



MIMAZINA

LISTEN UP!

Wesley and Charli curate a soundtrack to this month's issue

THINGS TO DO

Oscar and Arlo suggest things you may or may not like to do at home

GREETINGS FROM

A postcard from Katy in The Hepworth Wakefield Garden

A TRIP TO THE CULTURE AWARDS

Jane and Sarah describe a big night out in Durham last month

BLACK HISTORY MONTH: A CREATIVE READING LIST

Part I of a fantastic reading list compiled by Marsha

FOLK STORIES

This month Rebecca remembers her Grandma Valerie.

OUR HOMES ARE A MUSEUM

Marcia shares a memorable piece of found ceramics

NATURE APPRECIATION SOCIETY

Further wonders from the natural world

Q&A

LAURA WILSON

We say hello to Laura and learn more about her art practice

THE STORYTELLER

A poem from Richard

WHAT'S HAPPENING?

3 more interviews with young creatives in MIMA's *Together Now* exhibition

BLACK PATH PRESS

The Teesside Steel Mural by Philip Boville

CONTRIBUTIONS

Get involved in future issues of MIMAZINA

CREDITS

BACK COVER GALLERY

Artwork by Michael Colwill

LISTEN UP! LISTEN UP LISTEN UP LISTEN UP

We start with musical playlists put together especially for MIMAZINA by musicians, artists and enthusiasts. This month it's London-based artists Charli Payne & Wesley Bray – who work collaboratively under the name BRAYNE.

Words, images and playlist: Charli Payne & Wesley Bray.



We are BRAYNE – Charli Payne and Wesley Bray – two twenty-something year old artists who like to create cool collaborative work and generally just vibe together. Being born in the 90s, but growing up in the noughties, meant that knowing the lyrics to 50 Cent's *In Da Club* was just as normal for us as learning how to tie our shoes or spell our names. Even though we grew up on opposite sides of the world, it seems our musical journey was much more alike than we anticipated...

Charli:

“When I was young, my dad would tell me how he always knew I was going to have a deep connection to music. In true Dad fashion, he would use the same example every single time.

And so, the story goes... My dad was in America with my pregnant mum visiting family. In the car, after being picked up from the airport, my uncle proceeded to play Busta Rhymes through his whoofer speakers – all the rage back then – making the whole car, and presumably my mum’s belly, shake to the beat. Fast forward a few years and you’ll see me and Dad interrupting our groove to perform the skit in Busta Rhymes - *Pass The Courvoisier: Part II* word-for-word. When that song came out, I would have been about 4. To this day, I am still a sucker for a heavy beat. One that makes my face screw up because words just won’t explain how it’s travelling through me. I want to be overwhelmed!

Maybe Dad had a point.”

Wesley:

“As far as I can remember, music has always been a part of my daily life. Whether that means listening to music while getting ready or plugging in my earphones and pretending I’m in a music video while travelling somewhere. Music keeps me going. It is my safe space. As German philosopher Friedrich Nietzsche said, “Without music, life would be a mistake”.

My taste in music has always been diverse. Growing up in Botswana, I was exposed to local music while still accessing and consuming Western music – which resulted in an interesting concoction that forms the soundtrack to my life. My parents, a Zambian mother and an English father, are very musical too. This meant our road trips were paired with a wide range of music, consisting of anything from Oasis and Fleetwood Mac to Mafikizolo and Hugh Masekela. As a result, I have never been limited by genre when it comes to my music taste. Simply put, I like what I like.”

As you can expect, music still plays a huge role in our lives; it's the backdrop to our existence. When we want to connect, the speaker is out. When we need to reflect, the headphones go in. Even if there is no music, our minds are constantly playing songs. Music is always there and may it always be...

NOTES

Follow our journey as collaborators on our Instagram page: @pickyourbrayne and keep your eyes glued on what we’re due to do next.

Follow our SoundCloud too for regularly posted playlists.

[CLICK HERE](#) for a link to SoundCloud.

1. ▶

Tems *Free Mind*

“We start off this playlist with a gem from Nigeria’s latest rising star, Tems. It’s always an amazing experience discovering a promising artist in the early stages of their careers and even though I usually prefer to reserve such artists for myself, I can’t help but share Tems’ music with everyone I know. There’s just something about her vocals that gets me going. I find her voice incredibly soothing and welcoming; somewhat familiar. The song *Free Mind* is from her first EP, *For Broken Ears*, which I would highly recommend digging in to. In *Free Mind* she ponders escapism, transporting listeners – even if only for a moment – to a place where we can all be free.”

- Wesley

2. ▶

Shekhinah ft Bey T *Fixate*

“In the second song from this playlist, we travel from Nigeria to South Africa with help from Shekhinah, one of my all-time favourite musicians from Africa. The familiarity I feel when I hear the way Shekhinah pronounces certain words, teleports me back to Southern Africa; something which draws me to her music – that feeling of home. In *Fixate*, Shekhinah’s vocals glide seamlessly over the beat, as she confesses that she only wants to do her best as a partner. The song itself has a sense of heartbreak, making one think about their own fixations, especially those that might not be reciprocated. However, there’s something about Shekhinah’s delivery that makes the song an undisputed bop, regardless of its melancholic subject matter.”

- Wesley

3. ▶

SiR *John Redcorn*

“An absolute CLASSIC (even though this song was released in 2019). The beat, giving listeners a little taste of what’s to come, plus SiR’s subtle inhale before the song truly begins, both build up our anticipation as we listen. And then the satisfaction arrives! Shoulders relax, jaw unclenches, you begin to float away and melt into the music. I’m someone who listens to the sounds in songs before the lyrics, even if that sound is a voice. Let’s just say it took me a few listens to realise this was a sad song. I still can’t get my head around it! It’s just so beautiful!”

- Charli

4. ▶

Etta Bond ft. A2 *Surface*

“If a song has a heavy beat, and I mean so heavy and strong that hearing it literally drags your body low and makes you sink into every move, I will love it. This is one of those songs. My body becomes automated when I hear this song, in the very best way possible. Sinking, swinging, bouncing, enjoying. I grew up dancing in front of MTV Base and the *Step Up* franchise was absolutely my life! Listening to this song reminds me of those days. Now, I may be listening to it in my headphones on my commute, but please know, that head bop I can’t seem to stop, is actually a fully choreographed routine I am both creating and performing at the same time in my mind.”

- Charli

(Click on the ▶ next to each song to listen on YouTube)



5. ▶

Saba ft. Jean Deaux *Photosynthesis*

“This song takes me back to my second year of uni. Learning myself, living freely, making art, surrounded by great people. Oh and I also had the best sky light ever in my room at the time, meaning this song was always played with the most beautiful, refreshing and naturally artistic backdrops. I feel so light listening to *Photosynthesis*; and trusting. Trusting of the music to take me exactly where I’m meant to be – as it always does. The piano melody softly holds my hand throughout the track and the harmonies and layers make my ears feel like they stand up like a rabbit. A very stimulating song.”

- Charli

6. ▶

Ari Lennox *Night Drive*

“This song is great when I want to perform... usually to my bedroom mirror, but often the spirit of The Supremes takes over me wherever I am. Featuring on Lennox’ debut EP, *Pho*, *Night Drive* has the chilled vibe I love but is also so classic, bouncy and full of energy. To me, it feels like a modern take on a 1960s sound. When I listen to music, I spend a lot of time riding my bike with headphones in (pretending I’m blasting music from a car). Maybe *Night Drive* is actually a Night Ride? Either way, if you see me pulling faces, gliding, and swerving around like the coolest cucumber in the salad, I’m probably listening to this.”

- Charli

(Click on the ▶▶▶ next to each song to listen on YouTube)

7. ▶

Kali Uchis ft. Jorja Smith *Tyrant*

“Tyrant is just one of those feel-good songs. It’s such a vibe from the minute you press play. I discovered Kali Uchis back when I was in secondary school, around the same time I started listening to Jorja Smith. So, when the two collaborated to give us this ANTHEM, you already know I was gassed. Kali Uchis’ Colombian influence penetrates as soon as Tyrant begins, with her “Dímelo, dímelo, dímelo” adlibs setting the tone for the song. Later, Jorja Smith delivers her distinctive vocals in a short but impactful verse. Although Tyrant came out in 2017, its replay value remains high. A banger.”

- Wesley

8. ▶

Burna Boy ft. Jeremih and Serani *Secret*

“Like most of the songs mentioned, this is another tune that’s on heavy rotation. Notting Hill Carnival was sadly cancelled this year, but I can’t help but think about the energy and elation Carnival brings when I listen to this song. Maybe it’s the drums at the beginning that have me sold but I bet it’s the beautiful combination of African, Caribbean and African American sounds. It just screams Black pride! I have a secret for you though, if you play Secret at any party, you will energise the whole space and get the entire crowd moving. There’s something so joyous about every person at an event freezing on the dancefloor and singing “Shhh” in unison before resuming their moves and dancing the night away.”

- Charli



9. ►

Elaine *Risky*

“Elaine is an artist I discovered in the early stages of lockdown last year. There was something about not being able to travel back to Botswana due to the pandemic that led me to crave sounds from home or in this instance, neighbouring country South Africa. Elaine definitely eased those cravings, providing an incredible R&B project called *Elements* which features the dark, yet tranquil, *Risky*, which I have highlighted in this playlist. In the song, Elaine warns a prospective partner that loving her is a risk; asserting that she too can cause pain, having dealt with worse before. Elaine’s vocals flow effortlessly on a punchy beat, giving an edgy take on the typical R&B song. 100% a vibe.”

- Wesley

10. ►

Wizkid ft. Tems *Essence*

“There was no way we could make a playlist without including what many dubbed as the 'song of the summer' this year, Wizkid and Tem’s *Essence*. If there was ever a collaboration orchestrated in heaven, this would be it. For many, this song was an introduction to Tems and what an introduction it was! Released last year during lockdown, *Essence* brought the club to many of our homes, having listeners scream along: “You don’t need no other body/Only you fi hold my body” to Tems’ beautifully delivered hook. As afrobeats continue to make waves across the world, *Essence* reminds us that afrobeats are here to stay. Pure fire.”

- Wesley

[CLICK HERE](#)

To listen to full
playlist on YouTube.

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

→ oscar+

Arlo

MAKE A Comic

Things To Do





What is your favourite thing to draw in your comics?

Oscar: Animals or animate objects.

Arlo: Maybe like a soda bottle and maybe animals and plants and stuff like trees and flowers.

Oscar: That's almost everything!

What's your favourite comic that you've done for MIMAZINA?

Oscar: Maybe *Sugar Rush*!

Arlo: My favourite one is one with Marshmallow Fellow in but I can't remember what the name was.

Oscar: I liked that one.

Can anyone draw a comic?

Oscar and Arlo: YES!

Oscar: Well a baby might not be able to do it...

Arlo: Well they might scribble and it could be called *Scribbles* and it could be so wild it doesn't have any words.

What if someone thinks they're not very good at drawing and they're a bit afraid to make a comic?

Oscar: Just do it anyway. It's not like it's going to be live or something.

Arlo: Maybe they could just make it better, because you should start with a practice comic and then do the real one. And if you don't think the real one will be good then just try and do another one.

What do you think makes a comic look really cool?

Oscar: Errr, pictures.

Arlo: GREAT WORDS, GREAT PICTURES AND DON'T FORGET THOSE COOL NAMES! Wooo.

What's your favourite comic to read?

Oscar: I like lots of the comic strips in *The Phoenix*. I like *Mega Robo Bros*.

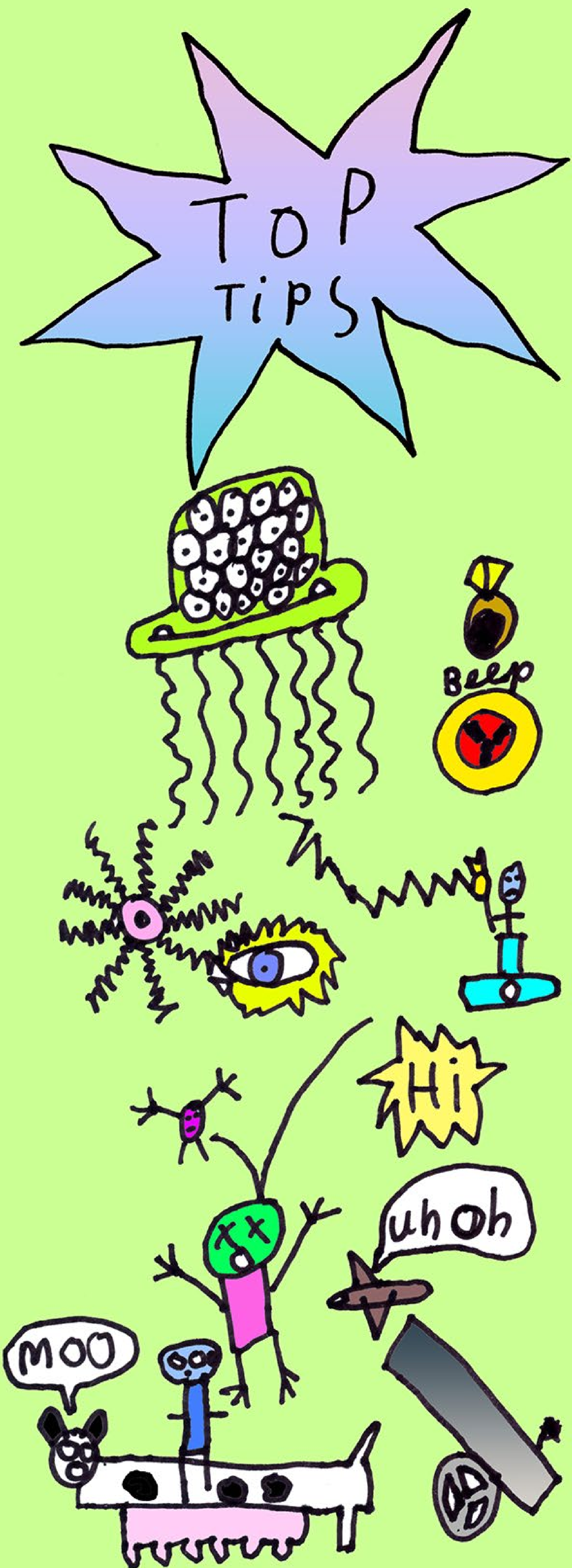
Arlo: I like *Bunny VS Monkey*!

What else do you want to say to anyone who is about to start making a comic?

Oscar: Read our Top Tips in the MIMAZINA!

Arlo: Do some great characters and don't forget how cool they are!





1. Think of your characters. Invent at least 2.

2. Base them on something like an object or an animal.

2. Give them good names.

3. Think of your characters personalities.

4. Think of where your comic is set. Make up a place in your imagination.

5. Think about how they will interact with each other. They might be unhappy with each other or best friends.

6. Think of a story that can happen in 6 pictures. In picture 5, or 6, something wild and unexpected usually happens. Someone normally gets eaten in ours!

7. Layout 2 pieces of paper ready to draw. We usually draw 7 boxes on our sheets of paper - the top box is for the title and to show the characters.

8. Make a draft first - plan your comic and then draw the real one

9. We keep our drawings as black and white and sometimes stick them on our bedroom wall. You could colour it in with felt tips but we are normally too tired by then! Our mum takes a photo of them, or scans them, and then she helps us colour it in on the computer - or phone - in really bright colours.

REMEMBER!!!:

- Make it funny!
- Write words first and draw the speech bubbles after around them.
- Make cool sound effects like 'splosh!' 'urghhh', 'frrrrpppp', 'bluurgh' and 'thpthbtthhhhhhonk'!

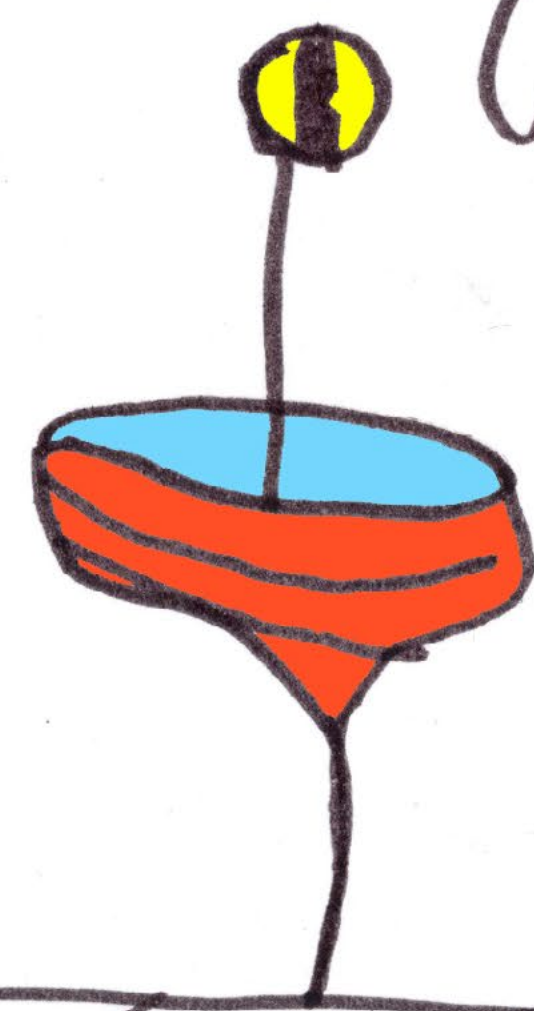
by ARLO + OSCAR

TOYLAND

Bouncy
Bodge



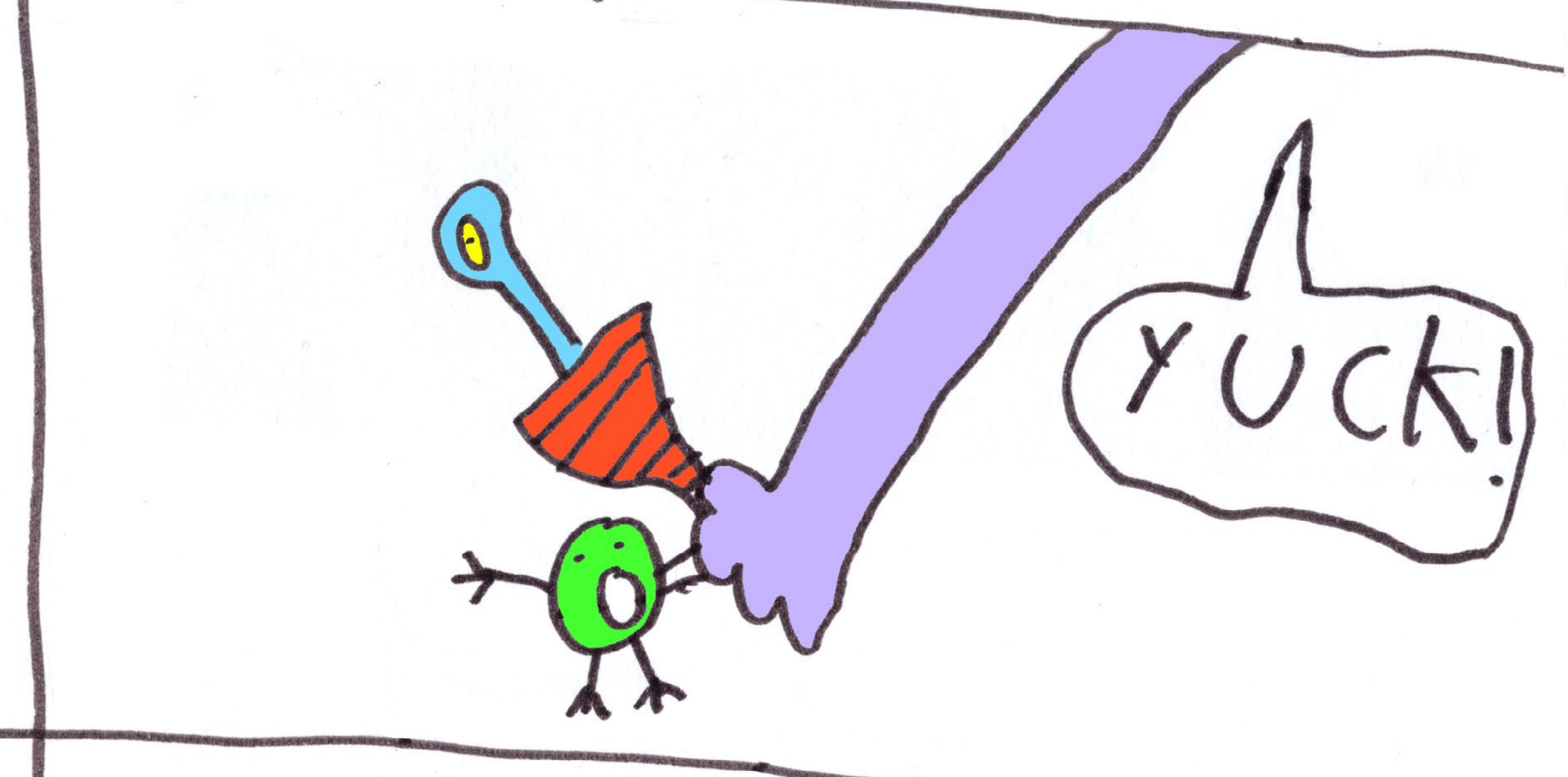
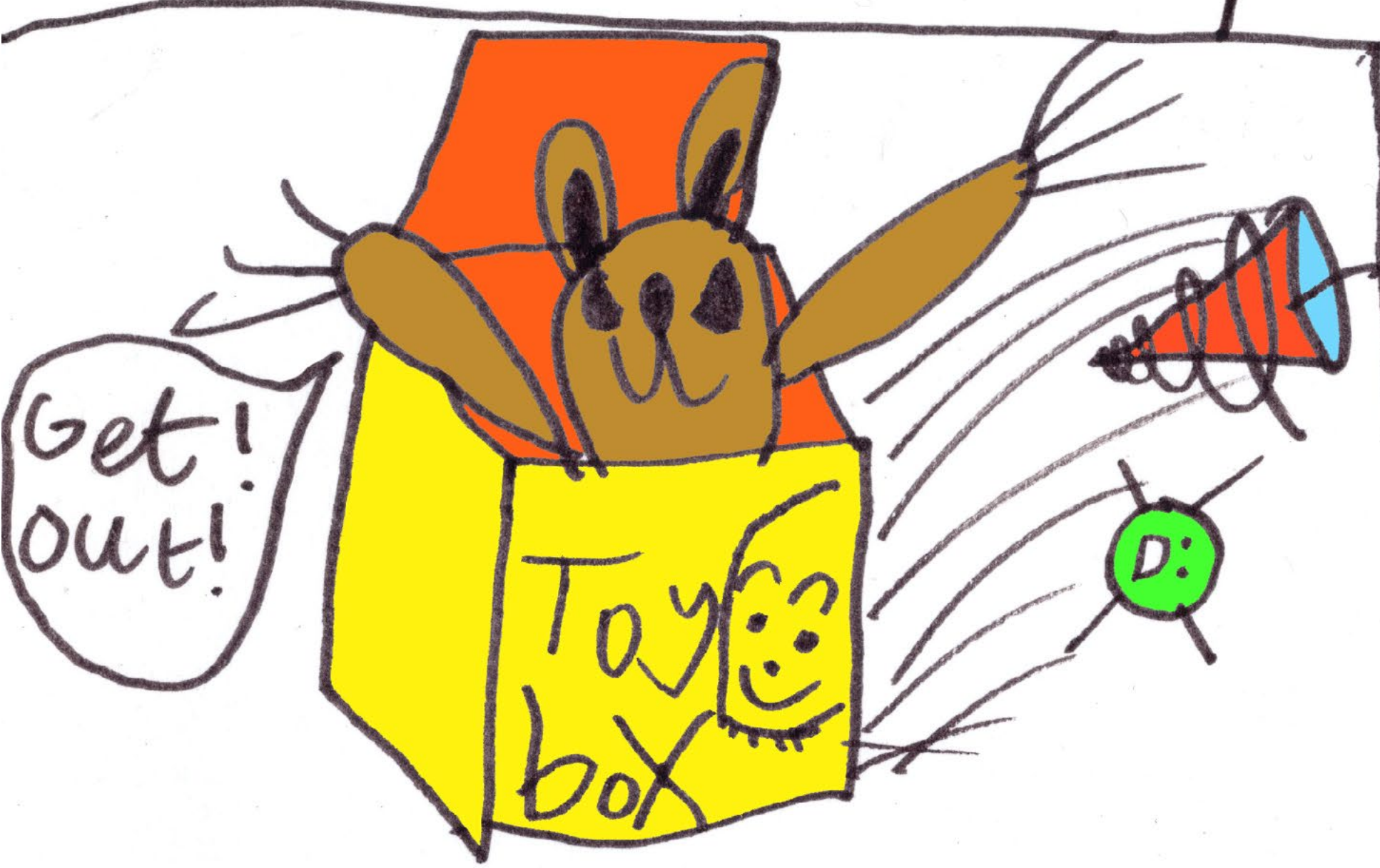
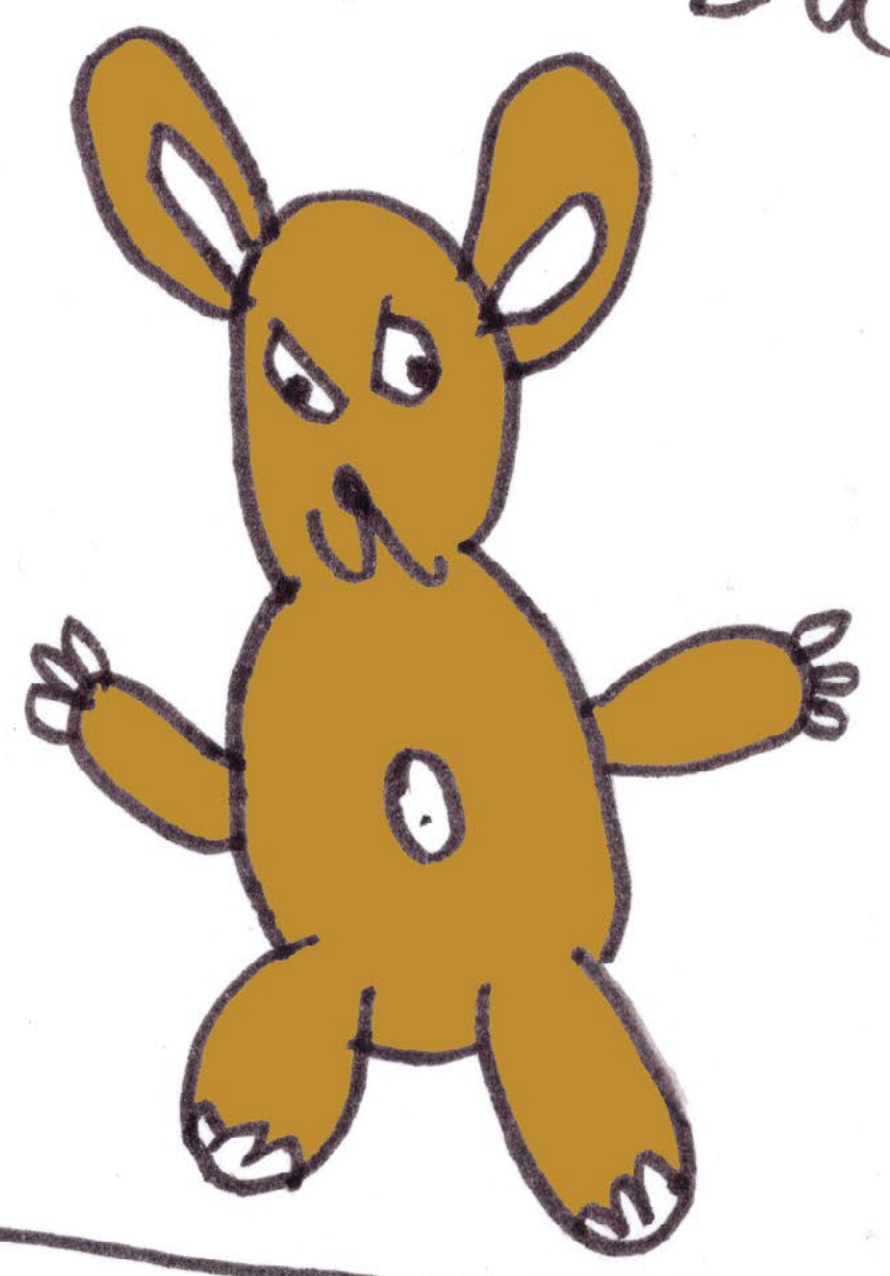
SPing



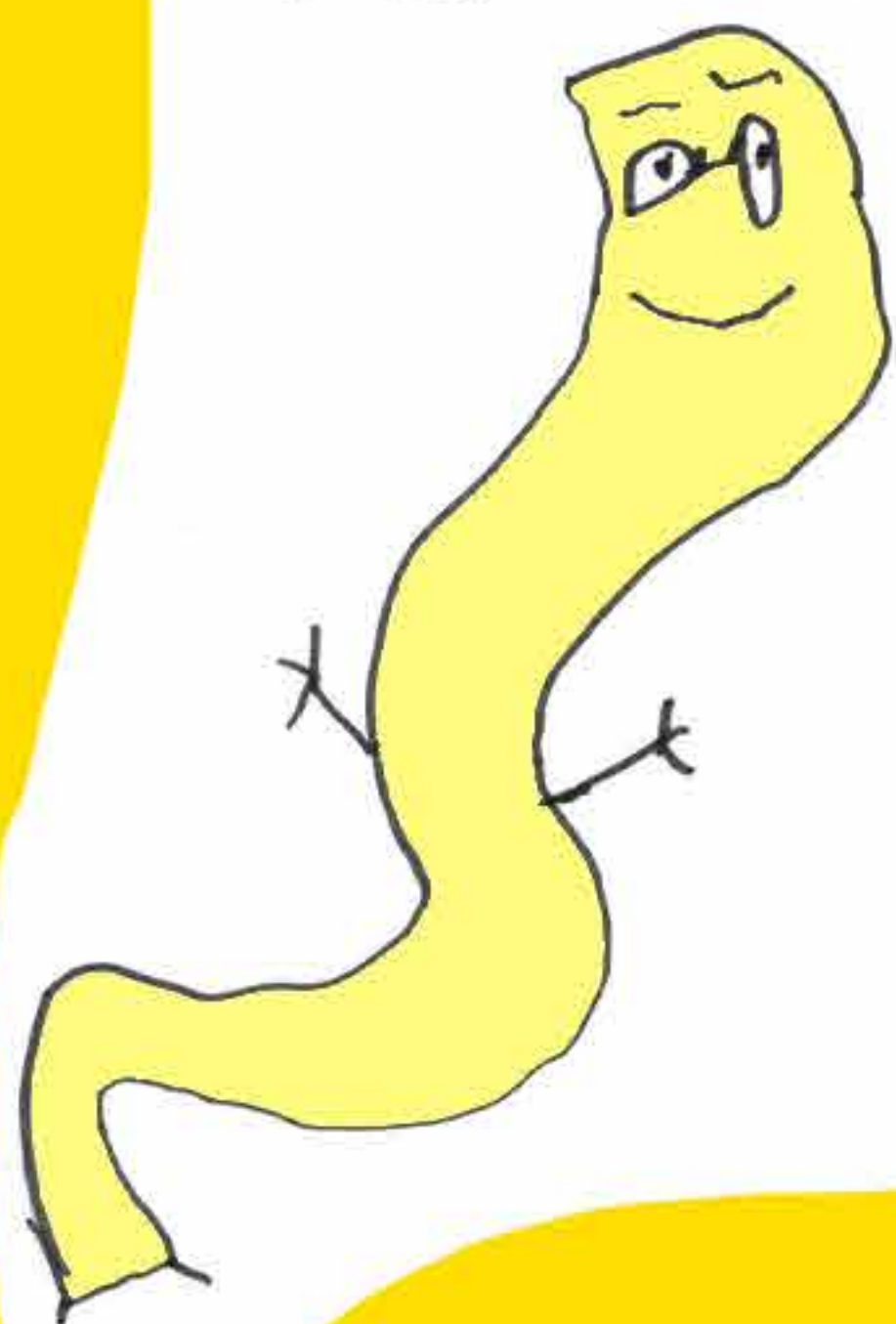
baby
Sonic Rattle



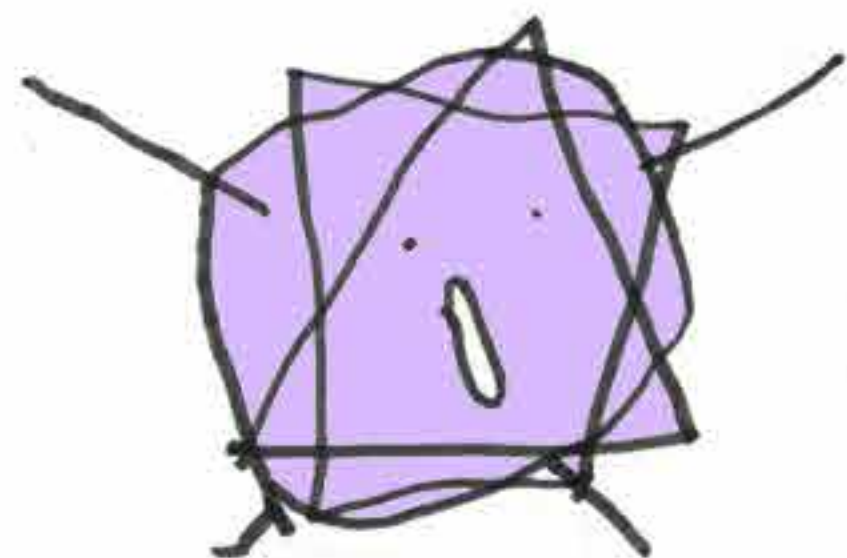
bear bum



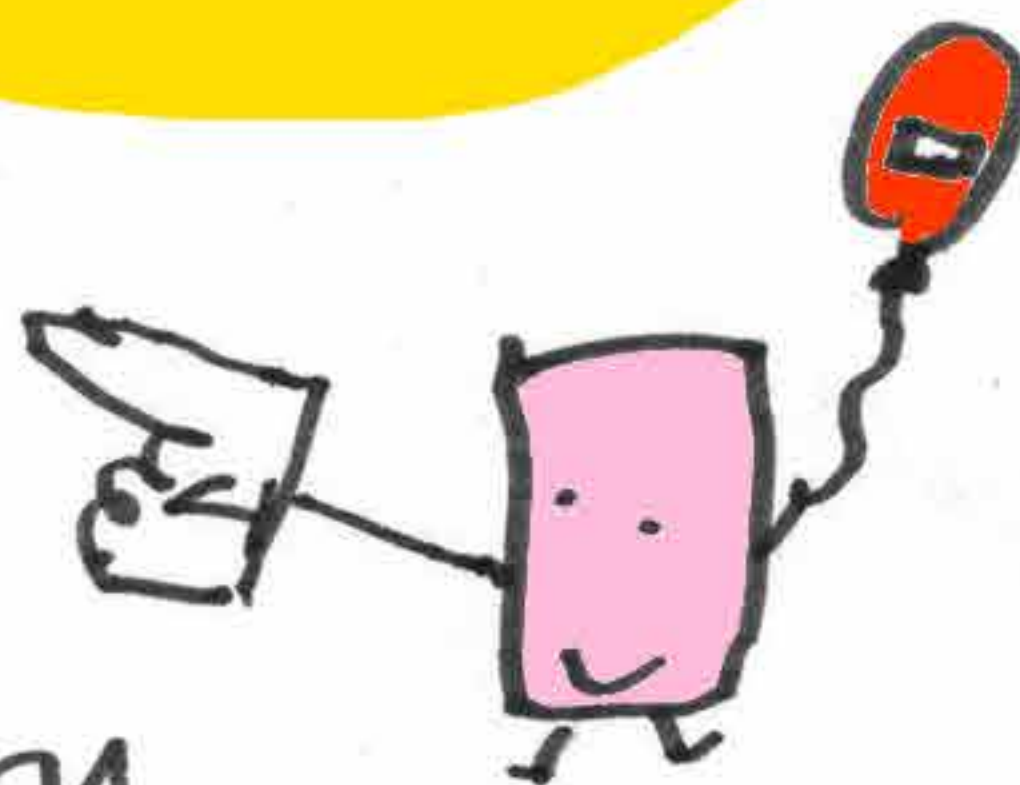
Yellow
Fellow



Starring...



ShoPe Guy

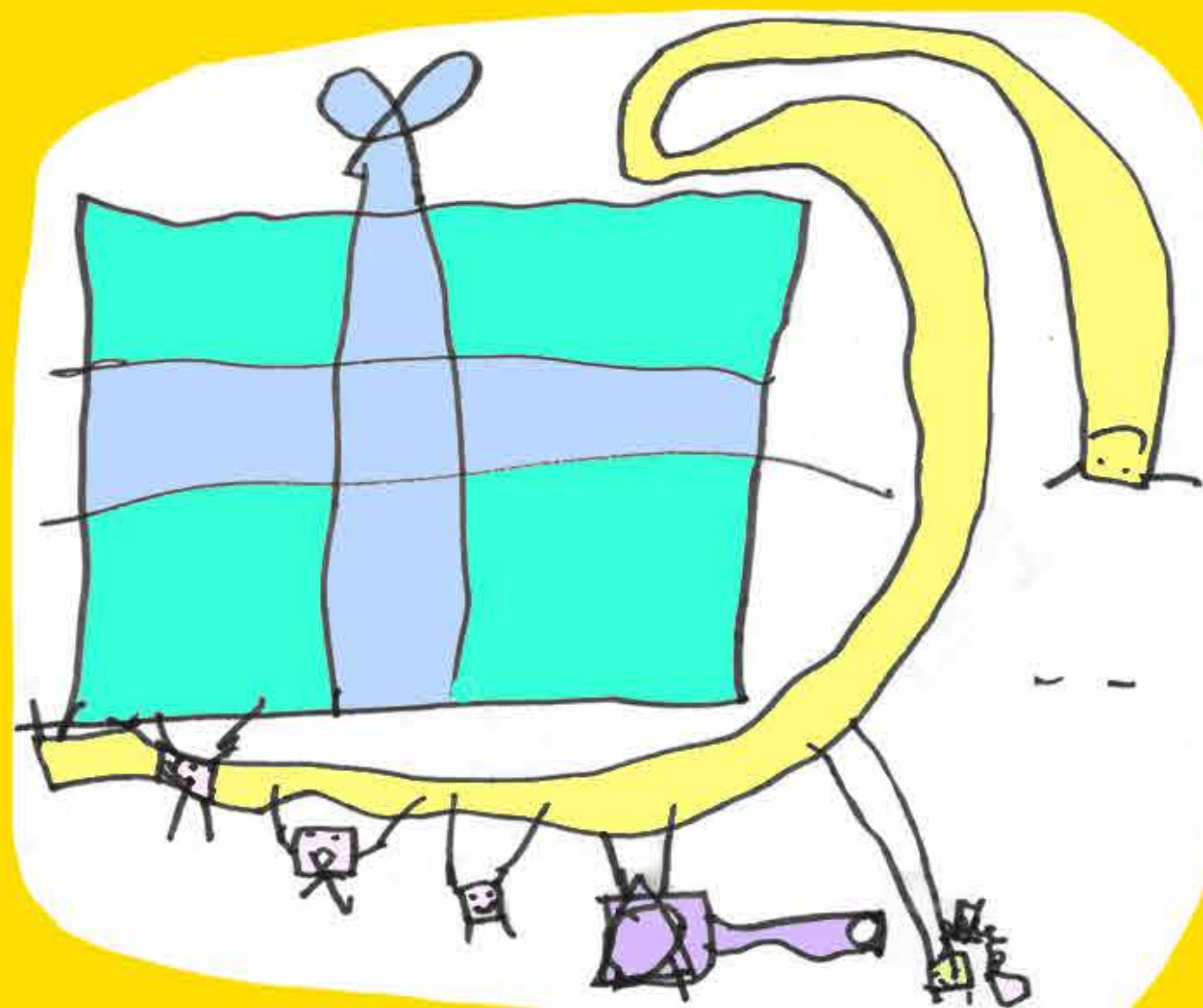
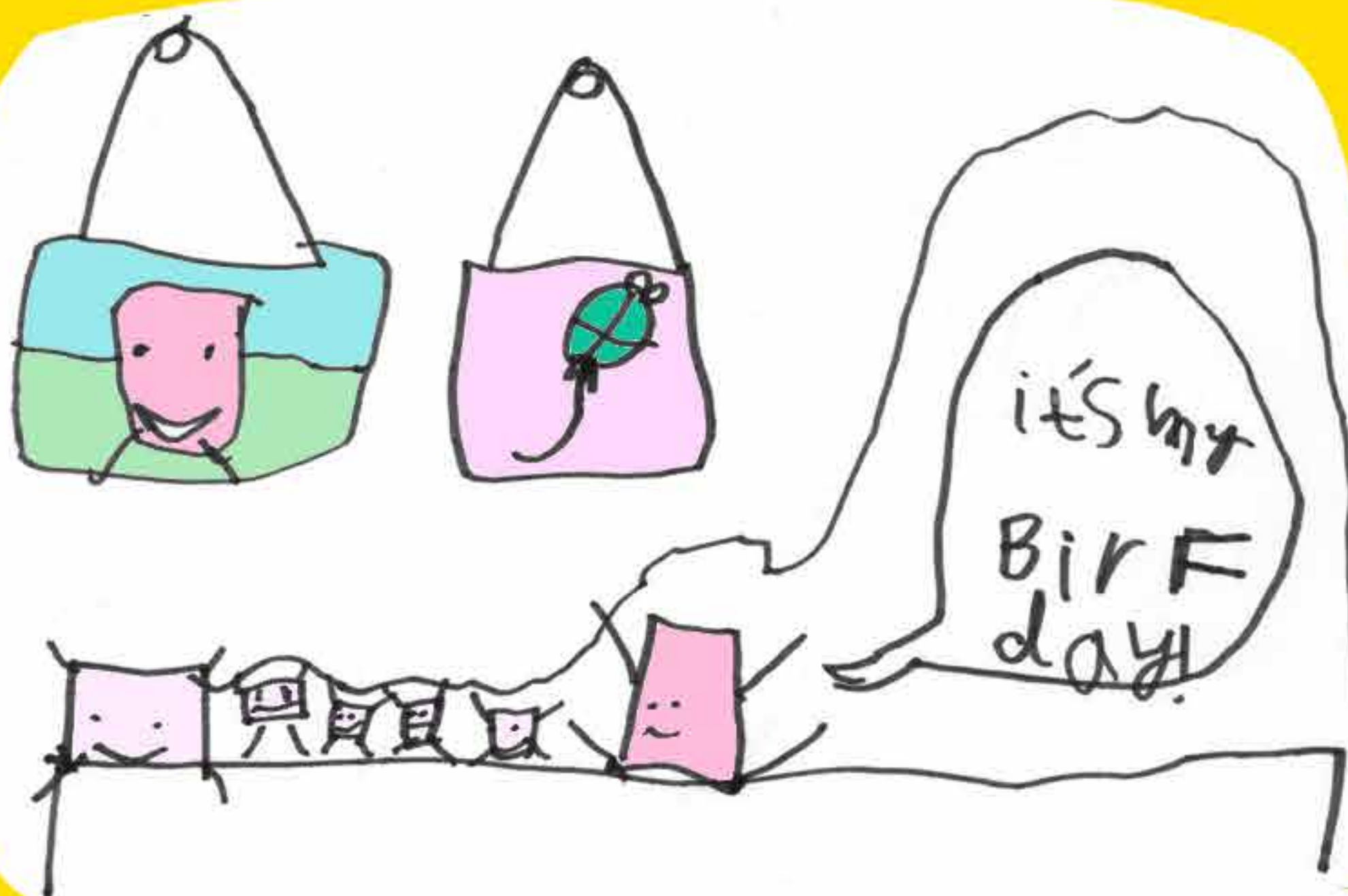


Marshmellow
Fellow

Zing SaP

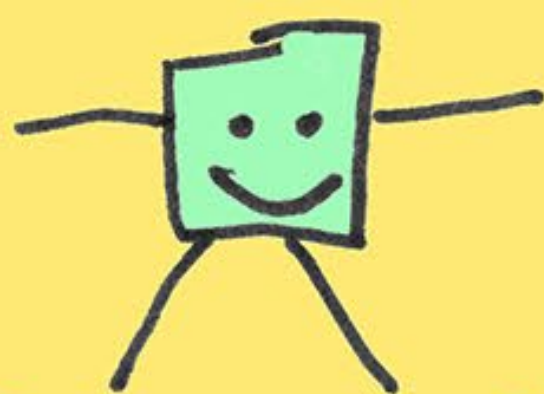


Comic strip by Arlo Fleming



SUGAR RUSH

Sugery Steve



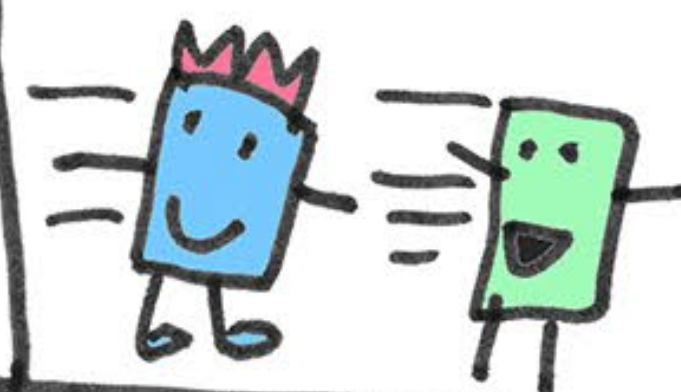
Sweet Sibastion



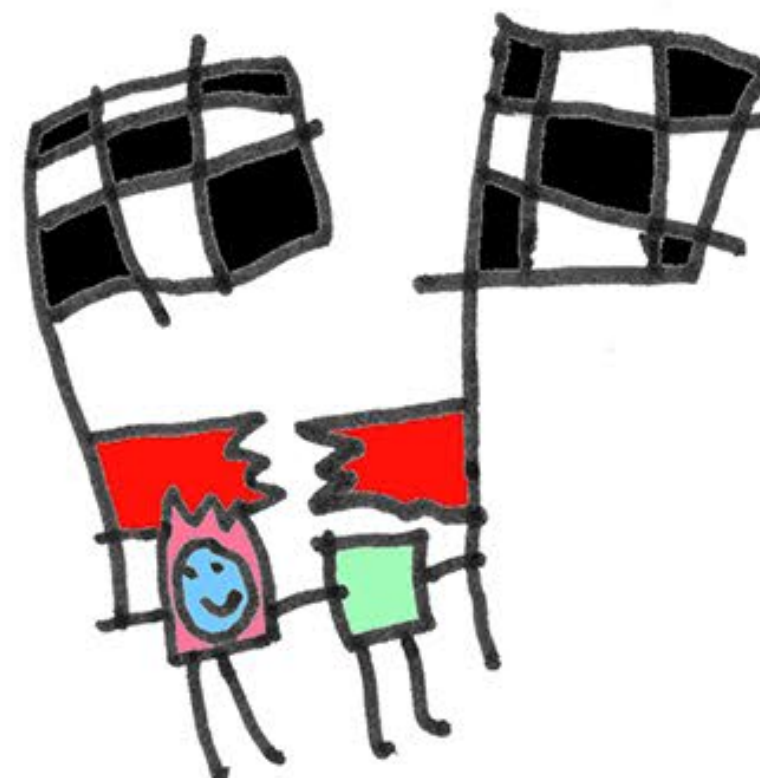
Sip

sap

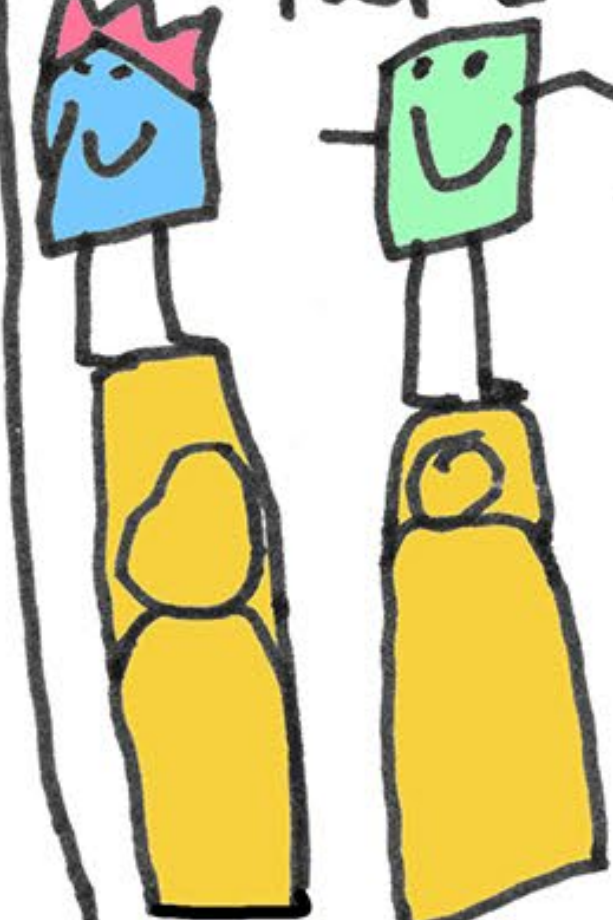
Puff pant



snap



Winers



The end





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.

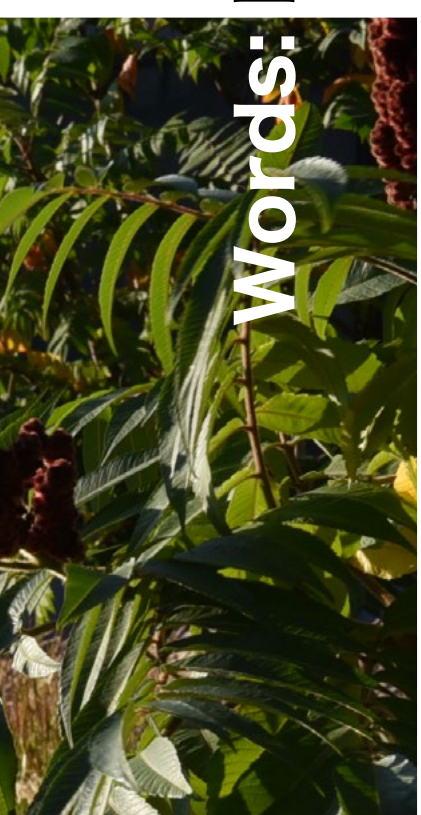
Words: Katy Merrington / Images: Courtesy of The Hepworth Wakefield / Drone photography: Alistair W. Baldwin.



I wanted to wish you all a happy autumn from here amongst the flowers and foliage of our garden at The Hepworth Wakefield.

We are about 75 miles South-south-west of the Tees Valley, in the centre of Yorkshire, where we have been working to transform an unloved piece of ground, at the back of our art gallery, into a beautiful free public garden. It is looking so pretty in the late afternoon sunshine, that I thought it would be great to share it with you.

The garden is about 1 acre, or the same size as 16 tennis courts. I am the gardener here and I have been looking after this space since we started building it in 2019. It is my job to care for the 52 trees and shrubs, 120m of beech hedging, 60,000 bulbs and over 14,000 herbaceous perennials that make up the design. Fortunately, I don't do this on my own and I have a brilliant team of hard-working volunteers who help me.



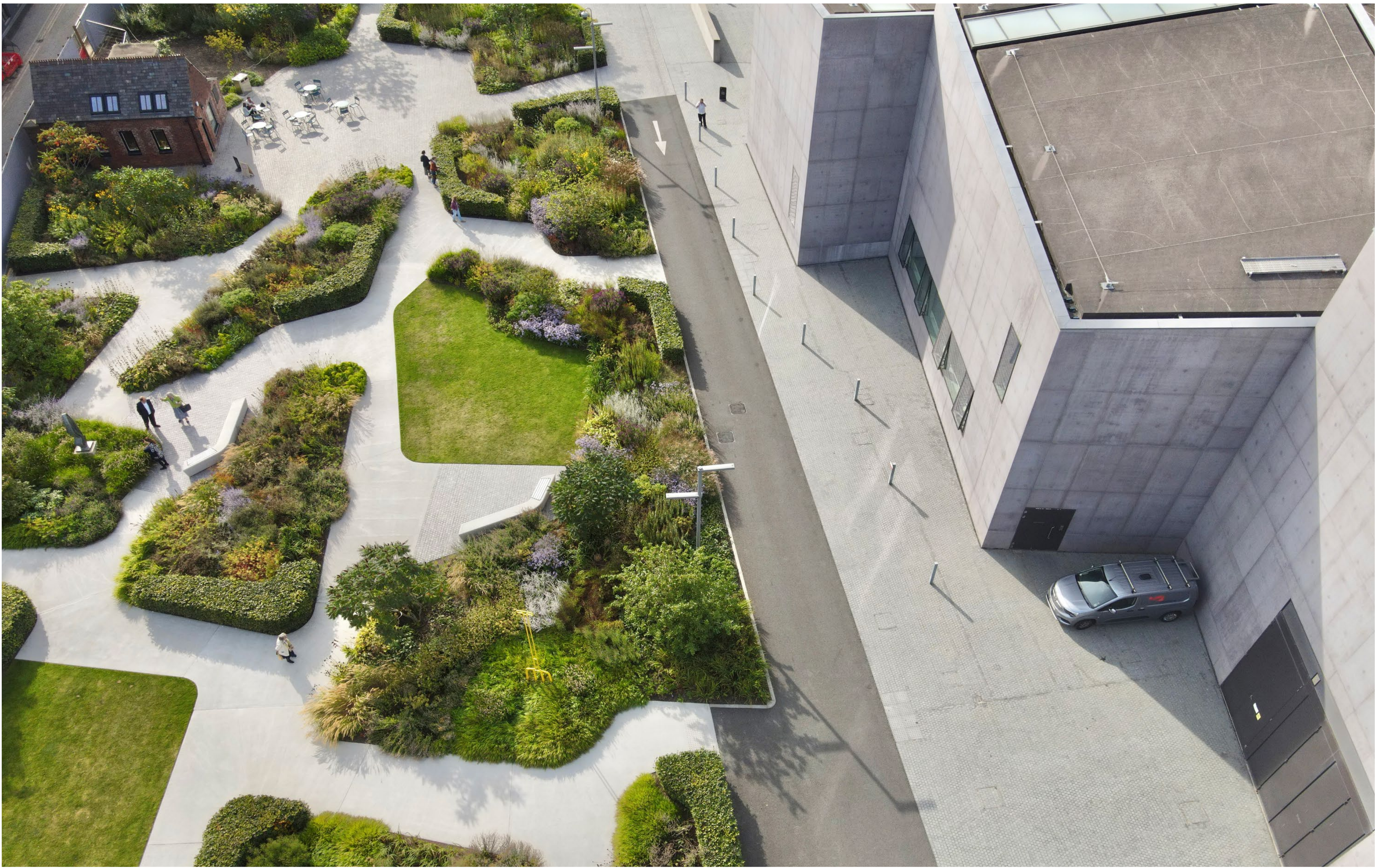


Image (Top): The Hepworth Wakefield Garden as viewed from above / Credit: Alistair W. Baldwin.
 Image (Bottom): Sir Michael Craig-Martin, Pitchfork (Yellow), 2013, in The Hepworth Wakefield Garden.





At this time of year, the golden *Stipa* grasses catch the light and the fluffy *Pennisetum* flowers look like kittens' tails. The purple asters are busy with bees and the canary yellow *Coreopsis* are nearly 2m high, leaning lazily around in the breeze. The ground is still warm from the summer's heat and if you look closely, you can find grasshoppers jumping on the lawn and maybe glimpse the little dunnock bird scuffling around for his dinner.

We wanted to create a garden with year-round interest and so we worked with an internationally renowned garden designer, called Tom Stuart-Smith, to come up with the plan. We think of the space as a living composition, as the planting changes constantly throughout the year, with different species flowering at different moments. There are tulips and daffodils in the spring, big pink *Echinacea* daisies in midsummer, along with winter seed heads that look amazing in the snow and ice.

Our art gallery is named after Barbara Hepworth the sculptor, who was born in Wakefield in 1903 and was inspired by the landscape of her hometown. In addition to all the artwork inside the gallery building, we also have sculpture outside amidst the changing light and layered planting. As the garden is free and open 24 hours a day, it is a peaceful place to come and sit and look at the art, walk the dog, meet a friend, or snooze in the warm sun on the lawn.

Do come and visit us, we'd love to see you! All best autumn wishes from...

Katy
Cultural Gardener

NOTES

More information on visiting The Hepworth Wakefield can be found on their website which you can view by [CLICKING HERE](#).

Keep up to date with images of Katy's work as Cultural Gardener at The Hepworth Wakefield Garden on Instagram by [CLICKING HERE](#).



A TRIP TO THE CULTURE AWARDS

MIMAZINA was nominated for a Culture Award! Jane Hatton and Sarah Fishburn from Botton Village Creative Studios tell us all about the big night!

Jane and I received an email from MIMA – an invitation to attend the Cultural Awards at Durham Cathedral. Once we had organised plans, we replied that we would love to attend, and Jane felt quite excited!

We got dressed up and straight after the Creative Studio finished, I picked Jane up and we headed up to Durham. What a wonderful setting for the event.

We got a drink and sat for a while in the beautiful cloisters which is also famous for being part of the Harry Potter films as part of Hogwarts. Jane is a huge Harry Potter fan and has recently visited Harry Potter World!

Finally, we met with the gang from MIMA! They were so welcoming, and we felt very honoured to be part of their group...What a privilege. We all settled down to watch the awards. Jane enjoyed seeing the videos about people's work and loved the music. "It made me want to dance", she said.

Sadly, MIMAZINA didn't win in the category they were nominated for. Jane felt a bit upset for the group, but we discussed that all the entries were very good and that all deserved to win!!! "Maybe next time" she said.

We had to leave at the interval, it was a long way back to the North Yorkshire Moors however we had another drink and watched the bats fly around the Cloisters, "it's really like Hogwarts now" Jane said. We said our goodbyes to Debbie and the guys from MIMA and talked all the way home about the evening. Thank you for the invite! An experience that we both will remember.



Words and images: Sarah Fishburn

Black History Month, October 2021: A Creative Reading List (in two parts)

Words: Marsha Garratt, with contributions from Ali Reid.

Part I: Begin

"My recommended reads for Black History Month dismiss the idea that the African continent needed civilising or saving by Western Europe. They develop knowledge on the history and modern reality of race and racism and most importantly help us to understand what we need to do to be actively anti-racist. To understand racism in the present we need to know the history behind the creation of race and how that concept was used to denigrate, manipulate and exploit.

For me, only in developing my knowledge on this history was I able to understand the reality of racism today. Books were my tool to navigate and resist the racist experiences against myself and my family. Books remain a tool to support and develop my anti-racist work. Self-led education is a tool of resistance."

Marsha Garratt

Books about race and racism in the UK and Europe...

The Black Tudors
by Miranda Kauffman

A key thing I got from reading this book was an understanding that the concept of 'race' (the idea that white is superior to all other racial groups) did not exist in Tudor Britain. The book tells the stories of ten Black Tudors and their lives, lived without the constraints of racist stereotyping. Black Brits have long been part of British history; Black history is our history.

African Europeans: An Untold History
by Olivette Otele

Another gem, teaching what we are not taught in school. Olivette expertly researches and presents the stories of Black people in Europe, before race existed and after.

Why I am no longer talking to white people about race
by Reni Eddo Lodge

This book is a best seller for lots of reasons. Readable and accessible, Reni describes the impact of being racialised as Black, on a person's opportunities and life chances. She brilliantly articulates the reality of racism in Britain from the 1970s to the present.

And still I rise: A mother's search for justice
by Doreen Lawrence

I will never forget the murder of Stephen Lawrence. I was 11 years old and stayed glued to the news as the details of the racist murder of Stephen were relayed. That was upsetting enough, but the institutional racism that Doreen describes in her book shows the impact of institutional racism and the reasons why we say Black Lives Matter.

Black British History
by David Dabydeen, John Gilmore
and Cecily Jones (eds)

This book is an alphabetised history of race and racism. Under A we have explanations of Abolition, with key dates and details of anti-racist activist groups. The information is delivered in chunks with clear headings to keep the reader engaged. My daughter, aged 17, uses it a lot for quick referencing and to check dates and names of things significant to British history.



Books about race and racism in the UK and Europe... (Continued)

Black and British: A Forgotten History
by David Olusoga

This book tells the history of Black people in Britain and British people in Africa. David takes us through the Black Romans, to the European creation of the concept of race, to African presence in Spain, to the slave castles built by the British on the West African coast justified by the concept of race, to British colonialism to how race was/ is used to divide and rule the British population.

Staying power: The history of Black people in Britain
by Peter Fryer

I can't lie - this is a very big book, over 600 pages! It is worth dedicating the time to read Peter's book as he describes Black people in Britain when it was a Roman colony to the growth of Britain's economy from racialised slavery. He describes the racism experienced by migrants.



Books written for young people, bringing Black stories and experiences to life...

The Friends by Rosa Guy

The story of a friendship between two young women growing up and going to school together in Harlem, New York City; and especially the complicated dynamics between their families and their peer groups. *The Friends* was first published in 1973 and has been republished many times since.

This Jazz Man by Karen Ehrhardt

A new tribute to African American jazz giants, introducing everyone from young ages upwards to the styles and rhythms of jazz, and to their origins. *This Jazz Man* was published in 2015.

The Snowy Day by Ezra Jack Keats

This book first came out in 1962, and was one of the first children's books to feature a non-caricatured black main character. It's about the wonder and curiosity that grows when snow begins to fall in a big, busy city. You can also find animated versions of the story on YouTube, complete with narration and beatbox.

The Day You Begin by Jacqueline Woodson and Rafael Lopez

A book about being brave and being scared and taking your first steps into new situations, combining words and beautiful illustrations. This is a very recent book, just published in 2019.

“There will be times when you walk into a room, and no-one there is quite like you.”



**Books about pre-colonial Africa and India
(Black history does not begin with slavery)...**

Before the slave trade
by Robin Walker

One of the ways in which the concept of race evolves is misrepresentation of the African continent. Complete with pictures of great architecture, social infrastructures and art created by African men and women, Robin’s work dismantles the idea that Black is naturally inferior, and that African people have not been important inventors in the development of humanity.

Two books by Cheikh Anata Diop:
African Origin of Civilization
and
Precolonial Black Africa: A comparative study of the political and social systems of Europe and Black Africa, from antiquity to the formation of modern states

Senegalese academic, historian and scientist Cheikh draws comparisons between the political and social systems which existed on the African continent and in Europe, both before and after colonisation. From social systems to language development to architecture, Cheikh gives us African history in an African voice.

And finally...

Black Lives Matter Playlist
Black Lives Matter has a playlist, which you can find on Spotify.

Marsha Garratt is an experienced anti-racism educator and a researcher, lecturer and public speaker on race, racism and colonialism. She has a strong reputation for delivering anti-racism training and has worked with universities across the UK. Marsha has also published articles on race and racism, most recently for the Runnymede Trust, and has spoken on radio and television.



FOELKSTORIES



Words: Rebecca Louise Donnison /
Images: Valerie and Rebecca

Tell us about someone you remember – perhaps mothers, grandparents, old friends. A page to remember and share descriptions of people from your past. This month Rebecca remembers her Grandma Valerie.

Hot air balloon waits
A ticket to the next life
Welcoming you close

Valerie was the gallant oak in a raging tempest, steadfast and immovable
Grown from love, blossoming with branches of wisdom,
and flourishing from buds of compassion
The roots of a warm and armoured soul wove their way
through the tapestry of life

Valerie was the lazy afternoons in a little yellow kitchen,
baking chocolate chip muffins in vintage trays
Standing in a red, frilly Christmas apron in mid July,
she would get to work, a wooden spoon clutched in hand
The vibrancy of her spirit clearly visible in all that she did

Valerie was the secret keeper, a human treasure chest,
where trust was never in question
Secrets of first kisses and youth were whispered in her ears,
with pleas of keeping them hidden
The seal of her promise never to tell placed carefully in my palms

Valerie was homemade Sloe Gin in tiny glasses
Valerie was the breakfast of marmalade on toast

Valerie was the golden pearl earrings, bouncing gleefully
around her halo of hair after a night out
Soft skin and selflessness complimenting her earthly beauty and poise
The elegance of her mind like the finest lace, on show for all to see

Valerie was girls' night and friendship
Valerie was musicals and theatre trips

Valerie was the healer with tender hands and kisses of comfort,
the poultice in the pain
With patience and affection my wounds would be covered in medicine,
eased with love
The nurturing tonic of her soul stitching up the results of childhood play





Valerie was kings, queens, and dreams
Valerie was hot air balloon hopes

Valerie was the eye that saw beauty and fascination
in the smallest of things
Passing birds and nature often overlooked,
captured in her focus, worthy of time and contemplation
The intrigued explorer within her,
keen to observe the beauty all around

Valerie was the saviour with open arms
during the darkness and gloom
Offering a place to live when the home
I'd known had been taken away, an open invitation extended
The splendour of her generosity reaching into the fog,
guiding the abandoned to her safety


Valerie was the zodiac Leo with a warrior spirit,
the serene grace as that of a swan swirling in her wake
Faced with fear and toil, robing herself in swathes of resolute
courage, she would take up the battle
Valerie was the fearless, not because she was unafraid, but rather
because she stared fear in its blazing eyes and went on anyway
Valerie taught me what true grace through the flames looks like,
teaching me that a gentle soul can hold the valiant strength
of a battle cry

Valerie was my Grandmother, friend, and trusted confidante
Valerie was one of my 'ladies': the 'Orange Blossom'
to my 'Cherry Blossom'

And Valerie ...
Now you have taken that adventure into the sky
Floated into the azure blue within a hot air balloon
May you have sailed into beauty and peace of the most exquisite kind
May you be proud of the lady I have become
May you be proud of my strength and soul
For I am proud of you, with your unwavering strength
and gentle spirit
I wouldn't be me without having known you ...

Hot air balloon floats
Up into the Great Unknown
Your soul crowned with wings





Is there someone you'd like to write about?

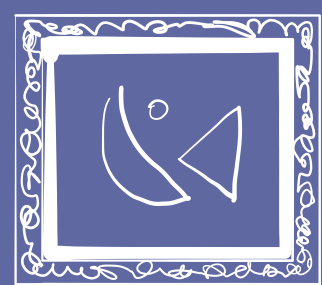
**Folk Stories is a section of
MIMAZINA to share and
remember people.**

**We are looking for pieces
for this regular article.**

Send a piece of writing about someone,
500-1000 words and some accompanying
images to:

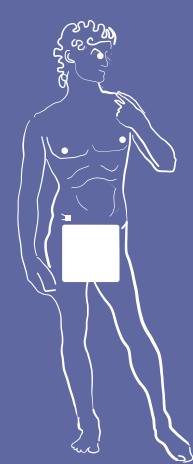
info@foundationpress.org

click clack...



OUR HOMES

ARE A



MUSEUM



What object in your home would you add to these pages? It doesn't have to be a work of art, but it should be something of meaning to you. This month we hear from Marcia Ley.

Words: Marcia Ley

My object is a piece of boody. For those who don't know, boody is a 19th century Northumberland word for broken china.

I think the piece is a Staffordshire bowl from the late 19 century. As pieces of boody go this is big but still by no means complete. It's blue and white and has fragments of beautifully drawn men playing sport. On one side the game is football. It looks like one person has been tackled and ended up on the grass with his arms and legs flailing and another two figures chasing a ball, in the background there's a house and trees. It reminds me a bit of willow pattern. There is only a tiny part of the next section left but if you look closely you can see a cricketer's leg padded up for batting. Nothing else is left. There is only one face and his expression is full of grim determination. The glaze is criss-crossed with hundreds of tiny cracks, but for me this adds to the beauty of the piece, creating a pattern and giving brown tones in small areas. It's been living in my studio recently because I thought it might be interesting to include it in a painting.

When I look at it, I wonder what the whole thing looked like and I've toyed with the idea of drawing it as a whole bowl and in subverting it a little, maybe make the footballers women? Or even a modern sport.

But what I like about it most is how it was found. We have 2 girls, both grown up now and when they were young, we would often go on walks in the woods where we lived. These were always good times because we are all collectors of conkers, acorns interesting pebbles, twigs, and other goodies. But the best walk of all was to the magic stream. My husband was the first one to find it and he was eager to show us, so one afternoon we set off to find it. The walk to the stream had lots of twists and turns, there was no

BOODY AND THE MAGIC STREAM





real path to it. We just headed into the woods and went uphill over what seemed to be a wide ruined wall. We made our way through thick woodland down to cross a stream and then followed it upstream. And there in an opening was the magic stream. On the banks of the stream and in the water, we noticed bits of pottery poking up in the mud and sand. Treasure for the taking! Pieces of plates with floral designs on, the odd bit of a clay pipe, tureen handles, fragments of letters, everyday pottery, and Sunday best, it was all there and all in fragments. It's hard to say if the children or I was more excited but we all eagerly picked up these little beauties. Because they were often half-hidden or upside down you didn't know if you were going to find an exquisite design, a plain stripe, or a bit of white ware. It was such great fun. And that is where we found the bowl. It was partly buried so pulling it out and finding it was such a large fragment was particularly exciting.

We wondered why the boody was in the stream, how did it get there? The best answer we could come up with after talking to friends who knew the area better than us, was that somewhere up stream was a Victorian dump. We found an old map and saw one marked higher in the woods, so it was a plausible theory. The boody had made it's way down stream over many years. But that didn't take away any of the magic, it just gave us a fascinating piece of social history.

This was the first of many visits to the stream and it always seemed to have new treasure for us. Part of the adventure was wondering if we would find the stream at all, because just like real fairy tales, sometimes we couldn't find it and ended up going home disappointed. I remember once on our way there we surprised a deer, just a few inches away from us on the other side of a bush. That day we got lost and didn't find the stream. Still, being so close to a deer is magic of a different kind.

All of this happened about 20 years ago now, but during the first lockdown, when like lots of other people we discovered new walks on our doorstep, we stumbled upon a new magic stream. This one had more bottles than china, but it was still just as exciting. Memories of the family outings we used to have to the original stream came flooding back as we once again found bottles and china fragments to add to our collection.

Having reacquainted myself with the bowl I've been delighted with it all over again. Perhaps now I will finally paint that picture.

NOTES

Marcia Ley is an artist based in Rowlands Gill, Tyne and Wear.

She also runs a home print studio called Garden Press which you can see [here](#).

NATURE APPRECIATION SOCIETY

.....
: 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 :
.....

European Garden Spider *Araneus diadematus*

This spider was at work amongst some raspberry plants which are still busy with bees and lots of flying insects. When they first catch something they bite it to paralyse it, then they extrenally digest it by injecting enzymes that breaks down the inside of their prey's body. When thats done they suck up its liquified body...



1.

Lucy found this beautiful tree growing near the water in Loch Morlich in the Cairngorms.

2. Gigantes Beans

Beautiful colours and patterns in some Gigantes beans grown in Martha's allotment.

3. Mystery Fungus

Elaine found this impressive fungus which she said was the size of a dinnerplate! Now's the time to keep your eyes peeled for mushrooms as there are lots of species out at this time of year. Generally it can be good to go after there's been a few days of wet weather.

Looking for mushrooms can be fun, even if you're not an expert you can still look for them – just have fun taking photos of what you find *without touching them*. Lots are edible, lots are poisonous, and some are deadly. But through looking and photographing with your phone everyone can enjoy finding mushrooms. Often, they are just growing in grass verges in urban locations.

4. Pumpkin *Cucurbita pepo*

This specific variety is called *Winter Luxury*. Debbie has grown this on her allotment. She doesn't know what she did wrong exactly but all the fruit kept rotting off her 2 plants, but luckily she managed to get this single beautiful Jack O'Lantern type pumpkin.

1.



2.



3.



4.

1. Comma Butterfly *Polygonia c-album*

The underside of this butterfly is dark brown and appears like a deadleaf with a small white comma shaped mark on each side. This butterfly is becoming more widespread - being found further up north in the UK probably due to global warming.

2. Saliva

This was an experiment by a group of friends looking at saliva under a microscope at home. It's possible to see where you are in your menstrual cycle by examining the patterns of of your saliva as it crystalises on a slide.

3. Tree spinach *Chenopodium giganteum*

The plant with the bright purple centred leaves is the tree spinach which has seeded itself in the gutter in Debbie's street. We had this in MIMAZINA a year ago, whilst it was growing in a neighbour's garden. It's since spread itself further along the street and is growing next to some kind of willowherb.

4. Background image: Cosmos

1.



2.



3.



4.

Mole
Talpa europaea

Christo in Northumberland found this gorgeous mole in his trainer in his porchway, after he noticed his kitten investigating it. He filmed the mole as he released it and here is a still from that.



Q&A Laura Wilson

Words: Laura Wilson / Image (this page): Laura Wilson / Courtesy of Iris Chan



Who are you and what do you do as an artist?

I'm an artist based in London, originally from Northern Ireland. I work across sculpture, performance, video and drawings, and I'm really interested in how history is carried and evolved through materials over time and place. In particular, how these materials relate to craftwork and labour, the passing on of skills, trades or recipes through generations, how knowledge is shared, memory and embodied knowledge.

My work is quite research-based, which takes me out of the studio frequently – to libraries, museum archives, kitchens, factories or laboratories. As a result of this, a lot of my work involves me working alongside specialists to better

understand the material and the context involved, over the last five years this has included bakers, scientists, dancers, millers, chefs and archaeologists.

I moved to London as a student where I studied BA Fine Art in Sculpture at Central Saint Martins and I stayed once I graduated, but have been lucky to travel with my work with exhibitions and research, nationally and internationally. I became a Churchill Fellow in 2011 and have been awarded the inaugural Jerwood New Work Fund, and the Dover Prize 2021.

What are you excited by in Middlesbrough?

I'm really excited about getting to know Middlesbrough and the people who live here, speaking with and working with local people, including the staff at MIMA and Teesside University. I'm excited to find out more about Middlesbrough's industrial history and also finding out more about the Irish population who settled here in the 1800's. Alongside this I'm keen to meet and connect with local food producers and share recipes. I've heard a lot about the legendary Middlesbrough Parmo, so I'm looking forward to trying one of those next time I'm in town!

What will your role be at MIMA?

From September 2021 to March 2022 I am the MIMA Kitchen and Garden artist in residence. Through this I hope to encourage new conversations and connections around the MIMA Kitchen and Garden, opening up opportunities for people to get involved and encourage discussion through events and workshops, and to produce a new artwork as a result of the residency.

As a starting point, I'm interested in know more about how the MIMA Kitchen works so am spending time with Amanda and her team in the kitchen, cooking with them and getting to know their processes. Alongside this, I hope to spend time with Barefoot Kitchen and volunteers in the garden, and to help with some planting!

What's been your strangest / most hilarious art experience?

In September 2019 I was invited to present a site-specific performance at the International Baking Expo at the Las Vegas Convention Centre, USA. Taking place across four days, the event was the largest most important trade event in the Western Hemisphere for people who work or are connected to the baking industry, displaying equipment and the most up to date technology and products. AB Mauri, the company who invited me had seen my previous performance which was part of Block Universe and presented at the British Museum in 2018.

So I went to Las Vegas and presented *Dough, Baby* (2019)! It was performed by Iris Chan and Adam Moore, two performers who I've worked with on previous works, and it saw them move in duo, each with a mass of fresh bread dough. To mix the dough I worked with a team of bakers in the huge kitchen at the New York New York Hotel (the hotel with a rollercoaster going through it). Most of the people viewing the piece work with dough every day, so presenting the work within this context encouraged a lot of very different conversations about the work as opposed to presenting it in a gallery, plus we were surrounded by donuts and bread machines. The whole experience was amazing, but really quite surreal!

Laura Wilson:
Dough, Baby (2019).
Commissioned by AB Mauri for
the International Baking Expo
2019 / Photo: Laura Wilson.





Images (From top):

Laura Wilson, *You Would Almost Expect to Find it Warm*, 2018 / Commissioned by Block Universe and Franck Bordese for the British Museum / Photo: Manuela Barczewski.

Laura Wilson, *Fold and Stretch*, 2016 / Commissioned by Site Gallery, Sheffield / Photo: Jules Lister.





Images (From top):
Laura Wilson: *Milling About*, 2017.
Still from video 4 minutes 39 seconds
/ Commissioned by Invisible Dust in
partnership with Humber Museums
Partnership.



What's your favourite material?

I love working with and exploring different materials so it is hard to pick just one! Over the last five years I have been looking into the history and production of bread, and this has led me in many different directions: with *Fold and Stretch* (2016) I worked in a bakery with Martha Brown from Forge Bakehouse and Choreographer Lucy Suggate to research how your body moves when you bake bread; through *My Buddy* (2017) I spent time with scientists at the Gurdon Institute observing how yeast cells move under the microscope and analysing the DNA of my sourdough starter; and with *Milling About* (2017) I researched the evolution of ancient grinding technologies for producing flour and their effect on the human body with archaeologist Dr Melanie Giles.

One of the best bits about bread is that you can also eat it! My project *Trained on Veda* (trainedonveda.com), is a malted loaf and evolving artwork connecting bakeries across the country. Through this project I have been revisiting the original recipe of Veda bread, a dark-brown malted loaf once popular across the UK in the early part of the twentieth century (for its long shelf-life and digestive qualities) which is now only available in Northern Ireland. Working together, sixth generation baker Marc Darvell from Darvell's Bakery and I have developed a malted bread inspired by the history of Veda, enabling people to taste the bread across the UK again and to generate discussion around food, nutrition and our diets.

Hopefully one day soon we can serve Trained on Veda bread as a special in MIMA Kitchen – stay tuned!

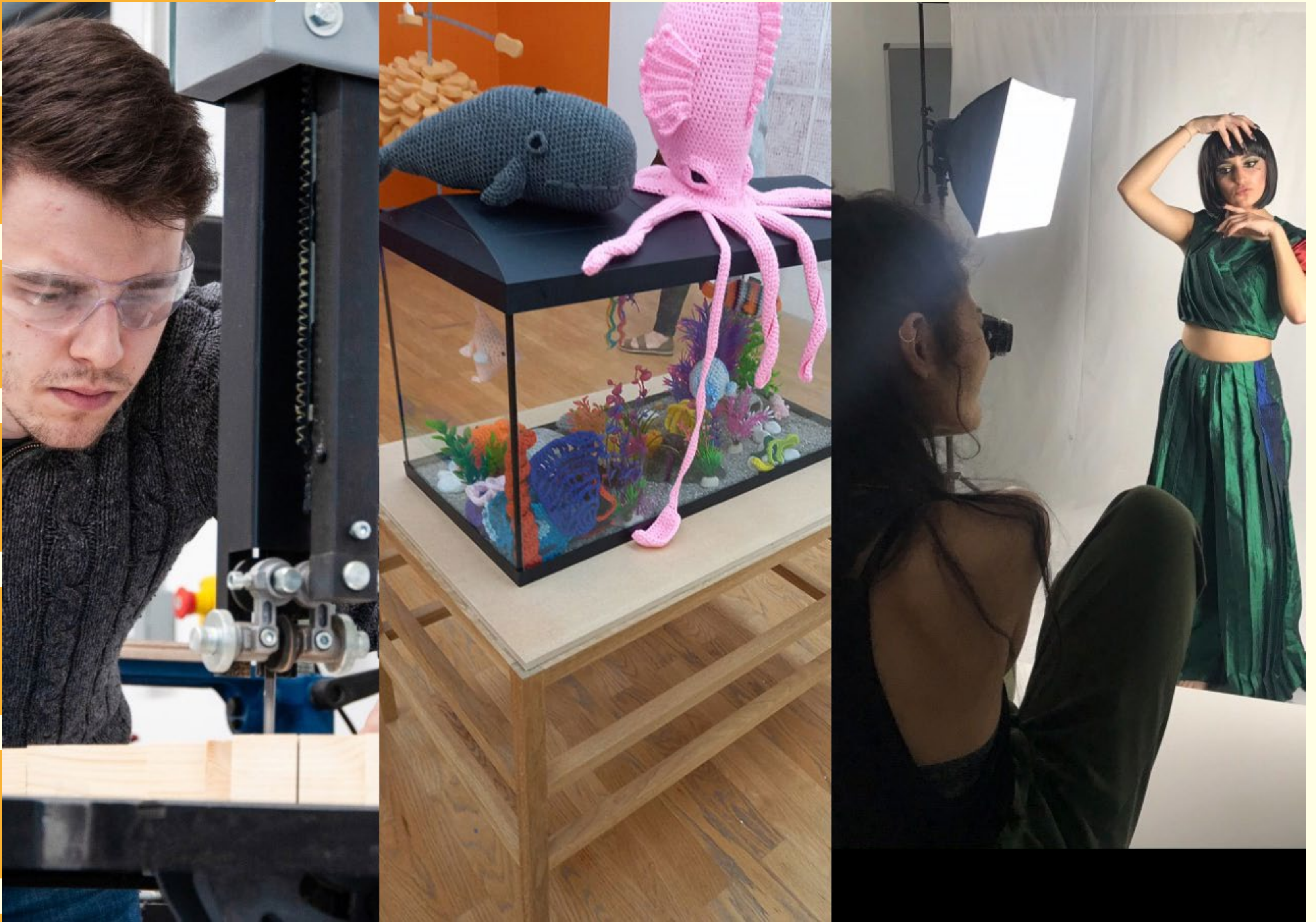


THE STORYTELLER

he had a voice like Autumn in the Appalachians
vowels coated with honeyed cider
slipped off his tongues very tip
then dripped, were stirred upon his words
and woven with
consonants crackling upon the roaring fire
warming bones and wriggling toes
his bronze skin, unlined paper
never written upon or marked with ink
for stories were buried deep below his furrowed brow
in which Nan had kept a cabbage patch
before they moved to Alaska
way back when in 66
he sat in rocking chair, picked a story from mid-air
then laid out his sentences, dealt his words
plucked and pulled, put them in his pipe
smoked it all till they came alive
they tumbled, jumped like running salmon
padded softly, as a fox on moonlit fallen snow
soared like geese at peace swooping under the aurora
burned warm with passion, leaving soft tender afterglow
but first he had to start his story
he cleared his venerable old throat
and said
“he had a voice like Autumn in the Appalachians...”

WHAT'S HAPPENING?

Words: Sophie Ascough with Amy Louise Harker, Yashpal Kalsi and Cameron Lings/ Images courtesy of the artists and MIMA.



This month Sophie Ascough interviews three 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 in 2020.

The exhibition launched in July and ran through to 27 September and included a series of events. It showcased 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.



Can you describe what you do?

I dabble in multiple materials and approaches, however, my go-to form is sculpture. This is because of the freedom I find in it. I work with different materials when making my sculptures which helps me to achieve the style I am going for.

What inspires and motivates you?

As someone with a mental health condition, I use my art as a form of release and it helps to motivate me. Sometimes I create something based on my mood, for example, if I am having one of those days where my mood is dark and bleak, I'll create something that uplifts my mood or is sinister. However, my mood doesn't control my decisions and sometimes when I am in a hyper mood I make something sinister.

I am also inspired by those with hidden disabilities. In particular, I love to see how they use their creativity to show what they (and myself) experience daily.

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

Oddly enough I am not reading anything at the moment, but I do have a book lined up. Once I have a new bookmark, I am going to read *The Lord of the Rings* by J. J. R. Tolkien. I am currently listening to

anything by Biffy Clyro who is the best musician (in my opinion) to come from Scotland. I am watching reruns of *The Originals*, an American drama television series. Once I've finished that, I'll watch *Legacies* and then *The Vampire Diaries* that are the two spin-off series from *The Originals*.

Who is an important voice for you right now?

I would say my husband. If it wasn't for him, I would probably not have returned to art or completed my Masters. He inspires me the most and helps to motivate me when I am stuck in a creative rut.

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

This is probably really cliché, but I would say, never give up and keep fighting. This is really personal to me as it is something that I do on a daily basis.

What's great about the Tees Valley?

I would say the sights. There is so much to do and see! Including museums about heritage, beautiful parks and beaches; definitely the sights!





Can you describe what you do?

I am an artist, environmental enthusiast and creative. I work on multiple projects at once to fuel my creative energy and flow and so I am constantly moving.

What inspires and motivates you?

I am motivated by what can happen and be done. I am motivated to achieve goals and outcomes that better me and my surrounding environment. I am inspired by my own failures as I learn more from failing and falling.

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

I am currently reading *Autobiography of a Yogi* by Parmahansa Yogananda. It's one of the most enlightening books I am reading so far. It opens the mind to a reality greater than what we see.

Who is an important voice for you right now?

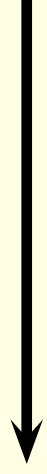
An important voice for me is the community that is engaging with the climate crisis and wanting to make a change. So, important voices for me now are those who are making their voice heard in this arena.

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

Life's a journey and you're the writer. Create your reality, it's always been yours.

What's great about the Tees Valley?

Community and culture. We are surrounded by people and communities that are different and it's beautiful to see and hear. We've all come together as one.





Can you describe what you do?

In my current practice, I make three-dimensional forms translated from bodies of statistical information. I consider scale, material choice and the systematic means of realising a shape to allow my sculptures to be as contextually relevant as possible. My work acts as a bridge between contemporary art, mathematics and the subject matter at hand.

What inspires and motivates you?

My practice is led by bodies of research and so I find that the process of learning fruitfully facilitates a creative mind. The act of educating is an enlightening exercise. I am regularly inspired by new findings, whether it is unique concepts to question or contemporary subject matters.

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

Currently, I am investigating the expanded fields of both drawing and sculpture. Recently, I got my hands on a copy of *Vitamin D: New Perspectives in Drawing* which is an interesting endeavour. *Dear Data* by Giorgia Lupi and Stefanie Posavec, is also proving

relevant to my current practice, as it highlights how personal, day-to-day information can be converted into artistic formats.

Who is an important voice for you right now?

I admire great ambition and innovation. For several years, Anish Kapoor has been a great inspiration for me due to his unique approach to the possibilities of art within both gallery spaces and public settings.

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

Be open to new possibilities, opportunities and means of both thinking and creating.

What's great about the Tees Valley?

When I arrived in Teesside in 2017 to study at The MIMA School of Art & Design, I was immediately enlightened by the steps which the North East was (and still is) making toward its blossoming arts and culture sector. In my eyes, the Tees Valley is a hidden gem that is in the process of being unearthed and fit for show.



A conversation with artist Philip Boville about his painting – The Teesside Steel Mural (1975)

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. In the month when the Dorman Long tower was demolished, we are resharing a book from 2019 exploring Teesside's steel making through the eyes of artist Philip Boville.

Black Path Press
March 2019



FP: What were the origins of The Teesside Steel Mural?

PB: It was 1973 and I was working in the Rod Mill at Lackenby Steel Works. In those days there was a magazine, produced for the industry, called '*STEEL NEWS*', which one month featured a competition to design a new mural for a brand new medical centre. The competition specified that the design needed to scale up to 24x8ft for the foyer of this, yet-to-be, building – '*a piece of art which would depict either the steel industry's past, present or future*'. Reading this I had an idea, a mixture of images which actually might depict all three I hoped – past, present and future.

The images that I had in my mind for the piece were so strong. I felt that the mural had to use bright colours and details of Teesside itself, documenting a point when the industry was at its height. You used to get such great sunsets and the colours in the sky over the works could be amazing. I wanted to reflect that warmth and that glow using a bright yellow background.

I knew I wanted to create a landscape but I also wanted this landscape to describe all the industry that we had in this part of the world, told as a sort of visual story, working from left to right. I saw a composition in the landscape as it existed then and I began to draw this down.

FP: Could you tell us a bit more about how you came to work with steel and what specific jobs you were doing when the mural commission came about?

PB: When I first left school I was good with my hands, I loved working with wood and wanted to become a carpenter. I applied for an apprenticeship at a furniture making company, whose main stay was a contract working on council houses for Darlington District Council. But when that contract dried up the whole firm collapsed, meaning I found myself left without a trade.

I reluctantly went along to the job centre on the site of the Lackenby Steel Works in 1968, where I got a job as a labourer in the Rod Mills numbers 12 and 14. Moving into stocktaking I was promoted to become the youngest Day Chargehand in the mill.

As Chargehand I often called into the mill lab, where I got friendly with a couple of the chemists and they started to teach me about the chemical process of making steel. I really got quite interested in this

* This is an edited transcription of an interview with artist Philip Boville by Foundation Press, which happened in Middlesbrough on Friday March 29 2019.

** FP = Foundation Press /
PB = Philip Boville.

*** Above: *The Teesside Steel Mural* (1975), Philip Boville. All other images drawn by Philip Boville.



and eventually work paid for me to go to college to learn more about it. Specifically I was interested by the rolling process and how steel is formed and shaped.

With my new-found technical training I moved to Skinningrove in 1973 and joined the newly formed Quality Control Department. 1974 was the year I started painting the mural, that's why one year later, when I came to sign the finished mural, I included my job title '*Quality Control Technician*'. After completing the mural I began to use my flare for drawing and sketching to communicate the visual aspects of Skinningrove products in the form of Product Awareness Manuals. And when I became technical manager, I would use the same skills to help our clients communicate their new products.

FP: Would you please take us through the composition of the mural, telling us what each part represents?

PB: My design proposed that we use a ladle¹ from the works as a source of light – a tipping paddle with rays of light pouring out from it. The rays go through various colours from a bright orange or yellow to the dull red finish of a hot piece of steel.

The ladle pours down towards an image of Eston Nab, which I felt was where the whole story of steel begins – in the hills of Eston. So there is a cutaway illustration of men taking iron ore out of the Eston Hills².

In the distance we have the achievements of the local industries – the bridges. There's the Sydney Harbour bridge and a suspension bridge, which was actually modelled on the River Severn bridge³.

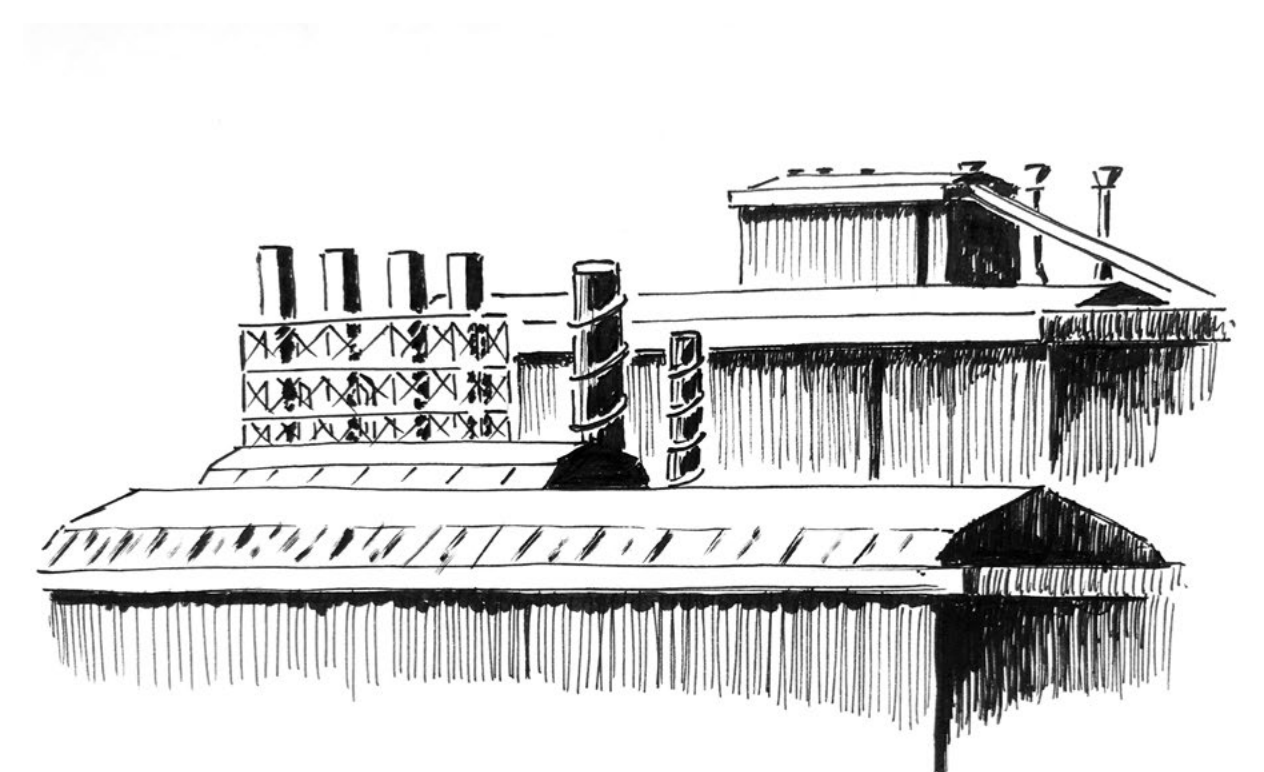
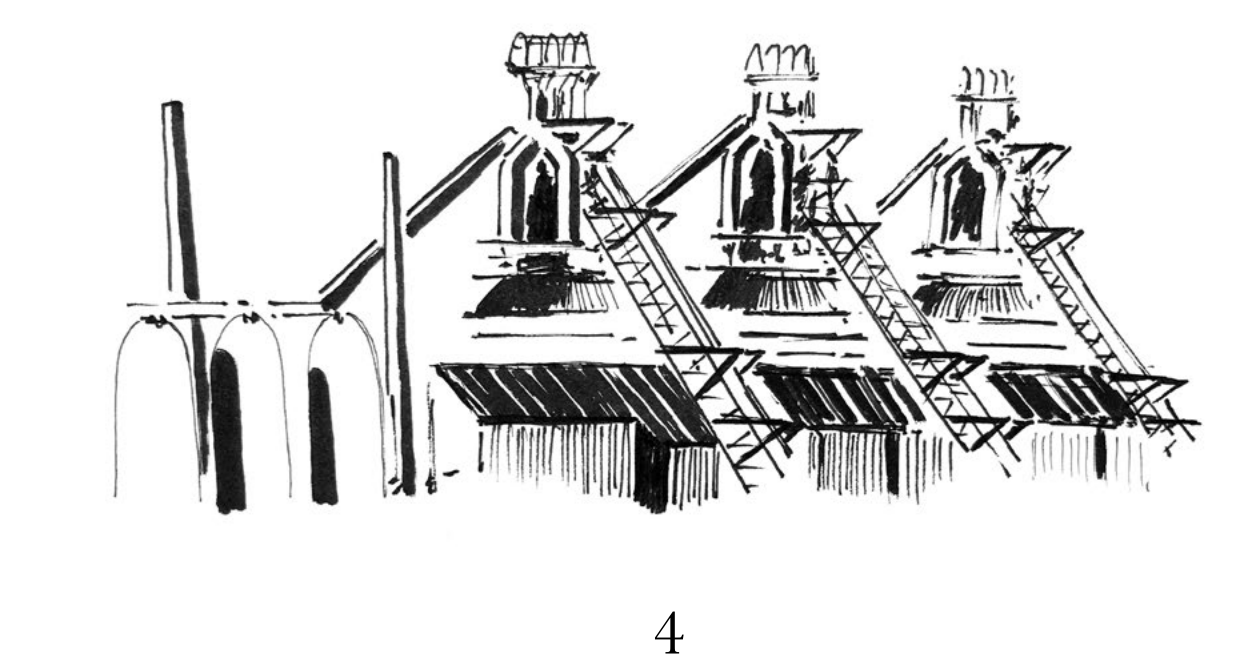
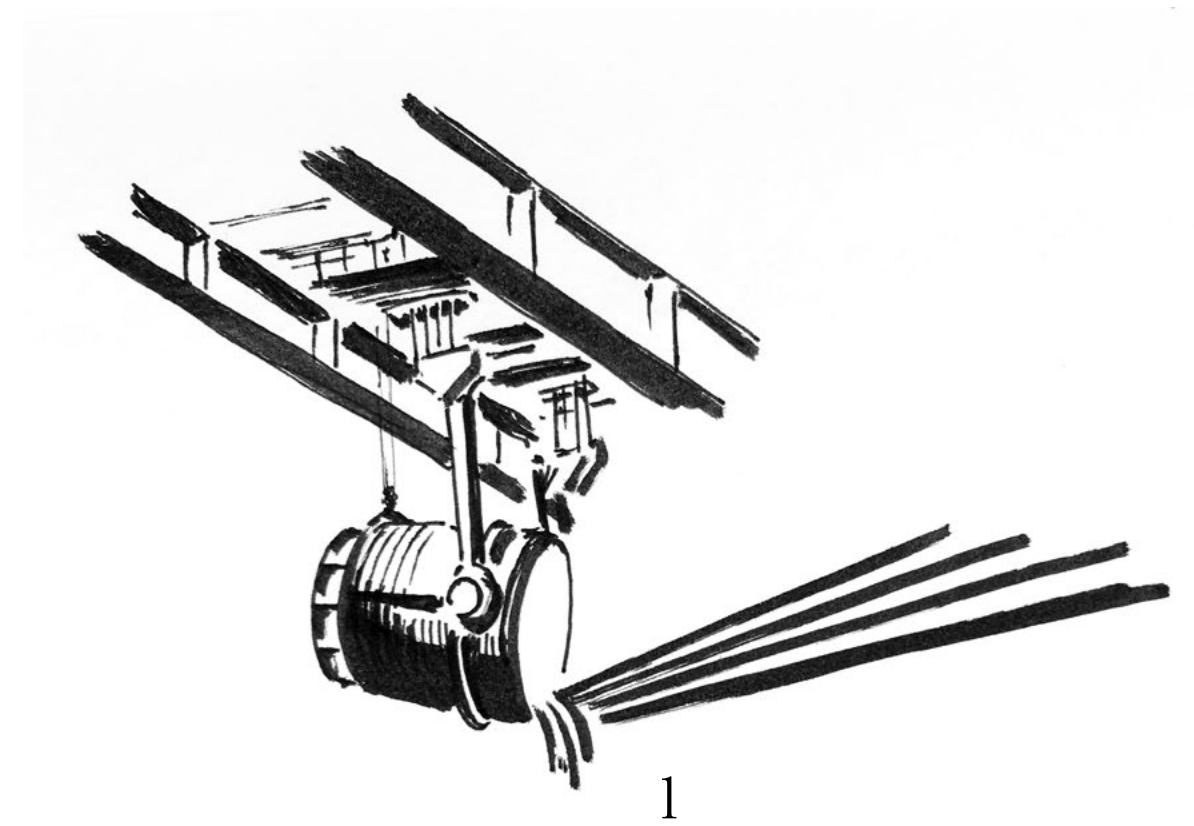
Next to the bridges there we've got the three blast furnaces of Clay Lane⁴ and then the skyline of the Lackenby Works itself⁵.

In the Lackenby Works there's the roof of the Boss Plant – where they turn iron into steel. In front of that we have the four chimneys (which have been knocked down now) of the No.2 Primary Mill. A primary mill is where blooms, or in this case slabs, were reheated and made ready for the plate mill.

Right in the foreground we have the plate mill; plate steel coming out through the rollers with these people working in the pulpit, working the machinery⁶.

In the foreground we have the locomotive and a Torpedo saddle⁷, which was something new to me; hot iron being transported in a gigantic heated flask. Inside the steel container are heat resistant bricks which hold molten iron, which keeps the temperature for long enough to transport it 3-4 miles from furnaces in Redcar or Clay Lane into the steel plant.

Here there are the two different sorts of horsepower; the Rolls Royce engine of the locomotive alongside real horsepower – pulling carts⁸. My imagination was always sparked by the thought of horse power as well as steam power or electrical power. That's the past, present again. In fact even the blast furnaces in the mural are the past, because they were being decommissioned during the production of the mural.



Bringing this right up to date was an image of the brand new ore terminal on the River Tees⁹. The only thing I didn't know at the time, bearing in mind I was only 22 when I was designing this, was that the foundations of the new Redcar blast furnaces were just being laid. It was a shame that I didn't know this and thus didn't include any references to it, but that's just timing.

FP: And what do you remember about making the mural?

PB: First of all when I won the competition it was a £50 cash prize, at that time I had only just got married, so that prize afforded us a new washing machine! In theory that was that – the original idea of the competition was that the winning design would be given to a commercial graphic design department who would come up with a way to scale it up and transpose it onto the wall of the medical centre. But the decision of the judging panel was that they felt that I should be responsible for making the mural; they had a little more faith in me than I did perhaps! I was taken aback when I was asked if I wanted to paint this huge mural, but I jumped at the chance to give it a go.

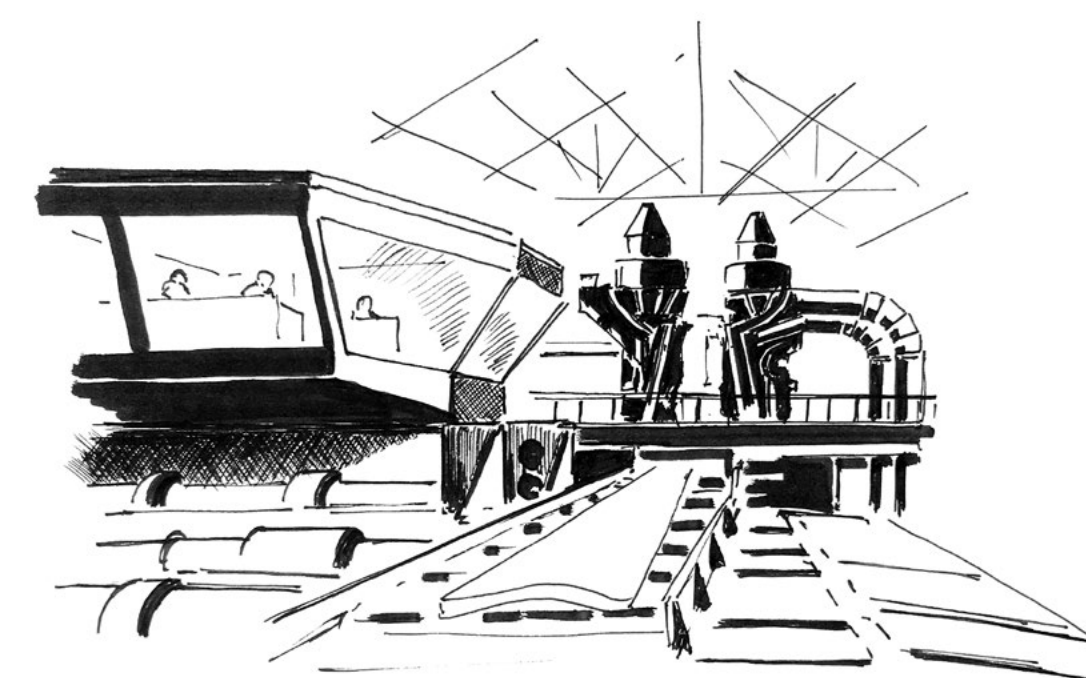
I came back home after that and I thought *'what have I done?'* I was just a young lad experimenting with painting really. I felt I had a flair for painting – my old art teacher Peter Hicks always used to encourage me to paint but I wasn't entirely sure how to make it work. I went to night school and I asked my teacher there what paint I should use. They suggested acrylics, which in 1973 was a relatively new medium really. I remember them saying, *'it's the paint that David Hockney uses'* and me saying *'Who?'* I was fairly green at the time! But when I went back to his class he showed me how to use acrylic paints and then I began to feel a bit more confident.

My father was actually a painter and decorator within the steel industry, at Clay Lane, and he helped advise me to paint on panels, and even worked with the joiners at work to make the frames and put the undercoat on the whole thing.

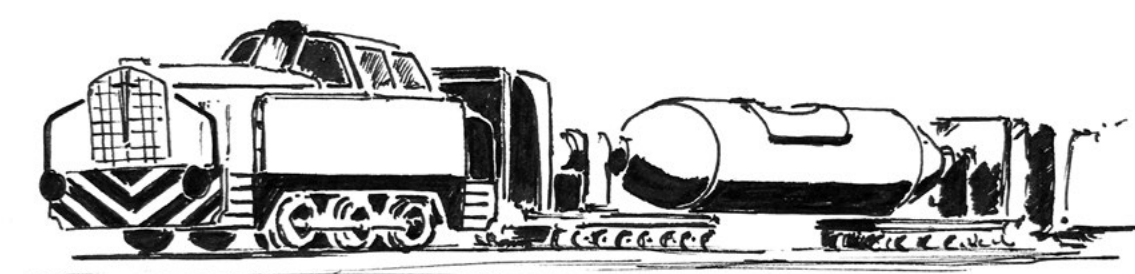
Prior to that, I had moved from Lackenby to my new job as a young technician at Skinningrove. In my interview I completely forgot to mention that I had won this mural competition (mainly because about a year had passed at this point from the initial competition). One day I was called into my boss' office and they said *'Philip! You never mentioned you'd won this mural competition? They want you to go to Lackenby to start painting it now!'* British Steel had all different cost centres, so they had to negotiate my time to go, leaving the day job at Skinningrove to go over to Lackenby to paint the mural. They worked it out as a day release – on a Monday I would go and paint and then go back and work at Skinningrove the rest of the week. And that was my working week for about a year, from 1974 to 1975!

I almost died when I visited the centre and saw the scale of the wall for the first time. They had told me that I would be working in isolation but of course the medical centre was open so I had to paint with a room full of patients watching me, so it could feel a bit like a performance!

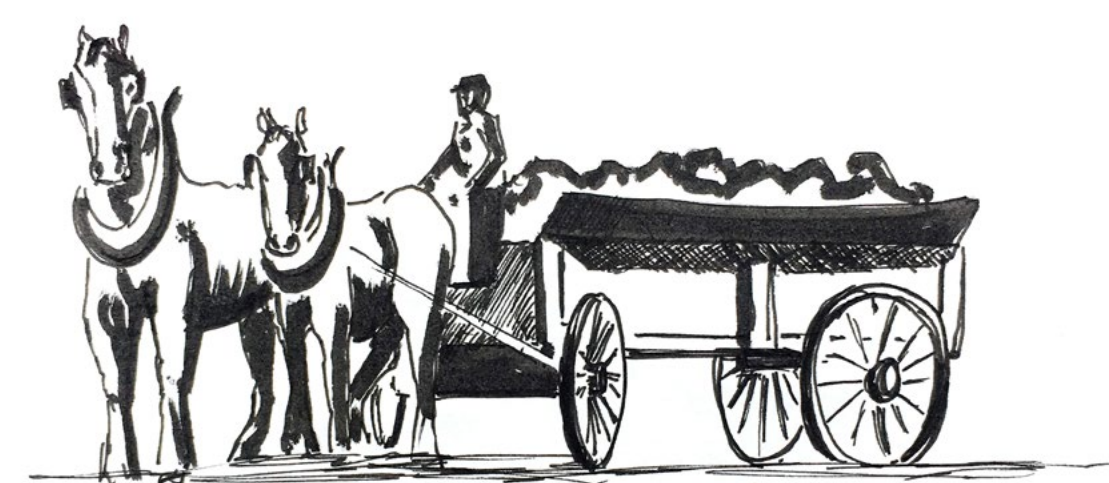
The mural had to actually be 27ft not 24ft so there were a number of elements I added into the mural to cover the full distance. A friend of mine called Keith, who I grew up with in Dormanstown, drove a



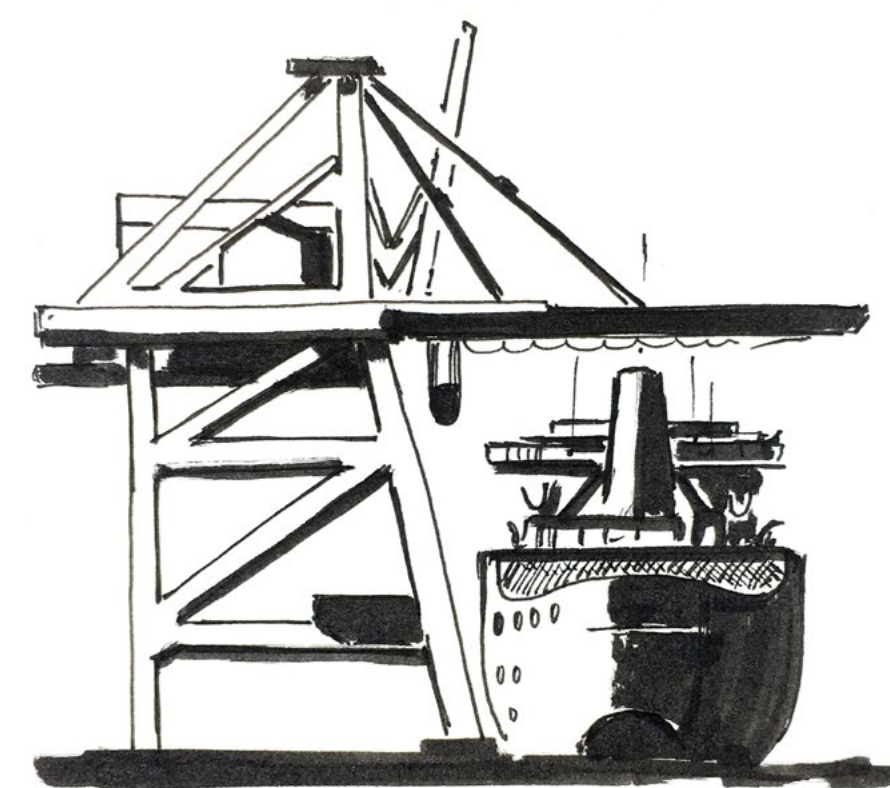
6



7



8



9



Euclid dump truck – really big, high vehicles with wheels and tires bigger than us! I asked him to drive it around to the medical centre one day so I could sketch it, much to the delight of the medical staff. Also in the plate mill pulpit working, we see a couple of people at their desks working the controls and right behind them is a man with a white hard hat watching over their shoulders. That was also drawn from life, when a chap with a white helmet came into the medical centre and just stood silently, with his hands behind his back watching me for 15-20 minutes. I thought, *‘you know what, it’s only a manager who can stand and watch over someone whilst they do their work like that’*, so I painted him into the mural as well.

One other nice little quirk was, as I say, my father was a painter and decorator, towards the end of his working life he worked painting the locomotives. In those days they were these beautiful green Rolls Royce locomotives called ‘Sentinels’. I remember seeing my dad at home, disappointed and upset. When I asked why he said he had been told, *“No more Green Locos, no more green Sentinels”* from now they all had to be yellow. *“I will never get a good shine on yellow, not like a beautiful green with all its coachwork”*. So, I went to see my dad at the Loco Shops at Clay Lane and saw him strip the last green loco and turn it yellow. That was No.224 so the number on my mural locomotive shows the last green Sentinel locomotive – No.224. So I got there just in time to see the last ever green Sentinel – so that is also a moment in time. And I painted my dad driving the train. My father in law is actually driving the horse-drawn cart.



FP: What happened to the work when the Medical Centre closed?

PB: The mural had been in-situ at the medical centre for 40 years. Every time a new starter had their initial medical they would walk past the image, it was seen by this great cross-section of people, everyone who worked in the industry.

It was devastating what happened to the industry, it was like a lightning bolt. When it quickly closed, there were no plans for the Medical Centre and TATA made all the medical staff redundant. Over this period I was touched by people asking after the mural – saying, *‘what are we going to do with our mural?’* Which was really moving, it was like they had adopted it, it belonged to them.

I contacted a friend called John Baker, who was at that point working at SSI as director of communications, John helped speak to the liquidators about the need to save the mural and have it taken out of the medical centre building. In 2016, various conversations took place with MIMA, Dormans Museum but eventually, with Redcar Council we worked together and found a place for it in the Council Chamber of Redcar’s Community Heart. Now anyone can go in and see the mural providing the room is not in use.

Funnily enough, when the mural was first presented (back in 1975) it was during the opening of the Medical Centre by the Duke and Duchess of Kent. This time, in Redcar, the mural was to have its first public viewing in the attendance of HRH Prince of Wales. When the Prince asked about the mural I mentioned the connection with the royal family and the Prince of Wales said he would remind the Queen’s cousin and let him know of its change in location. The Prince then hesitated before approaching the rostrum, returning to ask, *‘Are you still painting?’* *‘Yes, Your Highness’*, I replied.

In the long-term I guess I would like to see the mural protected and declared a heritage piece. Its wonderful that it’s in the council chambers but obviously you know, it’s never completely safe. A change of emphasis in the council could mean that it’s taken down and replaced by a different sort of image. And what happens to it then I don’t know...

.

The Teesside Steel Mural was completed in 1975 for Lackenby Medical Centre, where it brightened the waiting room for nearly 40 years.

In 2016, when the centre closed, the mural was saved through the intervention of SSI Communications Director John Baker, Councillor Neil Baldwin and Redcar Chief Executive Amanda Skelton and Redcar County Council – helping the mural be moved to its new location in the Council Chamber of Redcar’s Community Heart building.

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.

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
- 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 #27 will be published Tuesday 26 October.

MIMAZINA #26

Credits

Contributors

Ali Reid
Amy Louise Harker
Arlo Fleming
Charli Payne
Christo Wallers
Elaine Vizer
Elinor Morgan
Helen Welford
Jane Hatton
Katy Merrington
Laura Wilson
Lucy Sacker
Marcia Ley
Marsha Garratt
Martha Jackson
Michael Colwill
Oscar Fleming
Philip Boville
Rebecca Louise Donnison
RJ Farndon
Sarah Fishburn
Sophie Ascough
Wesley Bray
Yashpal Kaisi

Cartoons

Oscar Fleming
Arlo Fleming

Back Cover

Michael Colwill

Designed by

Foundation Press

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

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

Michael Colwill is a painter and mixed media artist, many of his paintings use Hawthorne Dene as a starting point, a place he regularly escaped to as a child growing up in difficult circumstances. The surreal landscapes Michael create often feature a mysterious heart shape of unknown origin which insinuates itself into his work.

Michael was a talented artist from a young age and had a chance to study art at Sunderland aged 15, instead he was sent down the mines. He finally found the opportunity to study art in the 1980s. He is currently a studio holder with Navigate North. See Michael's work on Instagram: @michael.colwill

See you next month!



Hawthorn Refuge 28 (2021)

Michael Colwill

Acrylic, Posca, Isopropinol.

