



MIA ZINA

#9
tuesday 9
june 2020

THE MIDDLESBROUGH SETTLEMENT

Carly shares her memories of last summer's garden adventure with Wayward

ARTWORK OF THE WEEK

Kara Walker's *Girl* (2006)

THE BATTLE OF STOCKTON

Kingsley speaks to Sharon Bailey about The Battle of Stockton

ETIQUETTE FOR SOCIAL DISTANCING

A poem from Mark Abel

OUR HOMES ARE A MUSEUM

Michelle and John share a painting by Elizabeth Nicholson

TEES VALLEY TREASURE

Heather talks about Picture Postcard from Redcar

GROWING UP

Watch the skies! It's time to go birdwatching

WHAT HAVE YOU DONE!?

Doris has been making a serious amount of socks

THINGS TO DO

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

ARLO'S COMIC STRIP

Fresh from the mind of MIMAZINA's 'in-house' cartoonist

ENTERTAIN ME

This week's recommendations

CONTRIBUTIONS

We need stories for future issues!

THE MIDDLESBROUGH SETTLEMENT

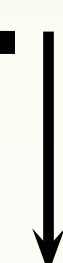
The People's Winter Garden and Barrow were developed by Wayward and commissioned by MIMA as part of the Middlesbrough Settlement. Wayward are an innovative landscape, art and architecture practice based in London. The Middlesbrough Settlement is MIMA's Great Place Tees Valley project, funded by Arts Council England and Heritage Lottery. This week, Project Assistant Carly Rybak reflects on last summer's garden adventure.

Words: Carly Rybak /
Image: *The People's Winter Garden*, Wayward (2019) /
Credit: Image courtesy of MIMA. Photography by Jason Hynes



Carly shares her memories of last summer's garden adventure with Wayward

The People's Winter Garden and Barrow were developed by Wayward in 2019, with inspiration from the Middlesbrough Winter Garden (the subject of last week's article). Established by Lady Florence Bell in 1907 with backing from her husband Sir Hugh Bell, the original Winter Garden existed on Dundas Street in the town centre until 1963 as a place for beauty, clean air and community.





The project came out of workshops with communities living in North Ormesby who talked about the importance of caring for the area's communal spaces and how wellbeing and nutrition could be aided through growing projects.

The wooden structure of The People's Winter Garden straddled MIMA's Atrium space with an arch filled with plants, games, books, and art works, making use of the large public space filled with light. It invited visitors into Fragile Earth: seeds, weeds, plastic crust, last summer's exhibition, which considered the crisis of climate change and its effect on our ecology.

The Barrow was a mobile garden of edible plants, and activity hub for growing,

making and discovering ways to improve our environment. It travelled from MIMA to locations and community gardens around central Middlesbrough, North Ormesby and National Trust site Ormesby Hall, where we were joined by plot to plate food specialists, Barefoot Kitchen CIC, and artists Sara Cooper, Diane Watson, Jane Cuthbert, Wayward and many others. Together with residents, we printed with leaves, made origami herb pots, planted salad seeds and used our travelling garden as a larder to make delicious home-made pesto and vibrant salads, talking about everything from rooftop gardens, bee-keeping and artificial turf to communal planters and a very special recipe for Azerbaijani coconut cake.

In July, Wayward joined us for a remarkable day at North Ormesby Marketplace. Here, residents' stories and drawings were exchanged for hundreds of plants in need of a loving new home. This adoption scheme was devised by Wayward in response to the large volume of surplus generated by large-scale horticultural events such as RHS Chelsea Flower Show. Each year they rehome thousands of plants and trees with individuals and community green spaces. Whilst at the market, we learnt of the true value of our green and public spaces to the people of Middlesbrough and the hugely positive effect they have on our physical and mental wellbeing. This day of joy was my personal highlight of the project.



Image (top): Petal printing with Jane Cuthbert /
Image (below): Proud new plant parents at North Ormesby Market /
Credit: Images courtesy of MIMA

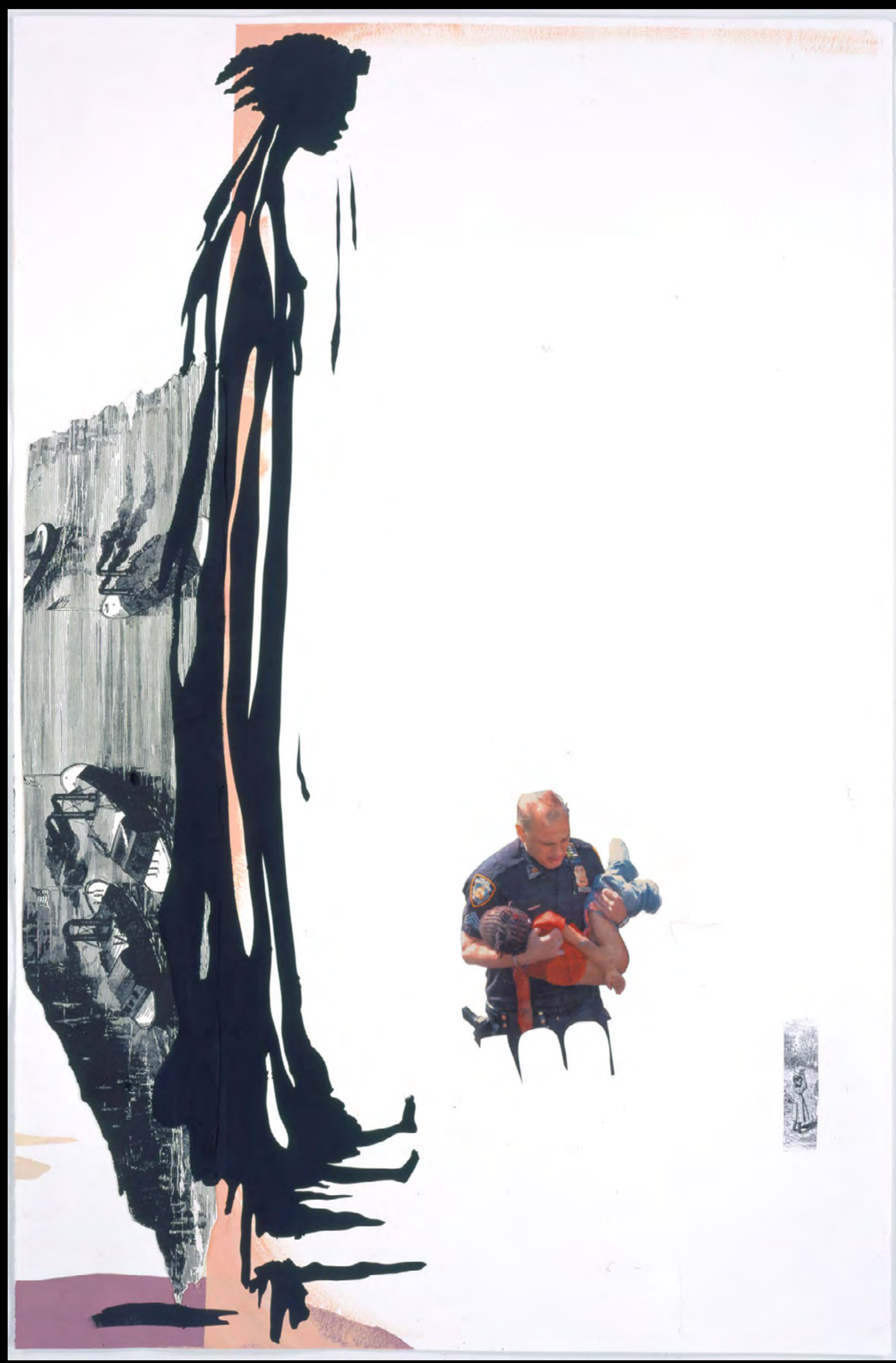
Girl, 2006

Kara Walker
b. 1969, United States of America

Mixed media collage and drawing on paper
Presented by Art Fund under Art Fund International, 2009

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 issue we select an artwork to share...

Words: Rosemary Stubbs / Image courtesy of the artist and Sikkema Jenkins & Co. / © Kara Walker



Rosemary Stubbs, MIMA Gallery Assistant, shares her thoughts on an artwork by Kara Walker.

Girl is a relatively small artwork, but packs a carefully constructed critique of the US government's response to Hurricane Katrina in 2005. An image of the pre-Civil War American South, of paddle steamers, essential to trade along the Mississippi River (including the slave trade), is placed alongside the silhouette of a crying woman, mourning the death of the child at her feet.

An image cut from a newspaper shows a white emergency services worker carrying the body of a black child, in the aftermath of Hurricane Katrina. Walker's practice centres around the issue of race, which has been identified as a factor in the slow response to Hurricane Katrina by the US government.

This artwork entered the Middlesbrough Collection in 2009, when MIMA was awarded funding from Art Fund to develop our collection of international contemporary art. I have worked as a Gallery Assistant at MIMA since 2011, and as these works were acquired and entered our exhibition programme, many fast became some of my favourites in the collection. The strength of the imagery used within this work draws the attention of visitors and facilitates the start of a conversation about what we display within our walls -

If you would like to share an article in MIMAZINA please get in touch. It could be topical and timely or more personal and reflective - these pages are for you!

THE BATTLE OF STOCKTON

The Battle of Stockton.
On 10th September 1933, the people of Stockton stopped a rally of Mosley's fascist Blackshirts in the town.
'They shall not pass'



Words: Kingsley Hall

A few days ago, I put up a tweet that simply said "The town I was born in is anti-fascist and for that reason alone I'm proud to be from there" along with a picture of a memorial plaque which is located in Market Cross in the town. The plaque in the photo reads "The Battle of Stockton. On 10th September 1933, the people of Stockton stopped a rally of Mosley's fascist Blackshirts in the town. 'They shall not pass.'" It was retweeted and liked hundreds of times but what I found surprising was that many of the people commenting on it were previously unaware of the event described in the plaque despite hailing from Teesside.

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STOCKTON ON TEES



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Between the wars Stockton was hit hard by The Great Depression. Oswald Mosley's newly formed British Union of Fascists sought to emulate Hitler's success in Germany by replicating the Nazi tactic of 'conquering the street', attempting to gain support in small towns suffering economic hardship, where political opposition was weak. They chose Stockton-on-Tees as the ideal place for them to have their first mass rally.

On Sunday 10th September 1933 coaches of Mosley's Blackshirt fascists were shipped in from Tyneside and Manchester and marched into the town with the intention of holding an open-air rally at Market Cross just outside the Town Hall. To their surprise they were greeted by a crowd of around two thousand protesters made up of local Trade Unionists, Communists and Labour Party members. They were drowned out, jeered and heckled and pushed back away from the High Street. Fighting broke out and a battle ensued until the police arrived to escort the defeated fascists back to their coaches. They were quite literally kicked out of town.

In a way, it's hardly surprising that there's significant a lack of knowledge of it as the plaque was only unveiled in 2018 after a campaign by a group of locals to have the moment recognised and commemorated. I was never taught about it at school and my parents and grandparents had not mentioned it. In fairness, the Stockton-born and critically lauded folk group The Young'uns had written a [brilliant song](#) about it on their 2012 album "*Our Grandfathers Said No*" but unfortunately that wasn't on my radar. I'd only heard about the Battle of Stockton in relatively recent years, intrigued by mentions of it on a local news forum. For such a crucial moment in the history of anti-fascism in Teesside and Britain to go under the radar is startling.

To try and get to the bottom of this I spoke with Sharon Bailey, one of the organisers behind the campaign to commemorate The Battle of Stockton.



Kingsley: What was your motivation for the Battle of Stockton Campaign?

Sharon: The Battle of Stockton Campaign was established in the summer of 2017. We discovered this part of Stockton's history while trawling the internet. The events of 10th September 1933 were a revelation and its significance wasn't lost on us.

The Battle of Stockton Campaign was established with two main aims: to commemorate a significant part of our town's history but to also remind us how we, our grandparents, our town stood up to fascism.

Kingsley: Do you think it was successful?

Sharon: At our very beginning we held a public meeting and forty or so people attended, keen for us all to work together to shape how we could celebrate the events of 1933. In our first year we worked with Stockton Borough Council to secure a commemorative plaque which is set in the ground next to the Town Hall on the site where the people from Stockton were waiting for the Blackshirts. The plaque was unveiled in 2018 by Stockton's then Mayor, Eileen Johnson.

Over the last three years we have worked with numerous groups including local musicians and artists to raise awareness and funds for the campaign to enable our events where possible. The commemorative events held in Stockton's Georgian Theatre and Green Dragon Yard have been well attended by people from all over the North East. They have featured speakers including actors, poets, historians, MPs, Trade Unionists and activists as well as performances by musicians, choirs and comedians. We also teamed up with Tees Music Alliance and Love Music Hate Racism to resurrect Rock Against Racism which was hugely successful. The success of the campaign is largely due to the efforts of the talented volunteers and activists involved. All are passionate about our town and contributing to healing the divisions that exist in society.

Kingsley: What more can be done?

Sharon: We still have a lot of work to do, with the current political climate it is more important than ever that we promote the fight against the hatred and division synonymous with fascism. There are still so many people who haven't heard about The Battle of Stockton, it would be amazing if we can do our bit to help put our town on the map.

Kingsley: What does the future hold for the Battle of Stockton Campaign?

Sharon: Our main aim is to promote the continued fight for a more equal society and to remember Stockton's history.

We are in the process of producing a documentary and we're engaging with local artists with the view to creating an exhibition of work inspired by The Battle of Stockton and will be hosting further Rock Against Racism gigs.

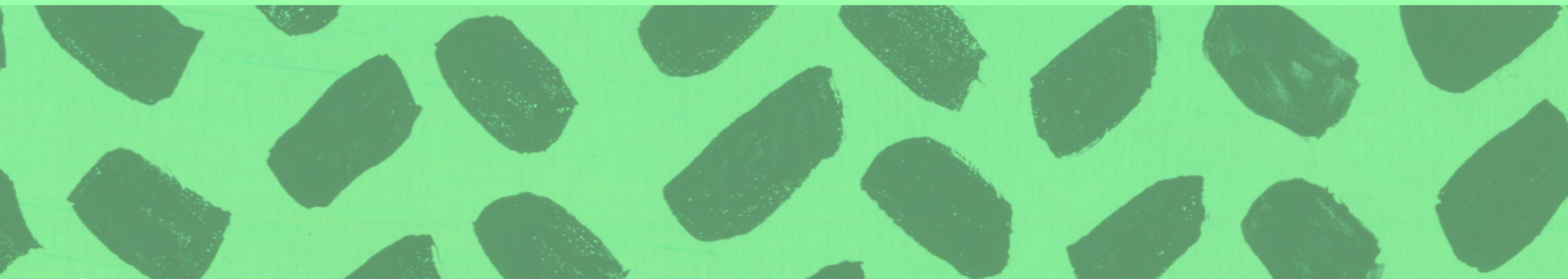
Due to the Covid-19 pandemic this year's celebrations and commemorations will be going ahead virtually but hopefully year on year we can build the event and attract a wider audience.

Kingsley: How do you feel The Battle of Stockton fits in with the world today?

Sharon: In recent years we have seen a worrying rise in the far right globally and in the summer of 2018, the far right held rallies locally in Stockton and Middlesbrough. The far right works to roll back social advances, marginalise society further, create division and breed hatred. Huge numbers of ordinary people are taking action to defend their communities against this force that is as threatening now as it was in 1933.

If our campaign can contribute to educating and uniting our communities and our town then I feel it will remain relevant ▪

Find out more at:
<https://thebattleofstockton.wordpress.com>



ETIQUETTE FOR SOCIAL DISTANCING

The invitation came surreptitiously
A hand scrawled note, a Smiths CD
Meat is Murder and a worn brass key
In a small plastic bag from HMV

Come to my home at half past one
For afternoon tea and adult fun
Lipstick applied and hair undone

Doormat reply at five to three
I care too much for my family tree
To spill Darjeeling on my pedigree
And I do not, I do not, I do not care for Morrissey

A poem sent in by Mark Abel



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.



Words: Michelle & John Hirschhorn-Smith

This painting is by Elizabeth Nicholson (1922-1989) and was bought directly from the artist in late 1988. She had been in St Nicholas psychiatric hospital in Newcastle for a number of years and John was introduced to her work by a friend who had noticed her paintings on the walls there, probably because they were so cheerful and quirky.

The subject matter was always figurative, with street scenes, beaches and parks and usually contained animals. Birds and crabs were particular favourites; John tended to find the latter both amusing and somehow slightly sinister, as they were always drawn or painted as if they were on their hind legs wandering from the sea towards the humans on the beaches.

Many of the residents at St Nicholas were encouraged to do art as 'therapy.' John went and visited Elizabeth a few times and chatted to her about herself and her art. She was a spiritualist (of sorts) and claimed that she often felt the spirits around her. If one expressed some (mild) credulity she offered as proof the fact that if she left a glass of water by her bed at night, by the time she woke up the next day the level in the glass had subsided. She explained that because even though they were they spirits, they were thirsty. It seemed rude to argue otherwise given the evidence.

We really love this painting because it is very personal to her own history. Elizabeth told John that it documented a real spirit party that she had attended and that on this occasion she was able to choose her 'special' spirit. She is the small figure in the pink dress (clutching what looks like a handbag in one hand and an ice cream in the other) in the bottom right, along with various unknown spirits, but also including the wraiths of singer Buddy Holly on guitar and comedian Tommy Cooper at the microphone. Everyone is having a great time with drinks and cake and there are lots of balloons and party streamers. Elizabeth wanted to have all the spirits as her

'special' friends, but was told that she could only have one and so she chose the one in white. Although the name 'Ivy' is scratched on her head, this was added by a graffitist after the painting had been hung in the hospital. Sadly we never discovered this spirit's real name.

The money was paid to her via the hospital and John later discovered that she had spent it on new slippers and sweets, which probably included ice cream, as she was very partial to a choc-ice. Hopefully she was able to blow the lot, because a few months later John received a letter telling him of her death and inviting him to her funeral. It was probably the first funeral outside of family that he had ever been to.

This painting has been prominently displayed ever since John bought it all those years ago; first in our old flat, where Michelle first saw it, and now in our current home of more than 15 years. It has hung at the top of our stairs ever since we moved in and it still makes us smile. Why is the rabbit in a scarf? Is that a Moomin bottom left? Are the black things spiders? Whatever these answers are, it makes us happy and we like to think that Elizabeth is out there with them and having a really great time.



THE SPIRITS PARTY

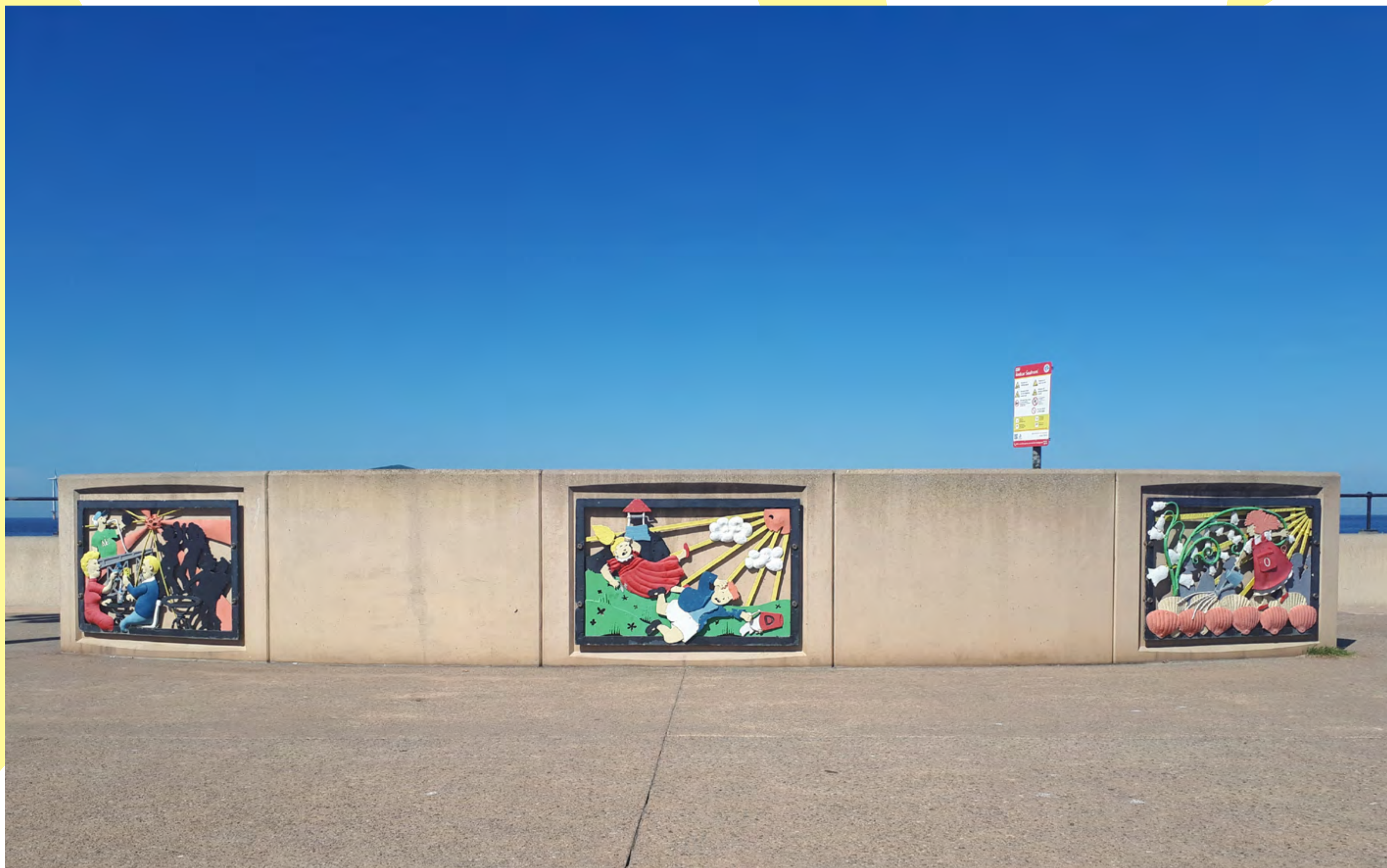
E.P. NICHOLSON

TEES VALLEY TREASURE

This article asks readers to propose overlooked or unknown gems from the Tees Valley. Each week we ask you to tell us about something – it could be very old or more recent – but it has to be treasure to you.

Picture Postcard from Redcar

Words and Images: Heather Bareham



If you have ever taken a stroll along Redcar's iconic seafront over the last 25 years, then there is a very good chance you will have seen the colourful three-dimensional Picture Postcards. Originally incorporated into the promenade railings, these much-loved iron artworks were removed in 2012 during a huge multi-million pound seafront renovation project, which included the building of a new sea defence wall. A year later these brightly painted panels were reinstalled in their new positions along the walls at the top of the stairs leading down to the beach.

They begin by the famous Redcar Penguin sculptures and end further along the prom just before the Zetland Lifeboat Museum, home to the oldest surviving lifeboat in the world.

I have lived in Redcar all my life and for as long as I can remember the jolly iron pictures have been there. It wasn't until recently however, during lockdown walks around the block, that I began to appreciate them even more. Recognising that I knew very little about the decorative artworks I was intrigued to discover more. Who designed them? Who made them? What are they depicting? Do they tell a story?

In 1995 a competition was held to find a blacksmith to produce an unusual railing that would bring character to Redcar's promenade. Chris Topp was the lucky winner with his imaginative Picture Postcard vision consisting of twenty-three (132cm x 86cm) panels fashioned in wrought iron using traditional metalworkers' techniques. Artists Stephen Abbey, Richard Albanese, Pete Douglas and Humphrey Holland designed the characterful pictures in which letters of the alphabet can be found. When noted in order the 39 letters form a riddle which lead to a hidden clue. The twenty-three postcards are split into eight themes including industry, seashore life, tourism, ships and boats, the pier, Redcar town, discos, nursery rhymes and children.



Competition winner Chris Topp founded Topp & Co in 1982 and was delighted to be involved in the full refurbishment of the works prior to their return to the seafront in 2013. The original postcards marked a turning point for the North Yorkshire-based manufacturer as it was one of their first major public art commissions. The company has gone on to lead the way in providing the most exquisite architectural metalwork for some of the most prestigious properties, not only in the UK but worldwide.

Applying the latest technology with traditional techniques, they pride themselves on restoring traditional ironwork, as well as creating bespoke new furnishings for modern properties. Their portfolio

includes work for the Houses of Parliament and Westminster Abbey to York Minster and Castle Howard to name a few.

I think these unique iron artworks are true Tees Valley Treasures, which many, including myself, have possibly taken for granted. So, next time you take a walk along Redcar's sunny seafront, why not take a moment to appreciate the fun Picture Postcard masterpieces and see if you too can solve the mystery riddle?



Birding, bird watching or bird spotting

Inspired by the blackbirds nesting on my guttering and their speedy homemaking skills, I'm now a dedicated follower of the wonderful pastime that is birding.

Out and about on my daily walks, I have started to notice loads of exciting, colourful birds all with their unique beautiful birdsong.

I'm currently practising daily birdsong whilst on my daily walks. I get stared at a lot when practising my bird calls but I didn't mind the stares. Loads of people ask 'what are you doing?' and then end up joining in with the birdsong – great fun.

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.



Blackbirds nesting on my guttering. We've decided to call them Bird Big and Bird Small, not very imaginative I know... I'm open to new names, let's have a bird naming competition...

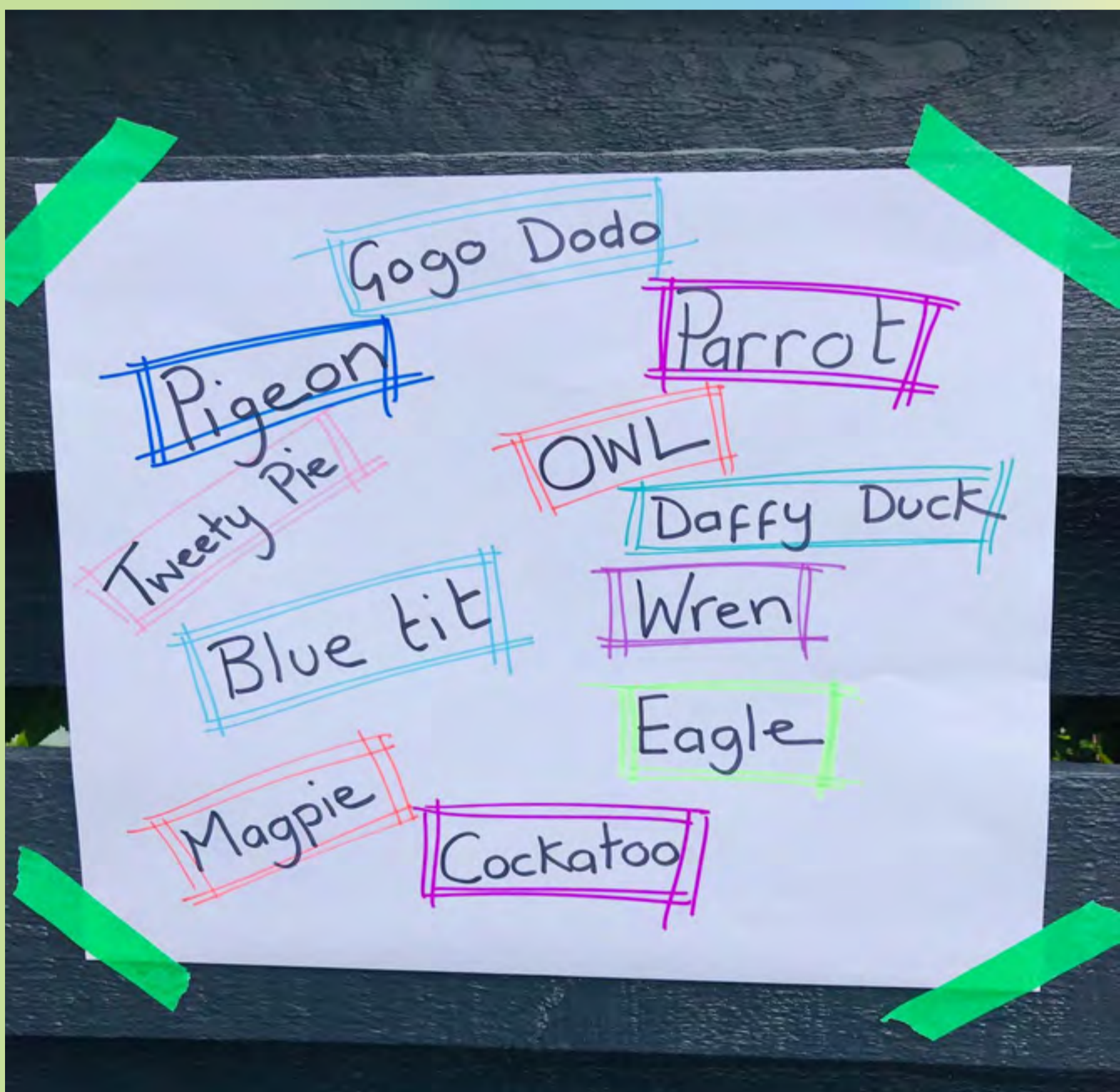


You will need:

- card
- paper
- scissors
- tape
- coloured pens
- birds!



Drawings of the birds I've encountered on my daily walks or I've seen before on TV or at a friend's. I used my imagination a lot for the colours as birds move really quickly.



Have a go at matching the birds to their bird names. Happy birding... I will keep you all posted with the birds and their babies! Let's name the babies too... I love this game...

Share pictures of your birds with MIMA by tagging @mimauseful

Doris has knitted all the socks, more socks, socks, socks and toys...

We – that’s me, Kate, and sister Claire – popped to see Doris for our first socially distanced doorstep portrait and catch up with her knitting adventures. She’s missing the club – that’s code for Creative Age and her friends and all the wonderful team at MIMA. Doris knits all year round and most of her knits are themed and celebrate special events, holidays and seasons.

Words and Images: Kate and Claire Pounder

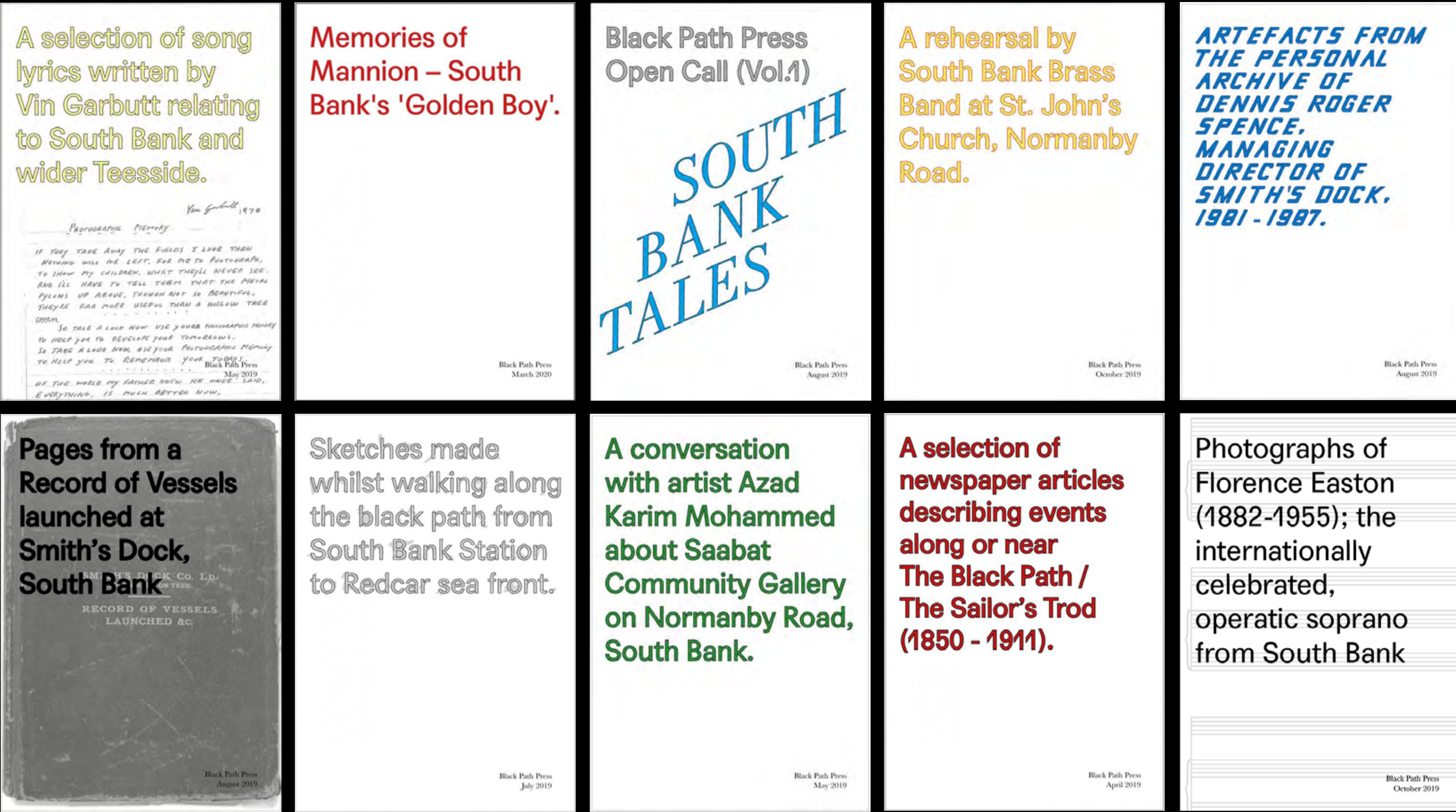


We love Doris and miss her loads; we miss all of Creative Age.

Doris is one of MIMA’s many Community Day Friends and comes to Creative Age, a weekly drop-in activity session for the over 55s 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.

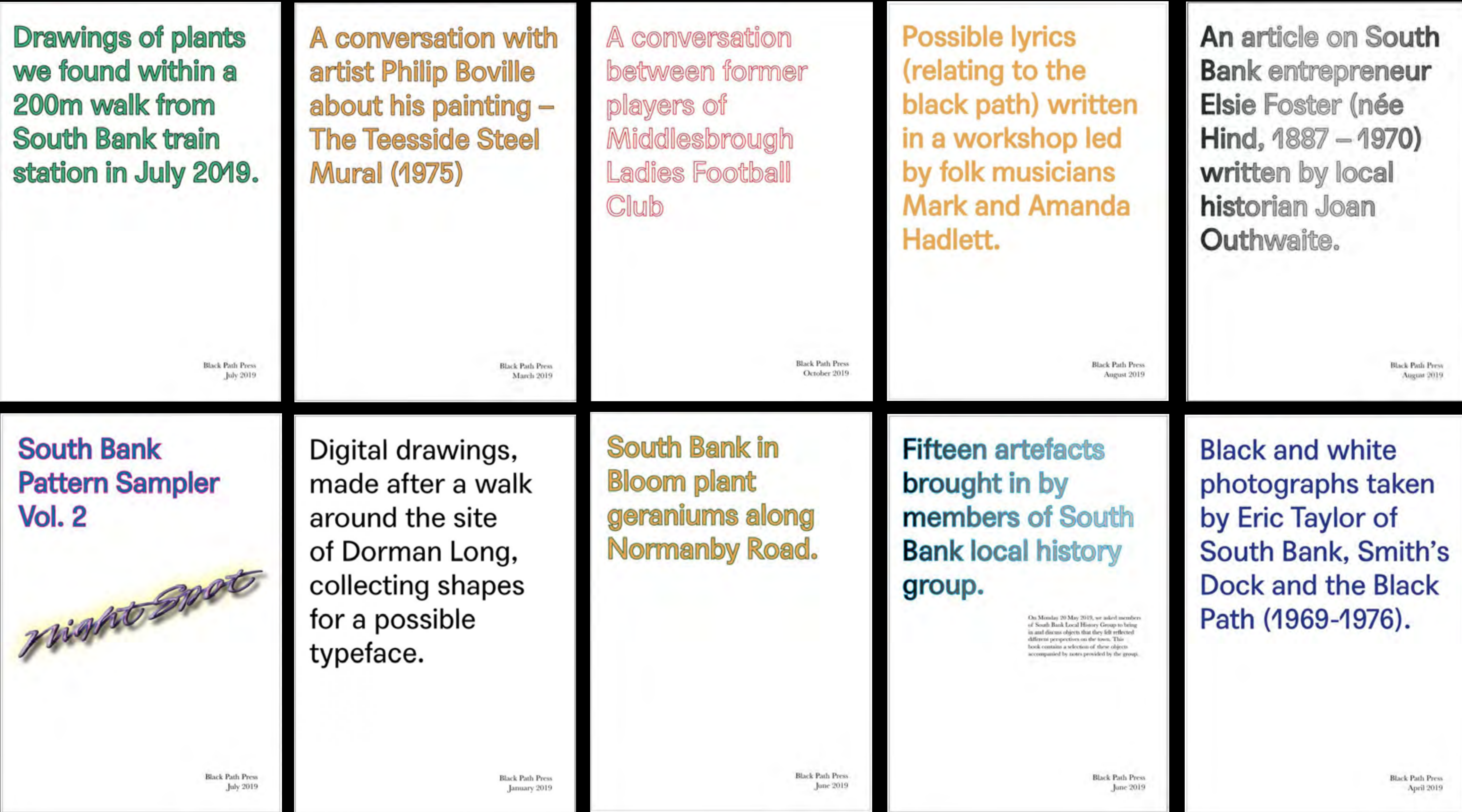


We would love to see what you have been up to. These pages in future issues will be reserved for pictures of readers’ creative activities. Send your photographs to: info@foundationpress.org



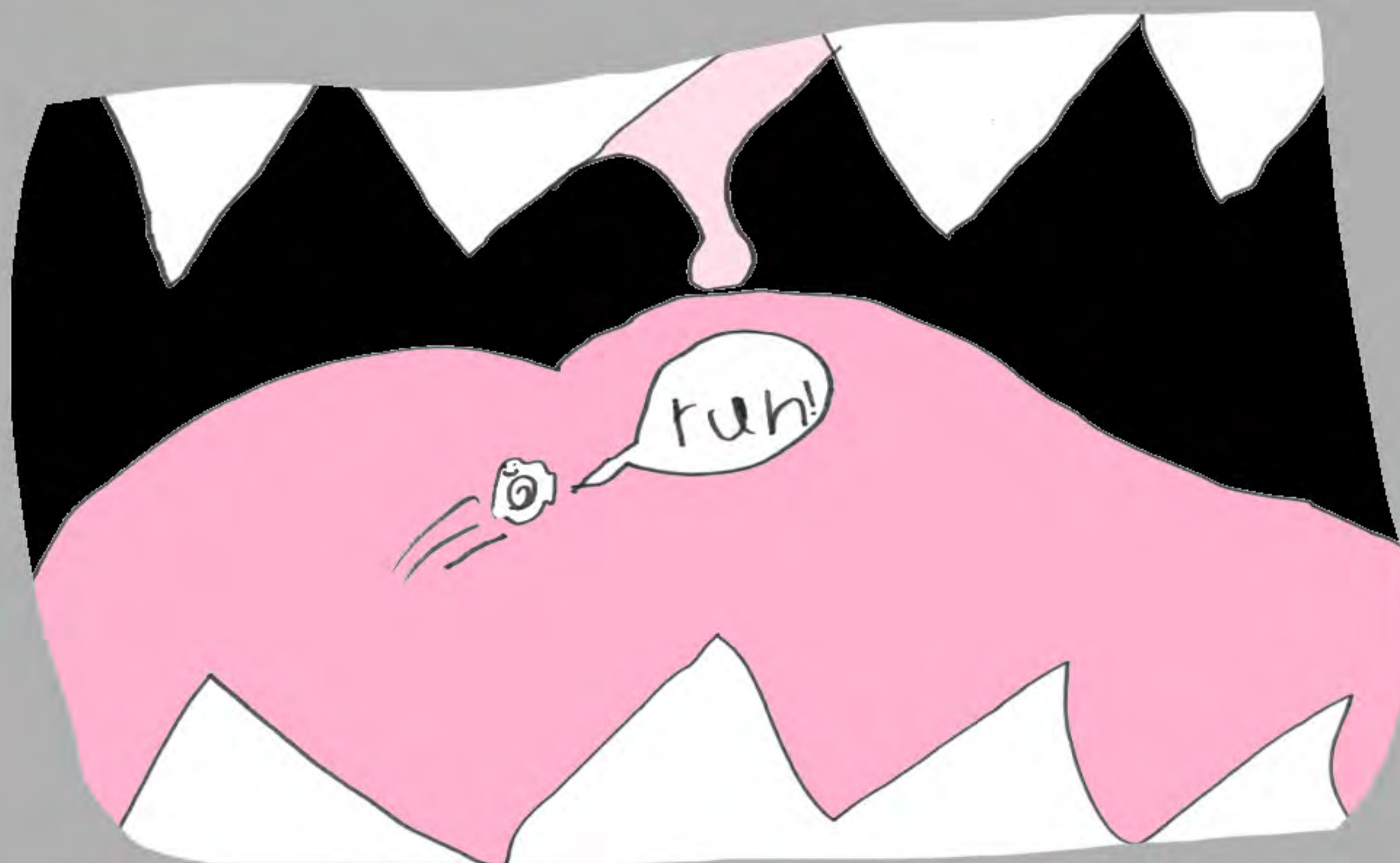
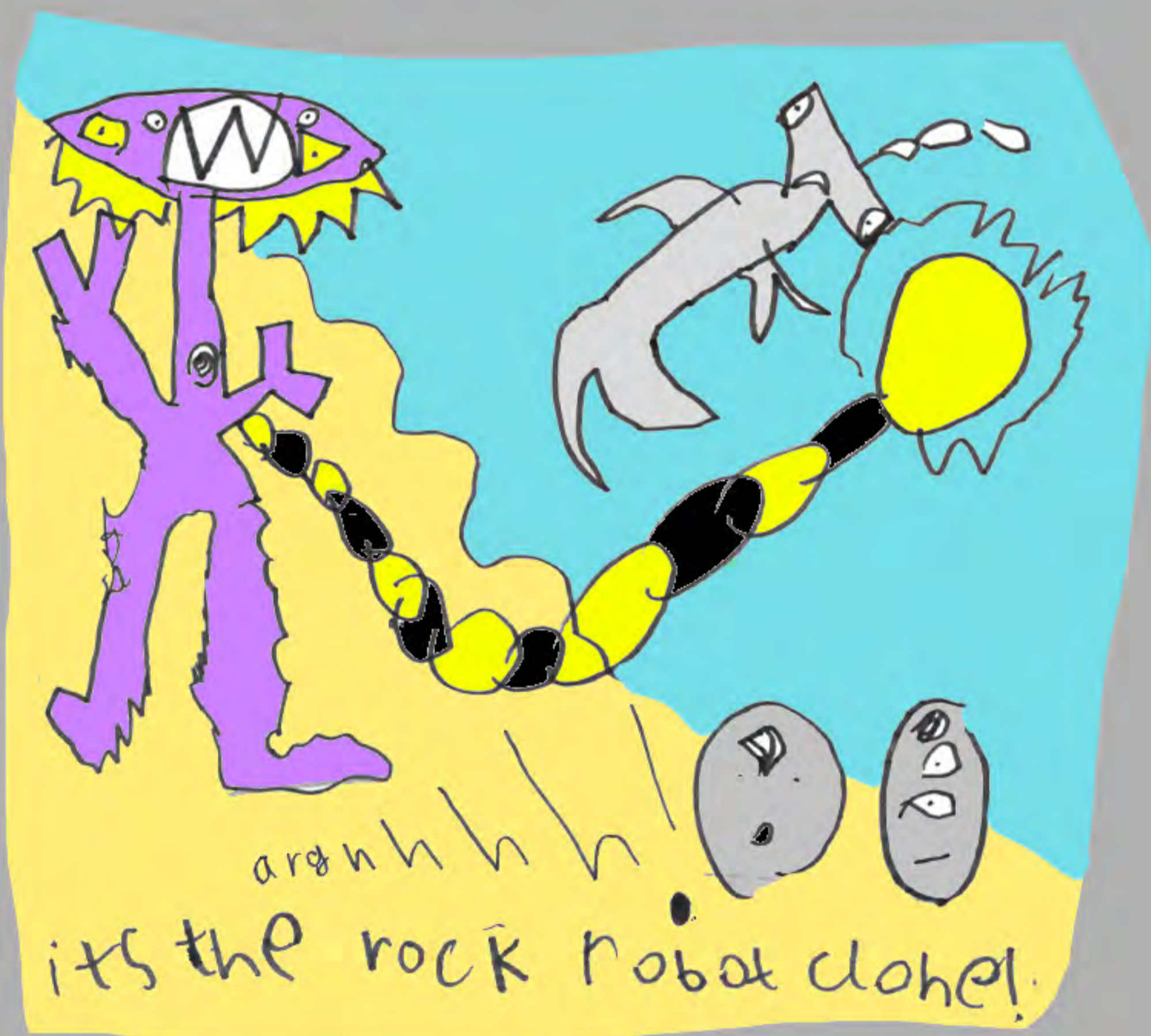
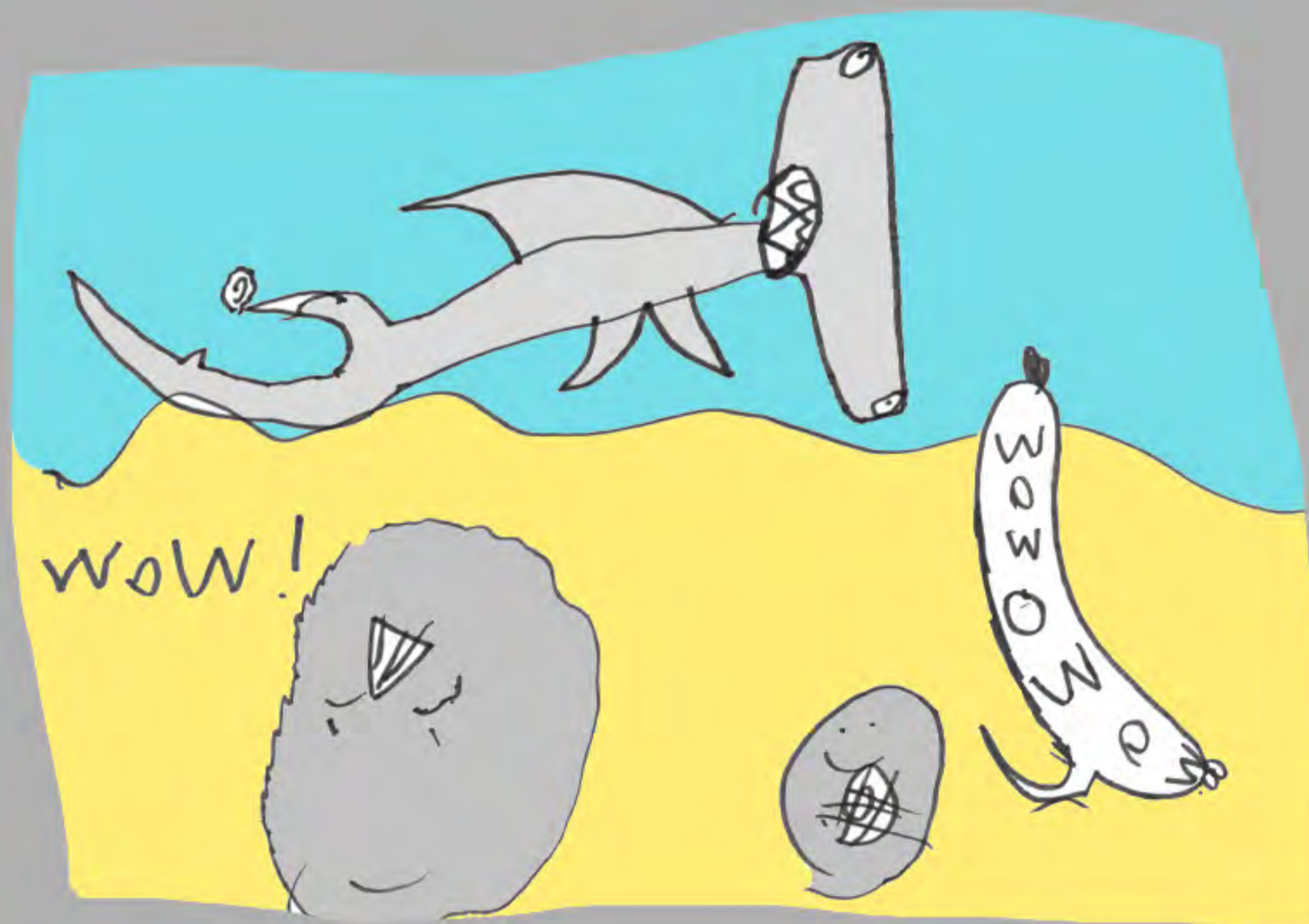
THINGS TO DO: READ A BOOK FROM BLACK PATH PRESS

Click on a book to access an online version for you to read. Black Path Press is a community printing press in South Bank set up by Foundation Press. During 2019, working with groups and individuals, a collection of books were created that explored subjects around South Bank and the Black Path. These books were part of a research and design process for a public artwork called Notes On The Black Path.



Fossil Hunt

Find the fossil in every frame



Nana P Recommends!

A House Through Time, which is all about the stories and lives of the people who have lived in a single house, from the time it was built until now.

Nanna P - real name Pauline - is a key worker providing round the clock love and care to residents in Acklam. She's a massive fan of MIMA, who isn't!

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. The thunk for this week is:

Is there more future or past?

YouTubing?

Title: *The Street*
Artist: Caroline Leaf
Year: 1976
Duration: 10 mins
[Click Here](#)

Caroline Leaf is a wonderful animator from Canada. This incredible animation was made by moving paint around on glass. It tells the story of a Jewish family and their dying grandmother.

MIMAZINA NEEDS YOUR HELP!

Share your
stories,
photographs
and letters in
future issues
of MIMAZINA.

CONTRIBUTIONS WANTED, INCLUDING:

• WHAT HAVE YOU DONE?!

Share a picture of your activities and creative work.

• OUR HOMES ARE A MUSEUM

Send pictures of an artwork from your home that you love or that has an interesting story behind it.

• 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.

• 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.

• ONE-OFF ARTICLES AND STORIES

Write us a short article on a subject of your choosing. We are specifically interested in writing relating to personal experience of lockdown and the Tees Valley past, present and future.

Notes for submissions:

- 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 #9

Credits

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MIMA Team

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communities.

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Middlesbrough Institute

of Modern Art

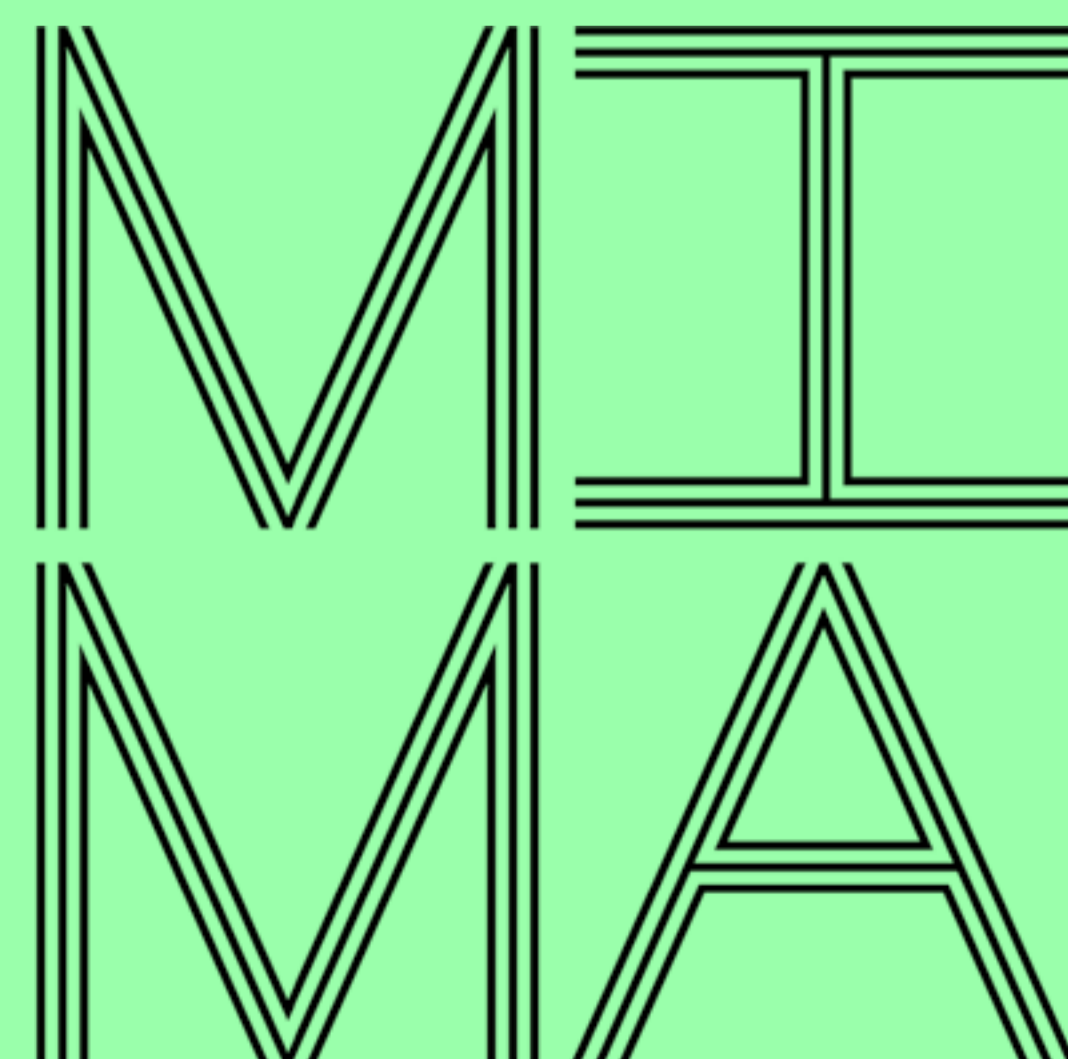
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mima.art

[@mimauseful](https://twitter.com/mimauseful)



The Middlesbrough
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by Arts Council England
and Heritage Lottery.

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