This is the first in a weekly series of community journals – each issue will share ideas, stories and voices from the Tees Valley at this time of change. Send your contributions and letters for the next issue to: info@foundationpress.org.
1. WELCOME
Foundation Press

2. ARTWORK OF THE WEEK

3. OUR HOMES ARE A MUSEUM
Show us art you own and love.

4. THINGS TO DO
Ideas for artmaking and being creative at home.

5. WHAT HAVE YOU DONE?!
Share your creativity in the pages of future issues of MIMAZINA.

6. TEES VALLEY TREASURE
County Cleveland Playbus 1977

7. FOLK STORIES
Eric Taylor recalls life aged 5.

8. GROWING UP
Grab an old sock and give it a new life as a vertical planter.

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‘Back to the land’, 1933,
Heartbreak Hill, Boosbeck.

11. ENTERTAIN ME
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Courtesy of Arlo Fleming.

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mimazina is a project by foundation press + middlesbrough institute of modern art
This is the first weekly edition of MIMA ZINA. We hope you enjoy skimming through its digital pages and might consider contributing some content to an issue over the next 3 months.

Many people will be familiar with the word ‘zine’ and may have made their own zines before. The unassuming (and often collaborative) self-published zine has existed as a tool of communication for decades. Zines have often been used as a way to overcome a specific communication problem. For example, marginalised or persecuted groups might have secretly distributed zines in a silenced society or state; whilst fans of science fiction made fanzines to help identify like-minded enthusiasts hidden across whole countries and continents.

We think that publishing is a great way of making us feel less alone in the world (or as the artist André Breton put it, ‘We publish to find comrades’*). The world is currently embracing publishing (via social media) as a way of resisting the isolation of social distancing. MIMA asked us to design and edit an online zine focusing on the Tees Valley and the communities surrounding Middlesbrough Institute of Modern Art – we hope the virtual space of this zine helps conversations to continue whilst the museum is closed. This is also an opportunity to connect with people all over the world and so welcome to this space if this is you!

Each hastily assembled edition will really come to life with your contributions and stories – so please get in touch. We welcome your ideas, feedback and voice.

Foundation Press

*A zine is a non-commercial, handmade miniature magazine or comic book, usually dealing with subculture specific issues such as feminism, politics, art, music, or personal interests’.

* This declaration was made by André Breton in 1920, quoted by Gareth Branwyn, Jamming the Media: A Citizen’s Guide Reclaiming The Tools of Communication. Vancouver: Chronicle Books, 1997. (re-used with appreciation to Eva Weinmayr’s amazing 2015 text of the same name (We Publish To Find Comrades).

**Chloe Parks, The Future of Zines (2013)
High Force, 1974
William Tillyer
Screenprint on paper/ 890 x 670 mm

The Middlesbrough Collection, held at MIMA, encompasses 2,250 works from 1870 to 2020, made by local and international artists. The Tees Valley’s art historical depository, it holds many voices and stories, intertwining various media, styles, periods, and subjects. Each week we select an artwork to share.
This work shows High Force waterfall, where the River Tees plunges dramatically over a sheer cliff in Teesdale, County Durham. The largest body of water falling over a single drop in England, it is an iconic landmark in the area. It has been depicted by many artists, including JMW Turner (who sketched it in 1816).

William Tillyer creates an abstract vision of the falls. He isolates the torrent of water, flattening it within an orderly grid. Its form takes shape through sharply defined colour changes within a network of lines. The energy of the falls is conveyed by splashes of colour that bounce through this lattice. The work is part of a series where Tillyer used printmaking techniques to examine the natural world and our attempts to shape and structure it. Bringing together nature and artifice, these polished, idolised visions of landscape buzz with controlled energy.

William Tillyer studied at Middlesbrough School of Art (now The Northern School of Art), and the Slade School of Art in London. His first solo exhibition was at Middlesbrough Art Gallery in 1962. He went on to exhibit worldwide. In 2013, MIMA presented a retrospective of his 50-year career. He created a huge new digitally manipulated watercolour painting of High Force, to cascade down the full height of MIMA’s central gallery.
OUR HOMES ARE A MUSEUM...

What art in your home do you think should be added to these pages? Each week we would love to share a piece from people’s homes.

We are really interested in art that speaks to you, or that has an interesting story behind how it came to be in your home.

Send us a photograph of the artwork and 300-500 words describing what it is and what it means to you.

Send your suggestions to: info@foundationpress.org

What lives have the objects in our homes had before living with us?

This picture of The Shipway in Robin Hood’s Bay resonates with stories and possibilities. I bought it in a charity shop in North Yorkshire. I was drawn to the imagery – it’s exciting when you see a depiction of a place you know – and the marquetry techniques which have always fascinated me...
Marquetry is the art of applying thin pieces – veneers – of wood to a bigger panel, to make up a picture or pattern. In this A4 sized board, many different tones and textures make up the fishing village of Robin Hood’s Bay, viewed from the sea, looking back on a beach and higgledy piggledy houses stacked above the sea walls. A blue-stained section forms the sea and the sandy beach is a segment with a knotty grain. Robin Hood’s Bay is incredibly picturesque; its historic winding streets have been the setting of films and dramas.

On finding it, I turned it over in my hands, realising that the piece had emerged from hours of laborious, loving work. Artworks that come from niche interests and home-based hobbies have always appealed to me. Seeing the inscription on the back still makes me pause:

“THE SHIPWAY”
ROBIN HOOD’S BAY
– K W JOHNSON – PLUMBER.
AGE 89 – HRS TO DO 110 –
HUNG JUNE /09

It conjures someone who is proud of their work, who wants to document their efforts. The image of it being ‘hung’ in 2009 when K. W. Johnson was 89 is poignant – it is unlikely that the maker is still with us. There were four pieces by K. W. Johnson in Oxfam that day, suggesting that they might have come from a house clearance, and I couldn’t leave them. My family got the others as gifts.
On the beach, next to a boat striped in white and red, a man shovels something, and behind him three horses of different hues pull a cart. Are they gathering sea coal? Sea coal is quite a magical material that appears in historic images from the area and is still gathered by many on its beaches. The Wilson Brothers folk group do a great rendition of Graeme Miles’ acapella song ‘Sea Coal’ and we often bellow the opening lines as a kind of rallying cry in our house. I was introduced to Robin Hood Bay’s folk club by the lovely Robin Dale, friend and collaborator of the late Graeme Miles.

My partner and I love being by the sea. It’s hard to find a better place for a drink than the sunny terrace of the Bay Hotel, surrounded by the sea walls that are pictured on the panel’s right hand side. It feels good to access K. W. Johnson’s connection with the area through his skilful and ingenious making, and to see Robin Hood’s Bay from the perspective of being out at sea, gazing back to the industrious activity on land.
A. Curate a show of objects from your own home.
This show could include anything (much-loved or underappreciated objects, everyday things) for example...

- SCULPTURE
- PICTURES ON A WALL
- FANCY VASES OR CERAMICS
- EMBARRASSING FAMILY PHOTOS
- CHILDREN’S ART
- FART MACHINE
- ‘HUMOROUS’ MUGS
- MUNDANE LETTERS
- HEROICALLY RESILIENT HOUSE PLANTS
- UNREAD ART OR PHOTOGRAPHY BOOK
- TROPHIES, CERTIFICATES OR AWARDS
- CELEBRITY AUTOGRAPHS
- T-SHIRTS WITH SLOGANS
- GARDEN ORNAMENTS
- UNDERAPPRECIATED WALLPAPERS
- PERFORMANCE ART PETS
- WEIRD FURNITURE
- VIDEO MADE ON PHONE PLAYED ON YOUR TV
- RARELY WORN HATS
- NEWSPAPER CLIPPINGS
- SINISTER TOYS

B. Write a short exhibition text
Describe each object and what it means to you – are there connections between any of these things?

C. Document your exhibition and give it a title
Perhaps you could simply name it after your home address – or perhaps something more unusual?
Share your images online @mimauseful and #mimazina, email to info@foundationpress.org
WHAT HAVE YOU DONE?! 

YOUR PICTURES NEEDED HERE

We would love to see the things you have been up to.

These pages in future issues will be reserved for pictures of readers’ creative activities.

Send your photographs to: info@foundationpress.org
History enthusiasts get in touch! If you would like to nominate an object for this column – we would love to hear about it.

It can be from any time – even modern treasure is welcome! What objects are often overlooked? We need a good picture of it and a short bit of writing to tell us what makes it so special.

Send your photographs to: info@foundationpress.org

Cleveland County Playbus Film by Michael John Keane

This is a 16 minute film on the North East Film Archives website that can be watched in its entirety here. What you will find is a fascinating amateur super 8 film shot in 1977. The film documents the Cleveland County Playbus; a space full of toys and games including a swing, slide, climbing ladders, rocking horses, paints, sand etc packed into a happy looking double decker bus. Young children, helped by some supervisors are filmed as they play, as well as interacting with the camera to film some nursery rhymes. Not all of them want to perform for the camera of course. The film documents the bus stopped and visited by children in Thornaby, St Hilda’s, Elder Street in Middlesbrough and South Bank. Maybe you visited the bus yourself?
Eric Taylor recalls his Grandparent’s house and the endless fascinating creatures there.

My father was the 2nd eldest of a large family that lived in Grangetown, he was born in 1920, so lived through the difficult years of the depression. I was 5 when we lived with my grandparents for a couple of months when we were in between houses after leaving Wallsend to live in South Bank. My uncle Ezra had an old golden Labrador named Buttons. He used to be a gundog but was well into retirement when I lived there. Buttons lived in a cupboard under the stairs, an aunty also had a spaniel named Vicki and a tortoise used to roam around the front garden, while another uncle kept a few pigeons in the back garden. Of course there was the obligatory budgie too, everyone seemed to have one of those, and theirs was called Joey; all quite fascinating for a five year old.

But, over the years odd little stories would crop up about other animals that the Taylors had kept. My grandad had an allotment, so chickens were obvious, but it was tales of a pet monkey that fascinated me, it wasn’t caged and had the run of the house, literally running up the curtains and across the top of the pelmet and sitting on the shoulders and heads of family members. There was a myna bird, obviously a great mimic as well as a jackdaw, yes, called jacky. They had a donkey, a goat, rabbits, goldfish, canaries, ferrets and gerbils. Even day old chicks were kept in the cupboard next to the fire where a light bulb
would provide heat; these would provide eggs at the allotment when older. A parrot would pick at the curtains and yes, it was called Polly. The parlour room sofa had a fox fur draped over the back, but that room was kept for best.

Perhaps the oddest sight was going into the downstairs bathroom one day; the bath was full of fish! Dead, of course, my uncle had a fishing coble at the breakwater and my granddad would sell the fish, along with boiled crabs and lobsters, to neighbours as well as people in the local club. This fishy story may have been a carry on from my great grandfather. He had a fish shop in Grangetown and perhaps fish was caught by the family for the shop and the tradition carried on.

The family also had a cabin at the breakwater and I always remember a newspaper cutting hanging on the wall, about my uncle Ezra catching a record 29lb cod. Above it were several wooden fishing rods with Scarborough reels. Of course when tides were right winkles and mussels would be picked from the rocks at low tide. These rocks were only accessible by wading out waist deep in sea water and time here was limited to half an hour before the tide turned. One time when I was about 6 years old I was on these rocks with my dad and granddad and we were unaware that a fog had come down until we heard the foghorn. As we couldn’t see the shore a bit of a discussion started about which way to walk. They were arguing about where the sound of the foghorn was coming from, in order to aid which direction to take back to shore, but obviously we made it safe and sound.
Uncle Roy with Eric as a young boy dressed as a cowboy.
Here we share tips from Community Campus Learning Garden. MIMA works with experts, students and artists who are passionate about the environment. Weekly sessions focus on food, ecology, horticulture and sharing skills with other gardening and growing enthusiasts.

Grab an old sock and give it a new life as a vertical planter.

1. Select your sock – it might have holes in, it might be faded, it might be your favourite but any sock will do (A).

2. Grab a spoon or anything in your garden you can use for scooping (B).

3. Find a bare patch of soil or some leftover compost in your garden. Take your scooper and...
stuff the sock with soil until it’s full (C).

4. Make a well in the middle of your soil filled sock ready for planting.

5. Take a seed, a plant, a weed or anything you can grow. Push it firmly into the well in your sock (D).

(If you are planting a seed cover with a layer of soil).

6. Get your responsible adult to nail, tie or hang on your fence, shed, wall or balcony.

7. Water well and watch your sock garden grow over the coming weeks!

8. Make as many as you like and fill with as many different plants as you wish, anything goes with sock planting! I planted a chilli plant, bluebells and some pea seeds (E).

Share your sock garden with MIMA by tagging @mimauseful
Each week we will share a simple recipe which might inspire new approaches to cooking during this extended time at home. This week it’s Peas & Potatoes...

Details

Servings: 4-6  
Skill Level: Easy  
Prep Time: 15 mins  
Cook Time: 15 mins  
Vegetarian  
Recipe provided by: Zeba, Cultural Conversations group

Ingredients

- 2 onions
- 1 cup frozen peas
- 2 tomatoes
- 2 garlic cloves
- 2 potatoes
- 2 small pieces ginger
- 1 tbsp olive oil
- 180ml gravy
- 2 tbsp butter
- 1 tbsp red chili powder
- 1 tbsp coriander powder
- 1 tbsp marsala
- Salt to taste
Cooking Method

1. Chop all ingredients and add onion, tomato, garlic, and ginger to pot and soften.

2. In separate pot, boil potatoes until soft.

3. Remove some water from potatoes, add gravy and cook for 5 minutes.

4. Add peas and butter to potatoes and cook for 10 minutes.

5. Add hot water and remaining vegetables.

6. Serve with rice and salad.

These recipes are selected from ‘Flavours of Middlesbrough’ – a book created from conversations held at MIMA’s 2018 Community Days.

The book brings together recipes shared by constituents with a spectrum of knowledge and experiences who regularly contribute to MIMA’s community. Food is an important part of MIMA’s programme; through growing and cooking together we embark on conversations about creativity, biodiversity and cultural exchange.
The story of Heartbreak Hill, the ‘back to land’ scheme at Boosbeck, East Cleveland in the early 1930s has been an important local and historical reference for MIMA’s Great Place Tees Valley project, the Middlesbrough Settlement...
Heartbreak Hill brought several creative people together with students and unemployed ironstone miners in the cultivation of untouched land for a communal farm. The work was backbreaking, hence the nickname, ‘Heartbreak Hill’.

Initiated by Major James and Ruth Pennyman, the project aimed to alleviate the impoverished conditions of the unemployed in Boosbeck and surrounding villages. Provoked by the Great Depression of the late 1920s, official unemployment figures in the area had reached 91% by 1933. Charitable gestures were not new to James Pennyman, whose ancestors gave land for the development of the first civic buildings in North Ormesby, Middlesbrough, while Ruth was well known as a philanthropist.

While the scheme supported unemployed people to raise garden produce, animals and to repair household items, through Ruth Pennyman’s interests and the input of Rolf Gardiner, it also had a creative and cultural mission. A Cambridge graduate, and admirer of the German Youth Movement’s focus on the countryside, Gardiner had first encountered East Cleveland in the mid-1920s whilst on a trip to research the area’s folk dancing traditions. Gardiner was enchanted by the notion that East Clevelanders were still in touch with the land and went on to play an important role in the revival of Cleveland’s Sword Dancing tradition.

The first Cleveland Workcamp, as it was known, began in Boosbeck in April 1932. Others followed over the next three years with English, Scandinavian and German students invited to join villagers to work the land and join in with cultural activities led by various established creative people.

Stay tuned over the next few issues where we will explore some of the key creative stories which emerged from this extraordinary scheme.
Weekly Thunk

Philosophical fun for all the family. A thunk is a simple question with NO right or wrong answer... It makes you stop and think about the world around you... So, here goes... The thunk for this week is... What colour is Tuesday?

Bert’s Box Set Recommendation

The Wire – recommended for over 18’s probably contains bad language and fighting.

Who is Bert…
Bert is one of MIMA’s many Community Day friends and comes to Creative Age, a weekly drop in activity session for the over 55’s and people living with dementia with their friends, family and caregivers. Together we make, sing, and have fun, the sessions are focused on everyday creativity for all. Bert has a taste for the macabre in TV box sets.

Jamie’s Jammin’

Billy Idol, Dancing with Myself

Who is Jamie…
Jamie is the award winning MIMA Community Day volunteer who brightens up everyone’s day. Here he shares top tunes for isolation boogies.
Once upon a time, there was a squid it was called Squishy Squid.

My dinner is stolen!

No, no, no! My fish is stolen!

Dinner! Dinner! Dinner!
WE ARE LOOKING FOR THE FOLLOWING CONTRIBUTIONS:

1. POSSIBLY 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.
Format: Written contribution – no longer than 500 words in length.

2. TEES VALLEY TREASURE
Suggest intriguing artefacts from the Tees Valley. We are interested in a real variety and those that have a story to tell! They can be historical or more recent.
Format: Written contribution – no longer than 500 words in length + accompanying images (or links to where images can be located online).

3. OUR HOMES ARE A MUSEUM
Send pictures of an artwork from your home that you love or that has an interesting story.
Format: Written contribution – no longer than 500 words in length + 2 images (one of the overall artwork and one detail).

4. FOLK STORIES
Tell us about someone you remember – perhaps mothers, grandparents, old friends. A page to remember and share descriptions of people past.
Format: Written contribution – no longer than 500 words in length + any connected images which we would be able to publish.

5. LETTERS
Send us your letters about what you are doing...

6. OCCASIONAL/ONE-OFF FEATURES
Send us proposals, suggestions or ideas.

7. LOCAL CROSSWORD
Send a question/answer relating to the Tees Valley – that we could put into a crossword.

Notes for submissions:
- Content should be sent via email to info@foundationpress.org
- 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 #1

Credits

Commissioned By
Middlesbrough Institute of Modern Art, April 2020.

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Foundation Press
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That's all for now – see you next week.