

**Magic, falling structure:
Interpreting the
Middlesbrough Collection**

New Mappings of Europe | 2019

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Introduction

This slim publication is one of four produced as part of New Mappings of Europe. A partnership between four art and education institutions, New Mappings of Europe charts and brings to attention stories of migration that make up our cities and inform cultural organisations. Through it, MIMA has aimed to embed overlooked narratives and voices into the public spaces and collections of Middlesbrough. The programme at MIMA, through 2018 and 2019, took the shape of an exhibition highlighting the long histories of migration that have formed our context, and a public programme of discussions and workshops through which diverse people found points of commonality.

This book reflects on four works from the Middlesbrough Collection, the public collection of modern and contemporary art and craft held at MIMA. The pieces were selected and discussed by constituents from Cultural Conversations, a warm and inviting session that takes place in the collection gallery. This weekly gathering provides an opportunity for those learning English, many of whom are new to the area, to learn and practice English by exploring the collection. The interpretations follows close readings of the works

and discussion led by researcher and curator Ashleigh Barice. Drawings by Katie Chappell, known as Katie Draws, share the tone of conversations between the group.

This publication was made possible through a fruitful and thoughtful partnership with Akademie der bildenden Künste, Austria; Moderna galerija MG+MSUM, Slovenia and Museum of Yugoslavia, Serbia and with funding from the European Commission. This cross-European endeavour has formed an important intellectual space for us at a time of political change. MIMA is made up of contributions by a range of constituents and we'd like to thank those who were part of this programme. We are grateful to the team at MIMA and associate artists, facilitators and practitioners who bring our programmes into being. As ever, designer Joanna Deans is key to making this publication and I have had the pleasure of working with researcher and curator Ashleigh Barice as co-editor to make this series of books a reality.

Cultural Conversations in the Middlesbrough Collection

Constituents lie at the heart of Middlesbrough Institute of Modern Art. The defining factor between constituent and visitor is that the constituent is co-collaborative, moving from a passive to active role. Grounded in collaborative participation, Cultural Conversations supports those learning English. Weekly Thursday morning sessions take place within the Middlesbrough Collection display, an exhibition uncovering new narratives within the collection of modern and contemporary art and craft. For a series of sessions, I joined Assistant Learning Curator Alice Hornby and former school teacher Joan Seargeant to facilitate workshops that focused on the artworks on display. During these sessions we identified the formal aspects of the selected artworks by writing down descriptive words, then organised these words into sentences which were shared amongst the group. This close reading of the works and the resulting conversations developed deeper understandings of the relationships between the Middlesbrough Collection and its constituents.

Ashleigh Barice is a curator, researcher, and writer based in London.

Think about
COLOUR

SHA



You're
doing
really
well.

small
ridges
Animal
On the grass
when it's raining

Create a sentence using your words

PE!

What does it remind you of?



@katedraws



Lubna Chowdhary



Delicate Antique valuable
Patterned Handmade Cultural
Oval Play-Doh Sharp **Vegetable**
Toy Bud Sea Fish Rough

It's like a grey snail that you find in the sea.

It looks like a baby toy!

It looks like a flower.

The blue lines remind me of the sea.



It was
a natural
shape ...
... a vegetable.

It's
like a f

My
favourite
colour

Like
bab

round
rust

oval
and
yellow



ze a
y toy

It looks
like a fish

@KatieDraws

Morgen Hall



Coffee Redish Plat Concave
Bowl Clay Light **Sandy Rough**
Holes Smooth **Middlesbrough**
Soft Softness **Good Useful Nice**

It looks like the base of a pot of coffee.

It is delightful and attractive.

It is very light and has lots of holes.

**Heavy and not smooth. It seems like
a bowl and its made from clay.**

It looks good, soft, and beautiful.

Made from hand.

It is so soft, light, and strong.

Difficult to make.

It looks like a plate and is semi-concave.





@KatieDraws

Sonia Boyce



Mother Christian **Serious**
Society **Woman** **Family**
Daughter **Responsibilities** Parents
One **Future** Children **Traditional**

These are members of one family.
Four of the people are sitting. One lady
sits on the chair. The two children are
sitting on the leg of their father.

In my opinion the picture represents
a young woman carrying the
problems of society.

In the pictures, I see a woman carrying
a family: the mother is sitting in a
chair with her two little daughters.

She looks very strong.

I think this pictures shows how
powerful the woman is.

Sandy Brown

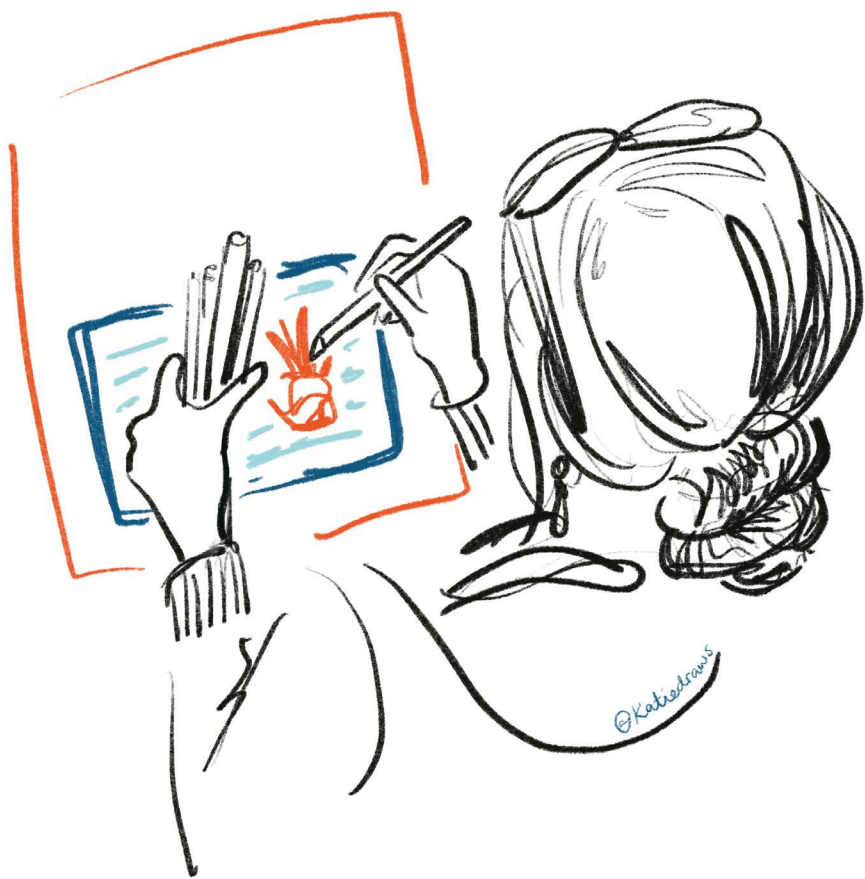


Figures Structure Head Hands **Middle** Falling Magic Dancing Play Circular **Bowl Tall Five**

The upper parts of the figures look like statues of heads and hands. They have different colours like black, white, orange. The stand is attached to the circle plate at the base. The four figures are fixed to each other in the middle. This stops the figures from falling down.

It is circular and looks like magic.

It is a circular piece and there are five tall dancing bodies. There are different coloured lines like orange, blue, black, and yellow.



Artwork credits

Lubna Chowdhary

Tanzania, 1964

Five Pods, 1996

Glazed earthenware

Morgen Hall

United States of America, 1960-2016

Summer Tea Set, 1995

Glazed earthenware

Sandy Brown

England, 1946

Candelabra, 1990

Glazed stoneware

Sonia Boyce

England, 1962

She ain't holding them up she's holding on, 1986

Crayon, chalk, pastel, and ink on paper

I DONT
LIKE
WORMS

I dont like
SPI DERS

I DO NOT
LIKE TO
EAT PIZZA

© Katie draws



Contributors: Ashleigh Barice, Joan Seargeant, Alice Hornby and members of the Cultural Conversations

Editors: Ashleigh Barice & Elinor Morgan

Illustrations: Katie Chappell

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www.newmappingsofeurope.si

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WHERE THE PAST
MEETS THE FUTURE



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