or unseen.

### **What's great about the Tees Valley?**

About 30 years ago I moved to the North of England from the South. As I came into Middlesbrough on the bus, I saw this blue bridge. It looked incomplete and I wondered why they didn't finish the bridge. How do the cars get up there? It soon became apparent that it didn't need fixing and that it was an unusual and rare kind of bridge and there weren't many of them in the world. I realised then, as I do now, that Teesside was and is, full of innovative people.



## THAN-BAUK

AIR THICK LIKE SMOKE.  
BLACKNESS CHOKES ME.  
DIRT SOAKS EACH GASP.

EARTH DRINKS RAINS END.  
SUN DEFENDS LIFE.  
BUDS SEND MESSAGE.

BLOSSOMING ROSE.  
WINDS BREATH BLOWS PETALS.

STEM GROWS NEW LIFE.

MARSHA FIGG



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

DESIGN

LABELS

4 UR

HOMEMADE

JAMS .

PICKLES

+ DRINKS .

DISCLAIMER:

Any similarities  
between content  
featured within this  
article and real food  
franchises is purely  
coincidental.

Things To Do







# PICKLE BREATH GHERKINS

ADAM: In April we finished building a polytunnel in our allotment. It has been exciting to see what possibilities this allows us in the brutal and brilliant north. One plant which has definitely benefitted are our cucumbers – we have more than we know what to do with. We have three types this year, *Miniature White*, *Burpless Tasty Green* and *La Diva*.

It could be said that the naming of cucumbers is in many ways more fun than eating them. I assume *La Diva* is tongue-in-cheek. The burpless variety is genuinely a Japanese sort which claims to give your stomach a more mellow ride. My favourites are the *Miniature White*, which Agnes also likes to munch on as they fit in her little hands.

I loved making these dill pickles using them – tiny taste bombs, which you could cut up inside a burger (or veggie burger for me), have on the side of a main meal or just eat solo in a shameful binge.

## METHOD

This one is from Pam Corbin and can be found on the BBC Good Food website by [CLICKING HERE](#).

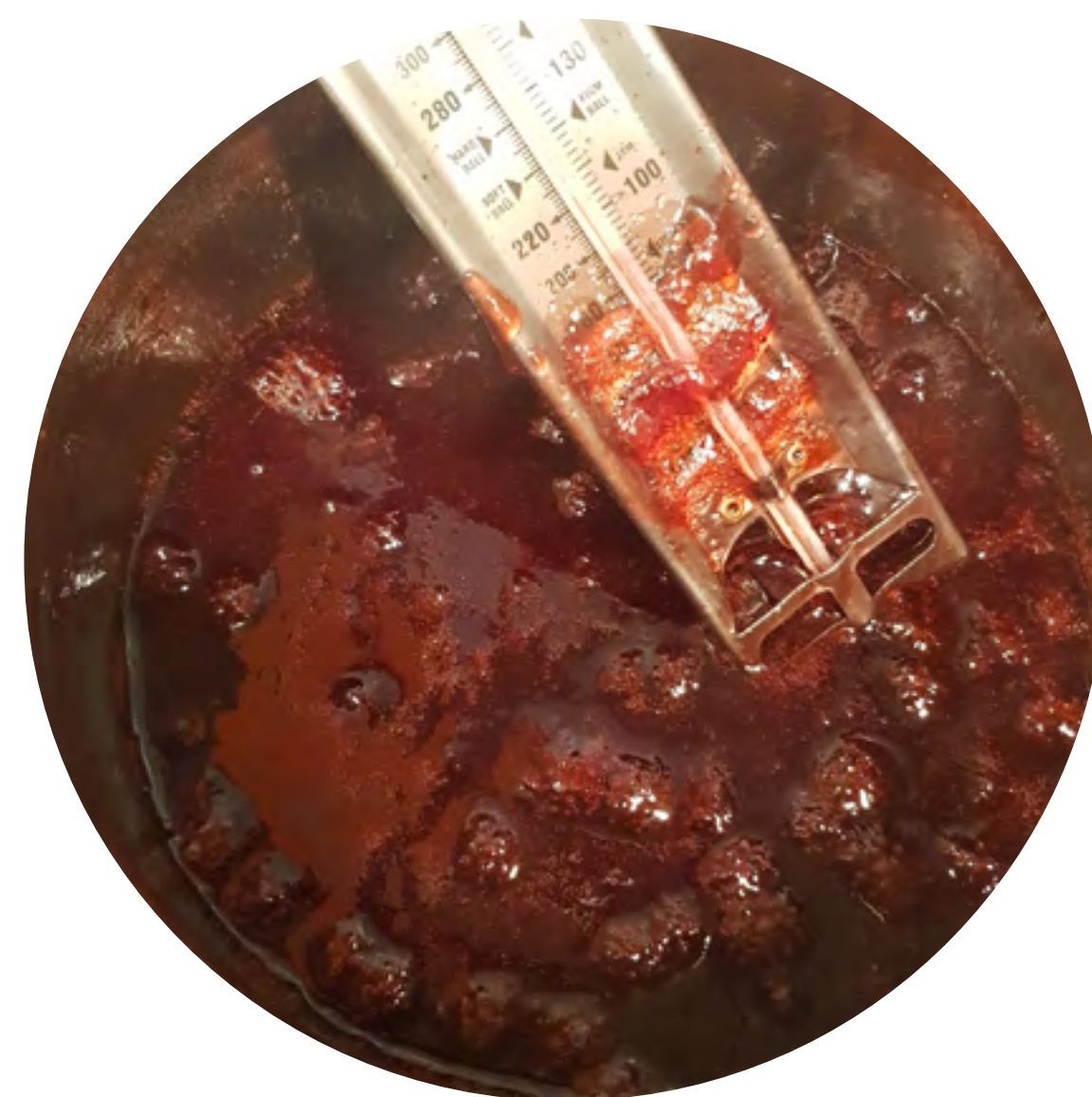
## NOTES

I also really love *The Nordic Cookbook* written by Magnus Nilsson, which has some excellent pickle recipes in it. It inspired me to buy an intense Scandinavian vinegar (called Attika), all the reviews on the website I bought it from talked about using it for cleaning purposes not cooking, but I like it.

Here is a handy quick pickled cucumber recipe of his which you can read by [CLICKING HERE](#).







## RED JELLY

DEBBIE: Redcurrants are a really easy jam or jelly to make because they have loads of natural pectin and set really easily. I always manage to mess up setting jam APART from with redcurrants! I think that the redcurrant jelly is traditionally more for eating with meat or your sunday dinner but I just eat mine on toast and mixed in my porridge, once porridge season kicks in at my house. I do like pink porridge.

### METHOD

VIEW BY [CLICKING HERE.](#)



# MY KVASS

ADAM: Traditionally Kvass is a fermented drink, low in alcohol, made from rye flour or bread with malt – most commonly drank in Russia. I enjoyed discovering that a popular Kvass brand in Russia is *Nikola*, which means, 'Not Cola' – a nice joke.

I have tried making this version which uses leftover berries (instead of bread). I have found it a good way of using slightly 'over' strawberries, blackcurrants and blackberries. My favourite was the strawberry which turned a beautiful colour.

You add salt as well as sugar to this drink, which is what makes it sour. It's an acquired taste at first, but served with ice I found it really refreshing on hot summer days.

## CAREFUL!

Like all home fermenting you need to be careful. Firstly, in terms of making sure you make something drinkable. Be wary of your fruit going off! Secondly, if you plan on making it fizzy by putting it in swing top bottles – you need to 'burp it' (pop open the bottles open regularly to let CO<sup>2</sup> out). They can explode if just left – messy and potentially dangerous.

## METHOD

- Add a tablespoon of honey, a pinch of sea salt and 250ml water for every 100g of berries.
- Put the mix in a clean jar, seal it and shake it.
- Store this jar out of the sunlight – stir it with a clean spoon 2-3 times each day.
- After a few days the mixture should look cooked – strain the mixture into swing-top bottles. I found with strawberries it did this within 4 days but other berries might take longer to become more syrupy and broken down.
- Regularly 'burp' these bottles – after 1-2 days you should have a sparkling drink you can enjoy with some ice.



Blackcurrant version = very very very sour. Add extra honey.

## NOTES

This recipe was originally taken from thought-provoking food writer Tom Hunt, who suggests ways of being imaginative with food waste. You can read his regular column in *The Guardian* by [CLICKING HERE](#).

It is also based upon suggestions in Sandor Katz's incredible book *The Art Of Fermentation* – his website has useful info too.

[CLICK HERE TO VIEW.](#)





# FLOWER'S RHUBARB & VANILLA JAM



DEBBIE: I love this jam - it is just a really yummy recipe. It's a bit fancy because it uses vanilla pods and I have wondered about whether you can just swap it for some vanilla essence as it's loads cheaper.

I'm a bit of a wimp when it comes to improvising though and am not sure how much you would swap it for.

## METHOD

I always use this recipe: [CLICK HERE FOR RECIPE](#)

I think my family might be sick of receiving this as a xmas present by now...



# RELISHIOUS COURGETTE PICKLE

DEBBIE: I never manage to grow courgettes very well - even though people say they are easy - but this year I had better luck thanks to managing to find some muck to dig under them.

I had some really pretty yellow and green ones, which I used to make this crunchy courgette pickle.

After several unsuccessful trips to the shops to find the spices I needed (and I live in the midst of a lot of spice and international food shops) I managed to get the missing ingredients I needed off my neighbours. I've never made a pickle before but I used to love eating my Nan's so I really enjoyed thinking about her whilst making it.

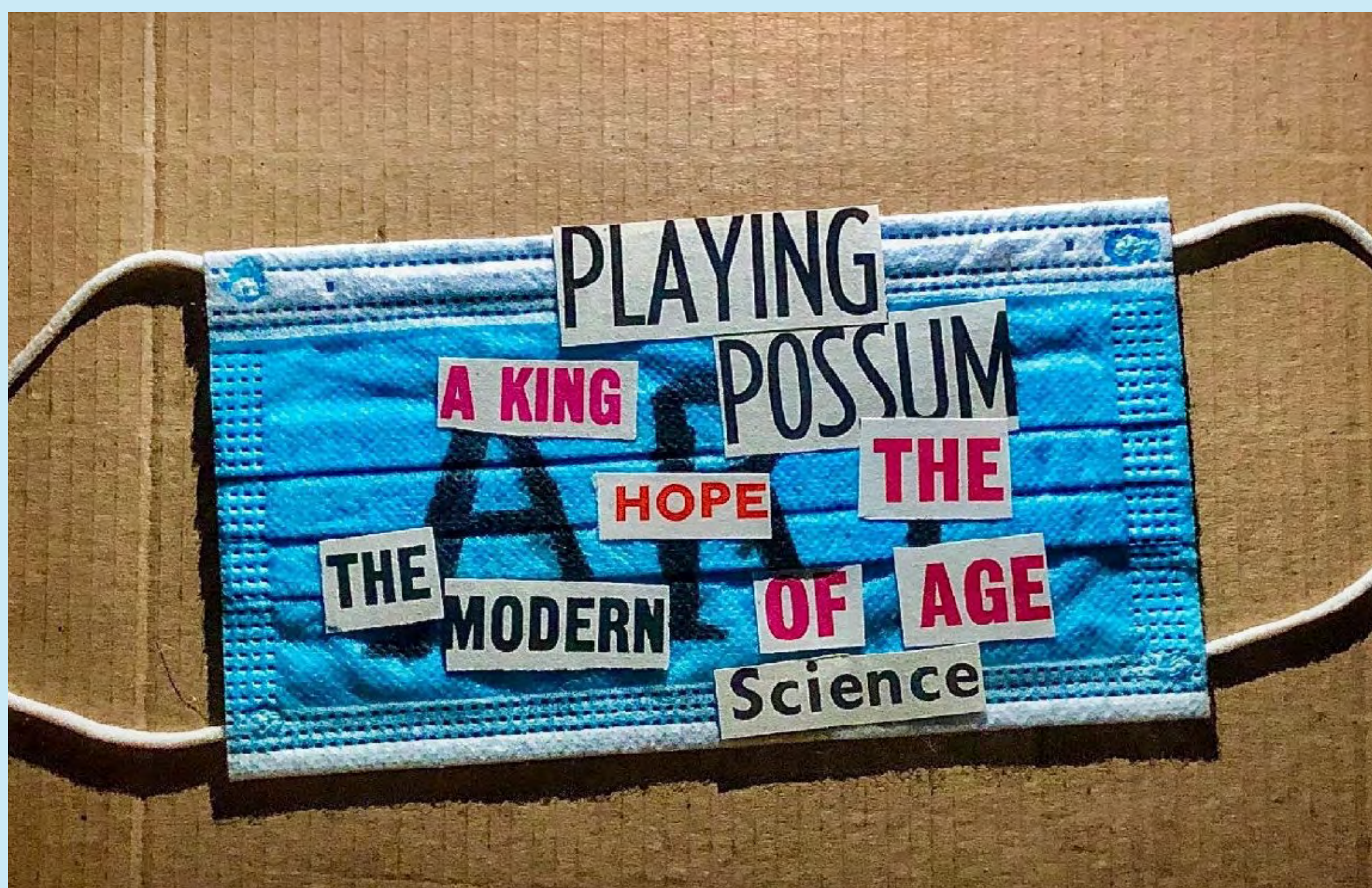
## METHOD

This is another recipe from the BBC's Good Food magazine you can read it by [CLICKING HERE](#).





# SIGNS AND SYMBOLS



WIL JACKSON





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



*greetings from*

# THE NORTH PENNINES

Words: Christo Wallers / Images: Courtesy of Christo Wallers and Harriet Plewis

Greetings from the North Pennines, a place called Burnlaw to be exact, where every non-pandemic year for the last few I have hosted a film retreat called *Losing the Plot* (LTP). The last two editions have been completely un-attempted, and I have missed the social cinema experience. In lieu of LTP, and to create an environment for watching films that felt like it responded to the moment, I have devised a new project called *The Good Cave* – an outdoor film screening event incorporating the elements of audience, fire, projector and screen.

It is partially inspired by an article I read by Anna Schober called *City-Squats: The cinema-space as a cave for politics*. In this piece of writing she refers to a few different ways of applying the metaphor of the cave to the Cinema. She indirectly implies Plato's one. People, chained since birth to a stone seat, mistake the shadows cast on the cave wall for reality, unaware that they are produced by the light of a fire silhouetting people passing behind them. Since I am a fan of Jacques Rancière's *The*





*Emancipated Spectator*, I can't get with Plato's version, but I thought switching the location of the fire could open up alternative relationships. If we have the audience then the fire, then the projector, then the screen we are foregrounding the social experience – what is the potential of this small gathering? What do we want to do together? What types of sociality might be possible around the fire that aren't elsewhere? Can the film apparatus accommodate this new element?

We experimented with this for the first time on Saturday 14th August with *The Good Cave #1* – out on a field at Burnlaw. The screen was held fast by the tractor because the wind was up. The breeze dropped just in time, the sun set in delicious ripples, and a large soup slowly cooked on the fire, arced by a half moon of benches. The light conditions reached the perfect dimness at 9pm. The fire was cosy and sufficiently far from the screen to avoid any impact on the luminance of the image. The audience was small and local, here to watch *Groundswell: Home is a Sacrifice Zone*, a documentary about an anti-fracking movement in Ireland.

I chose this selection, unwatched by me the programmer (following the rubric of The Ignorant Curator), in response to a friend telling me of a local open cast coalmine that had recently traumatised a local community. The effectiveness of the mining company's intimidation tactics meant that publicity and campaigning against the mine had been limited. COP 26 (UN Climate Change Conference) is coming up and I want to engage more.

The film was not brilliant – it was densely detailed, following multiple community meetings and consultations and rarely zooming out. But it was memorable, pointing to the potential in Ireland for change through the institutional instruments of democracy. After the film we sat and shared our experiences and it felt good. I hope to do some more editions of *The Good Cave*. I want to keep thinking about the idea and experimenting further.



## NOTES

Film screenings like LTP and The Good Cave are a part of The Star & Shadow Cinema – the website can be viewed by [CLICKING HERE](#).

You can read more about the 26th UN Climate Change Conference (COP26) by [CLICKING HERE](#).

You can watch *Groundswell: Home is a Sacrifice Zone* online by [CLICKING HERE](#).



RAIN

PLASTIC PETALS SKIM  
DOWN THE SODDEN ROAD AND ENDS  
OVER THE GUTTER

TIMOTHY BURTON-MARTIN



.....  
: Watching nature as :  
: it changes through :  
: the year. Here are :  
: some spots from :  
: the past month - for :  
: future issues, please :  
: send your photos to :  
: info@ :  
: foundationpress.org :  
:.....

**Bush Cricket**

Stephanie sent this photo in France. It looks like some kind of bush cricket but we can't work out which one. Perhaps a saddleback? A great green? A speckled bush cricket? Maybe you know? Write in if so!





## 1. Shore crab *Carcinus maenas*

Max and Oscar came across plenty of shore crabs whilst crabbing. This one was quickly released back to the water. They are the most common crabs on the shore in the UK and they have such beautiful shades of greens on their undersides.

## 2. Cinnabar *Tyria jacobaeae*

We were happy to be able to include this after we had a cinnabar moth in the last issue of MIMAZINA, and now we have the caterpillar! This caterpillar was found with lots of others by Louis. They were feeding on a ragwort plant and it is the alkaloids in ragwort that they absorb making them poisonous to predators.

## 3. Marbled white *Melanargia galathea*

This butterfly was photographed by Stephanie in France. You can find these in the UK but accross more southern regions.

## 4. Background image

An area of wild grasses and plants on the Pembrokeshire coast in South Wales.

1.



2.



3.



4.



## 1. Beefsteak fungus *Fistulina hepatica*

Also known as Ox-tongue fungus, this bracket fungus was found by Adam and has an amazing raw meat resemblance. As it gets older it oozes an almost bloodlike juice when cut. It's scientific name derives from Greek for 'liver-like'.

1.



## 2. Radicchio *Cichorium intybus*

Martha's radicchio being washed for tea. It's been used historically as a blood purifier and an insomnia treatment. As told by the Roman Naturalist Pliny the Elder in his Historia Naturalis - an early model for the Encyclopedia written around AD70.

2.



## 3. Sea Rocket *Cakile maritima*

This edible plant was photographed by Jo at the coast. In this picture you can see the seed pods, prior to this it has delicate pale pink flowers.

3.



## 4. Background image

Jo's beautiful home grown beetroot sliced right accross the middle.

4.



**1. Meadow Grasshopper**  
***Chorthippus parallelus***

Tilly found this grasshopper and named it Anthony. At this time of year female grasshoppers will be laying eggs in a pod in the ground for hatching next spring.

**2. Bittersweet**  
***Solanum dulcamara***

Also known as Woody Nightshade, this is part of the nightshade family, but not as toxic as its relative, the Deadly Nightshade. This plant produces posionous red berries after its purple and yellow flowers. The flowers are a good souce of nectar for bees and these were found growing amongst overgrown hedegrows.

**3.**

This photo has been sent by Elaine Vizer. Some kind of wildflower's beautiful seed head, this is waiting for the wind to carry its seeds on their way.

**4. Background image:**  
**Sunflower**  
***Helianthus Annuus***

A close up of the nectar filled florets at the centre of a sunflower. These are in the process of being pollinated and turning into sunflower seeds.

1.



2.



3.



5.



**Common/  
Viviparous Lizard  
*Zootoca vivipara***

We had one of these  
in June's issue and  
here is another  
common lizard spot  
by Max.





BOTTLE

DOG BARKS AT A SCREAM  
THROUGH THIN WALLS, CRACK, GLASS SHATTERS  
IN MIDNIGHT'S SILENCE

TIMOTHY BURTON-MARTIN

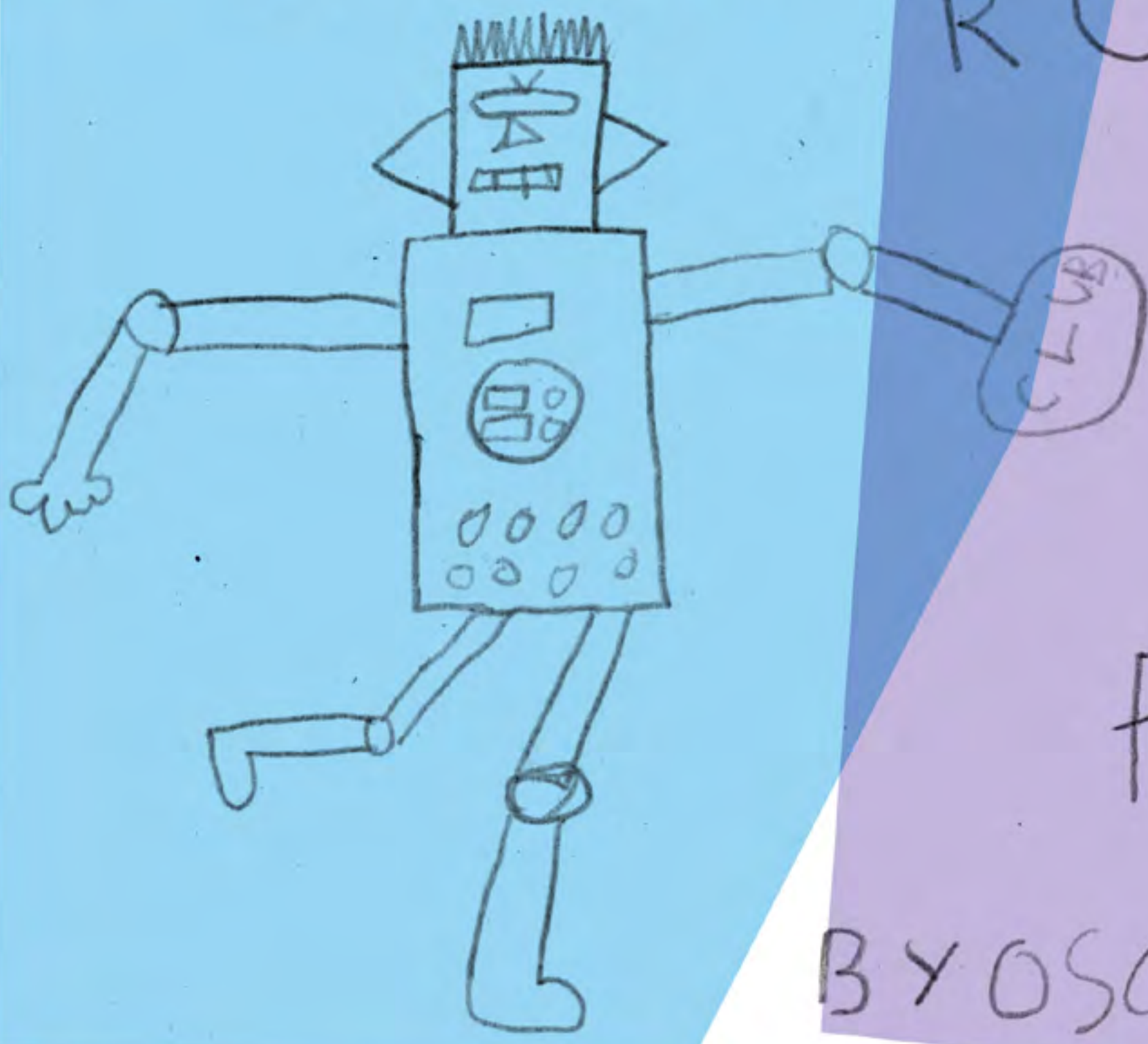


ROBOT

ROBOTS

VS

Pine  
APPLE

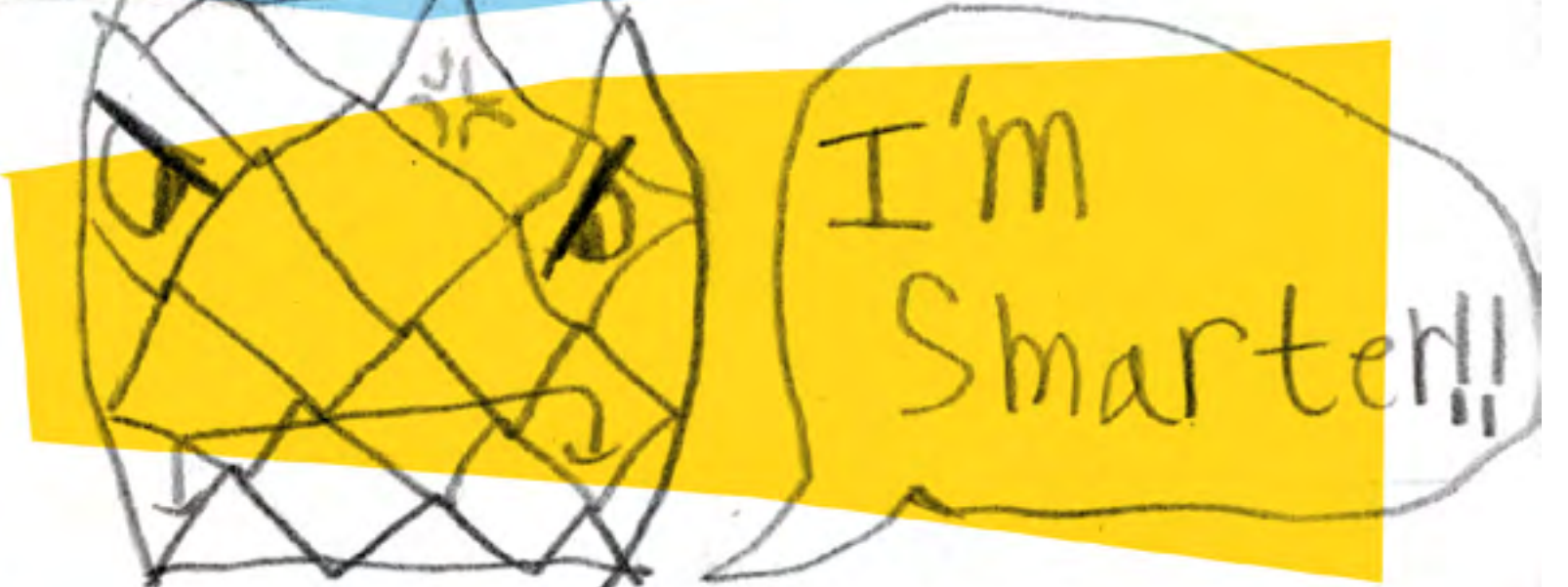


pineapple

By Oscar and arlo



Pineapple and his friend  
are playing chess





# 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.

### SHORT STORIES

Share your creative writing in MIMAZINA. It could be a very short story or an excerpt from a longer work.

### ONE-OFF ARTICLES OR STORIES

Share a short article on a subject of your choosing. 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](mailto:info@foundationpress.org)
- Please keep written contributions to less than 1000 words.
- Please only submit content that you would be happy for us to publish in MIMAZINA.
- We will try our best to share as much content as possible but cannot guarantee to publish all suggestions and content we receive.
- Content may be edited before publication.
- Content should be appropriate for audiences of all ages.
- MIMAZINA gives space to lots of different voices. Each person speaks on behalf of their own views and experiences.
- Issue #26 will be published in September



# MIMAZINA #25

## Credits

### Contributors

Cath Forbes  
Christo Wallers  
Claire Pounder  
Elaine Vizor  
Elinor Morgan  
Eric Taylor  
Foundation Press  
Helen Welford  
Helen Wickens  
Jackie Tunnicliffe  
Jane Dennis  
Jo Burke  
Louis  
Mark Naylor  
Marsha Figg  
Martha Jackson  
Matthew Ward  
Max  
Mimi  
Pete McCarthy  
Sally Pearson  
Sneha Solanki  
Sophie Ascough  
Stephanie  
Tilly  
Timothy Burton-Martin  
Wil Jackson

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

Designed by  
Foundation Press

Cartoon  
Oscar and Arlo

Back Cover  
Heather Chambers

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

foundationpress.org  
@foundation.press

MIMA  
Middlesbrough Institute  
of Modern Art  
Centre Square  
Middlesbrough  
TS1 2AZ

mima.art  
@mimauseful

### NOTES ON BACK COVER ARTWORK

Heather Chambers  
produces risograph  
prints for herself  
and others through  
her project called  
Roots Press.  
She recently co-  
founded a studio  
collective called

Underbank Studios  
which is based  
in Stockport.  
Heather tells us  
about *Doggo*:

"During lockdown  
2020 I started  
to explore digital  
drawing. With all  
of the free time  
I learnt this new

skill and became  
slightly obsessed  
with it. It helped  
me to refine my  
character design  
and illustration  
style. 'Doggo' was  
a homage to all the  
dogs I would lust  
after each day on  
my walks through  
the park."



See you in September!



***Doggo (2020)***

Heather Chambers

