



# Exhibition Guide

As part of Celebrating Hidden Middlesbrough this exhibition highlights a series of artist commissions that reveal hidden stories of Middlesbrough's heritage.

These works were originally commissioned for The Tunnel Gallery, an alternative 'gallery' space in the pedestrian underpass of Middlesbrough Railway Station.

The Tunnel Gallery is led and programmed by Navigator North, Tees Valley Arts, Platform A Gallery and The Auxiliary Project Space.

[www.thetunnelgallery.org](http://www.thetunnelgallery.org)



# Sara Cooper

## NZ4920 (code 142)

### Selected works

Photographs from a series of site visits taken by Sara Cooper and Navigator North featuring Dave Barlow, Christine Corbett and Sara Cooper.

'Wallpaper'

Digital tessellation based on Thale Cress original ink drawing

Original drawing by Sara Cooper of Thale Cress made with homemade plant ink  
Homemade plant ink

Image of mounted herbarium specimen of Thale Cress from Botanical Collection at The Dorman Museum.

*Credit: The Dorman Museum*

Image of Out of Sorts remedy, Tyreman Family Collection, U-TY-3.

*Credit: Teesside Archives*

This research project was made possible through collaboration between the artist Sara Cooper, botanist Dave Barlow, Teesside Archive's Christine Corbett, Zoe Wilson at the Dorman Museum, and Navigator North, and generously shared by MIMAZINA.

Working together, hidden botany was uncovered and recorded around the Heritage Action Zone in central Middlesbrough. 123 species in total were identified, including *Arabidopsis thaliana*, commonly known as Thale Cress - the first plant to have its genome sequenced and recently found to have significant potential in the treatment of breast cancer. This became the incentive for the installation; highlighting a modest 'weed' found in Exchange Square by fusing it with the architectural environment of the pedestrian subway within Middlesbrough Railway Station and physical site of The Tunnel Gallery.

This project uses drawing and site to consider how plants might chronicle the past and present, and prompts us to ask questions about environments, seen and unseen, actual and imagined. This interdisciplinary approach spanning scientific specialisms, local histories, archivists, communities and material play is now informing a new commission by Sara Cooper, with Dwellbeing.

*Sara Cooper lives and works in the North East of England. Her practice encompasses drawing, print, film and objects; often developed collaboratively in response to natural heritage and related social histories, and presented as artefacts and collections.*

*Her work has been represented in group shows including: Architectures of Displacement, Tate Exchange, Liverpool (2017), #Untitled10, Bowes Museum, Barnard Castle (2019) and Fragile Earth: weeds, seeds & plastic crust, mima, Middlesbrough (2019).*

# Annie O'Donnell

## The Warriors

Selected works

Digital reproductions from original collages. Selected 'warriors' from a series of 20, including –

The Medical Botanist (main wall)

The Feather Cleaner

The Dyer's Manageress

The Suffragist

The Tobacconist

The Bookseller

*'We are coming as comrades, friends, warriors to a state worthy of us, not to dolldom.'*

Marion Coates-Hansen (Middlesbrough Suffragist & Councillor)

The Warriors unfolds overlooked narratives of twenty women's lives in early Middlesbrough through archival research of trade directories and census/parish records, in order to question:

How did women contribute to the town's development through trade/science/art?

What did their geographic and cultural origins bring to the town?

Why are they not commemorated in the townscape?

The Warriors are a collage army of women workers with stories to tell of their central role in Middlesbrough's history. Are they ancestral portraits, wanted posters or plans for future selves? The project continues the tradition of collage as a strategy for cultural critique, by highlighting women's work experiences over time.

*Artist Annie O'Donnell is represented by Platform A Gallery, Middlesbrough and has an MFA and Ph.D from Newcastle University. She researches identity, belonging and displacement through her sculptural practice.*

*She is currently working on a collaborative collage installation for Middlesbrough Art Weekender with artists Katy Cole and Sarah Tulloch, arising from The Auxiliary Project Space's ABODE residency, and on a sculptural commission for MIMA's 'Chemical City' show later this year.*

# WAX Photography Collective

## LEGACY

Selected works

Digital reproductions of family photographs from the Hartley family personal collection, dated between 1973 to 1988.

LEGACY is an ongoing project initiated by WAX with the aim of collecting and presenting images that respond to the theme Family Legacy.

WAX are interested in displaying personal accounts of growing up in Middlesbrough and uncovering the residents' hidden heritage stories.

This project exists as a homage to the important legacies passed down through our families and draws attention to the intrinsic link between photography and memory.

A submitted project that has been of particular interest was archival imagery depicting the Middlesbrough custom motorcycle scene collated by the Hartley family and Jade Sweeting.

Prominent in the area since the 1950s when rockers on factory British bikes dominated it after the release of Dennis Hopper's Easy Rider in 1969, the chopper scene exploded. These images show a small part of both the local chopper and political activism movement, how they were linked and how the pursuit of freedom and civil liberties was a way of life for the rider/activist and their families.

Many of the images and stories build on the legacy of this archive handed down from a key figure in the local M.A.G (Motorcycle Action Group) - Norman Hartley, who passed away in 2018. These will continue to inform the development of an on-going project and series of publications.

*WAX is made up of Antony Chambers, Rachel Deakin, Jason Hynes, and Amy Owens.*

*The collective's focus is to develop contemporary art photography and support emerging photographers to further their practice through a diverse range of events, exhibitions, and workshops.*

# Connor Clements

## The Virtual Tunnel Gallery

Selected works

Photograph of the Pedestrian Subway (or tunnel) in Middlesbrough Railway Station

Drawings taken from the virtual Tunnel Gallery 3D model

360 panorama of the virtual Tunnel Gallery

This project aimed to realise the physical space in the pedestrian subway in Middlesbrough Railway Station as a virtual gallery. It encompasses the architectural/visualisation techniques developed from Clements time at university and experience developed working as an architectural assistant post-graduation.

These techniques employed by Clements consist of conducting surveys of the location, both in the form of photographs and sketch drawings labelled with measurements taken from a laser measurement device.

These measurements are subsequently transformed into a basic floor plan in CAD drawing computer programs combined with information taken from photographs to produce a 3D model using a software programme called 'SketchUp'.

Once these steps are carried out, the 360-degree panoramic images are taken into an online virtual tour software where they are joined together giving the illusion of a fully navigable 3D virtual reality environment.

Currently, Clements is working part time as an Architectural/Visualisation Assistant at 'The Sustainable Design Studio' in Redcar, whilst continuing to helm virtual program production for several galleries in the area.

He is currently undergoing the acquisition of a physical space to host the next stage of the WetDovetail programme, accommodating further experimentation into the increasingly blurred lines between Virtual and Physical exhibition programming.

*Connor Clements is a Teesside based multidisciplinary artist, curator, and architectural graduate of Northumbria University. His practice currently includes the design, creation, and curation of virtual gallery spaces and exhibitions, hosted online in response to current events.*

*Recent projects include the Dovetail Joints Virtual Gallery, The Auxiliary URL Space, Pineapple Black Virtual Arts, and the arts council funded 'WETDOVETAIL' project in collaboration with WET PRODUCTIONS co-director Charlie Wood.*

# North East Statues

Selected works

Photograph of Eddie Hawking in Middlesbrough College of Art.

*Photographer unknown, permission from Northern School of Art*

Photograph of 'Equinox' by Adrian Kidd, with 3 small children (names unknown).

*Photo courtesy of The Gazette.*

Photograph of 'Equinox' by Adrian Kidd.

*Photo courtesy of the artist's brother William (2020)*

Photograph of 'Faye' by Janet Barry.

*Photo courtesy of Peter Rowe*

The images presented here follow up from previous research and work carried out as part of the Tunnel Gallery commission by North East Statues. They pose questions about some of Middlesbrough's public sculpture over the years – how they were received by the public, how they were relocated or lost and ultimately where the story might lead for each of these now.

The following three key works are the focus of this current investigation -

## **Adrian Kidd – Equinox (C. 1975)**

Despite only spending a short time in the town, one of Middlesbrough's most recognisable sculptures is 1968's Equinox by Adrian Kidd. An expressionist representation of the scales of justice, this bright red fibreglass abstract was created at the Teesside College of Art with assistance from technician Roger Anderson.

A friend of Kidd - former lecturer at Teesside University Sue Champion - remembers the artist, "sitting in The Linthorpe bar and leaving a full coating of fibreglass on the benches when he left. His hair was always full of dust."

Equinox stood (briefly) outside the newly-built Teesside Magistrates Court at Centre Square, providing a vivid contrast to the stark greys of its surroundings. This bold and divisive piece provoked strong public feeling, and an (ultimately successful) petition was launched to have it removed just a few years after its installation.

Equinox can now be found at Seaton Hall near Staithes, the property owned by the artist's brother. A sculpture garden is planned for 2022; Equinox is to be a central part of it.

## **Eddie Hawking – Pregnant Woman (C. 1955)**

Sometimes public opinion can force its removal, and sometimes a smaller scale campaign can achieve the same result.

Eddie Hawking was a sculptor and lecturer at Middlesbrough College of Art. In 1955 he created this statue of his then-pregnant wife Audrey. It was Eddie's personal tribute to the changes in

his wife's body, and wasn't meant to be exhibited publicly. However, a family friend who was working as a consultant at North Tees Hospital saw the statue and asked if it could be exhibited in the Maternity Ward. The Hawkings agreed, and it was unveiled there some time in 1974.

Like Equinox, it didn't last long. The Matron of the ward organised a successful petition to remove the statue, which eventually made national news. Nobody we've spoken to is completely sure why this petition was started, but it appears that the work's nudity was considered vulgar at the time. Embarrassed and humiliated, Eddie and Audrey accepted the statue back.

Last year however, this photograph was sent to Daniel at North East Statues, along with Eddie's name. We managed to track him down and conduct an interview, and he revealed that the statue was still in his garage, where it had stood, covered in sheeting, for decades.

With Eddie's blessing, we managed (with the help of Shaun Campbell of the Arthur Wharton Foundation) to contact the hospital and see if they wanted the piece back, nearly 50 years later. The current administration were fascinated by the story and delighted by the sculpture. Soon, Eddie Hawking's statue of his wife Audrey will return to North Tees Hospital, all thanks to one photograph.

### **Janet Barry – Faye (1987)**

We often think of stone sculptures as being permanent and enduring, but they can live fleeting lives. Some pieces, which stood solidly in public for years, disappear without trace. It can be hard to track down records, sketches, photographs; even the artists and sculptures themselves can disappear from sight.

The only photographs we have of Janet Barry's Faye are in its graffitied and broken state. This stone statue stood on Linthorpe Road (outside what is now Cucumber Salon), and stayed there for a number of years before being vandalised and, a few weeks later, smashed sometime in the early 2000s. The plinth remains in situ.

We're still searching for photographs of the artwork in its original form, as well as trying to contact the artist who we know next to nothing about.

**If you can help, go to @northeaststatues on Instagram or Facebook and talk to us.**

*Daniel Cochran is a researcher from Middlesbrough. Formerly a musician in bands such as Idiot Savant and By Toutatis, Daniel moved to Hungary four years ago and began Statues of Budapest, an arts blog focusing on the relationships between public spaces, memory and history.*

*Last year he founded North East Statues to create an open archive of public art in the Teesside area, and has been working in conjunction with Tees Valley Arts and Dr. Simon McKeown of MIMA School of Art & Design. Daniel is currently living in Bahrain.*