

Nothing Gold Can Stay

Assembly 2025

Mia Banks, Mandeep Dillon, Tegen Kimbley

18 July — 9 November 2025



Exhibition guide

Reconfiguration

Mia Banks

Walsall artist Mia Banks' new series of works *Reconfiguration* builds on her ongoing critical spatial practice, which focuses on the abstraction and reinterpretation of everyday materials found in urban environments, exploring memory, architecture design and functionality.

Mia finds herself returning to working with the texture of tactile paving again and again, recreating the mass produced material through sculptures that she handmakes with intricate craft techniques. Challenging the value of everyday objects, she replicates these often overlooked architectural elements as artworks, questioning what is seen and what remains invisible. She situates her practice from a neurodiverse perspective, utilising patterns and sequences in the visual language of her pieces. The work invites dialogue around how the city is shaped and whose experiences are acknowledged within it.

The concept of 'close contact observation' is central to Mia's practice, as she invites viewers to pay attention to overlooked details in their surroundings. Placing her sculptures in public spaces and on the street, she encourages spontaneous encounters with the work, and shared moments between passers by. These interventions disrupt the everyday patterns of urban life, inviting citizens

to experience the city in new ways and to become active participants in their environment. For this exhibition she has created an installation consisting of temporary features found within a construction site to draw attention to how cities are imagined and made.

Mia's installation has been built in dialogue with Walsall's skyline, gesturing to the inspiration behind the architectural design of The New Art Gallery Walsall, which includes many windows in order to link the interior to the surrounding town. She has incorporated photography into the fabric of her installation, introducing a further abstraction of the depicted object from its intended use, and to draw attention to the act of noticing.

About Mia:

Mia Banks is a multidisciplinary artist from Walsall, specialising primarily in sculpture with elements of photography. She combines mass-manufacturing and handcrafting techniques to extract and replicate everyday textures, aiming to encourage audiences to pay closer attention to their surroundings by offering a neurodiverse perspective. She has shown work at o19o2, Birmingham Museum & Art Gallery, Creative Art Showcase 24 and Stryx amongst others. She previously won the Bowater Prize For Excellence (2024) and the Gertrude Emily Griffin Prize (2023). She studied at Sandwell College, and went on to undertake her BA and MA degrees at the Birmingham School of Art, and is currently in the process of undertaking her PhD in Art and Design.

Gradually then suddenly

Mandeep Dillon

Mandeep Dillon's practice draws on ecocriticism and animal theory, exploring the transient physicality of both human and more-than-human¹ beings. *Gradually then suddenly* captures a collapse in slow motion; driven by relentless growth, the human world edges closer to the threshold, and when that line is crossed, recovery will become impossible. What follows is a chain of events: feedback loops, system failures, and abrupt, accelerating cascades.

Her process is one of preoccupation with temporality, and an emphasis on materials which are subject to deterioration. Her work is inherently fragile, consisting primarily of inflatables; their physical stability depends on a delicate balance between the inner and outer pressures of their gossamer skins. Reacting to subtle environmental changes, their swollen buoyancy hints at a sense of imminent collapse. Orbs that dangle or wobble precariously appear as parodies of entrails or comedic characters, their drooping figures alluding to a nihilism and hopelessness. The onlooker's presence triggers a kinetic reaction and an awareness of their embodied relationship with the sculpture.

A new film documents how her sculptures evoke animacy, as they oscillate between movement and stillness.

The use of latex in the sculptures - the blood of the Hevea Brasiliensis tree found in the Amazon rainforest - addresses themes of environmental extraction. The skin-like membrane of the latex, both organic and synthetic, speaks of bodies and lands made vulnerable. Drawing on the artists' past as a filmmaker, the work evokes not a hidden violence but one that unfolds under the full glare of mediated attention, reflecting on the ethics of witnessing and how atrocities become content for consumption.

For Assembly 2025, Mandeep explored how she can push the boundaries of the permanence of her sculptures in a traditional arts space, where previously they have been temporary. Film and photography are often the only lasting evidence of an artwork having existed. Here, shown alongside her sculptures, the photographs and film take on a new dimension; they provide a secondary gaze on the more-than-human body, speaking to the politics of spectatorship and surveillance, and what it means to 'capture' the subject of an image.

¹ The term more-than-human comes from an eco-theoretical framework which challenges the anthropocentric assumptions of the term 'non-human', and acknowledges the reciprocal relationship between humans and their environment.



Mandeep Dillon, *Right Hand with Bead*, 2025. Courtesy the artist.

About Mandeep:

Mandeep was born in Tipton to immigrant parents who spent their working lives in local factories and foundries. This upbringing gave her a deep awareness of race, deprivation, and social justice — themes that have shaped her life and career. She completed a BA at Trent Polytechnic and went on to work as a documentary filmmaker in regions affected by conflict and natural disasters. In 2019, she earned an MA in Sculpture from the Royal College of Art, where she received the Madame Tussauds Fine Art Prize. She has since been shortlisted for the Ingram Prize, exhibited widely, and undertaken several residencies, including a year-long programme at Buckinghamshire New University.

Whispering Reeds

Tegen Kimbley

Growing up, artist Tegen Kimbley spent most weekends on the Norfolk Broads with her family sailing their boat 'The Kingshilling', which has been part of her father's life for over 40 years. Due to circumstances that led to her father being unable to continue sailing and caring for the boat, it fell into disrepair, leaving it brittle and rotting onshore. Despite this, he is unable to part with it, tied to it through hard work and cherished memories.

Whispering Reeds, a new moving image work and photographic series that weaves contemporary images and photographs from her family's personal collection, reflects on the relationship between her father and his boat.

"*Whispering Reeds* explores the sentimental value we give to objects, understanding how emotional attachment, often linked to trauma, can replace a sense of lost control." (Tegen)

Tegen has a longstanding interest in cinema photography and short film, and this exhibition marks her first step into working with moving image. Having developed an extensive documentary photography practice, Tegen was drawn to the intimate materiality of film to frame this deeply personal autobiographical project. She revisited her family's collection of photographs and VHS home movies, and incorporating her father's footage alongside her own, the film is an intergenerational

collaborative process between the two. Overlaying sounds from the VHS tapes - of their voices, the boat's engine - onto contemporary footage, the past is a significant presence in the film, with sound acting as a bridge between times. The photographs, displayed in a constellation that overlaps various moments in time, further echo this melting of the past and present.

The work contemplates themes of loss - the loss of youth, the loss of the boat and the liberating experience of sailing. The presence of the boat resonates deeply throughout, though it never appears in its entirety. Employing an aesthetic rooted in slow cinema, the landscape emerges as a character itself in the film. Long shots gently frame the tall reed walls rustling in the wind, grey waves lapping against a slate sky, an expansive landscape turning gold at dusk. In the closing moments we view the water and sunset through her father's perspective. Shifting between Tegen's gaze on her father and her father's gaze on the boat, the film explores the intimacy of looking as a contemplative act, one that acknowledges the other's existence with reverence.



Tegen Kimbley, *Whispering Reeds*, 2014. Courtesy the artist.

About Tegen:

Tegen Kimbley is a documentary photographer based in the Black Country. She graduated from The University of South Wales in 2018. Recent group exhibitions include *Surreal Solihull* (2025), *PRISM Photography Open* 2025, Midlands Arts Centre (2025), *Narcissus in Bloom*, Ffoto Cymru 2024, *CYCLES*, The Gap (2024), *The Technician Show*, hmv Empire (2022), *Offsite 9: Wolverhampton Outdoor Market* (2022). Exploring manmade environments Tegen documents the people and objects that inhabit them, creating narratives around the everyday and over-looked. Through considered composition, she attempts to generate dialogue around current environmental, social and economic issues, whilst creating a sense of atmosphere and place.

ABOUT MULTISTORY

Multistory is a community arts organisation based in the borough of Sandwell and the people and place shape our work. Our programme of participatory arts projects, workshops, talks and events takes place in libraries, community centres and indoor and outdoor public spaces and is produced with, and by, artists and communities living in Sandwell. Multistory's BCN artist development programme offers artists and creatives who are based in Sandwell and the Black Country yearly commissions and studio based residencies.



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