

#13
tuesday 28
july 2020

MINI A Z IN A

**COLOURING
IN SPECIAL!**

OUR HOMES ARE A MUSEUM

Paul Smith shares a painting he recently bought by Narbi Price

FOLK STORIES

Angela tells us about her mam Peggy

COLLECTION REFLECTION

A selection of pieces associated with the New Jewellery movement.

DIG IT UP

Community Campus Learning Garden

GREETINGS FROM...

Gill writes us a postcard from the small village of Folksworth in Cambridgeshire

THINGS TO DO

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

DISCOVER, CREATE, COLLABORATE

Updates on MIMA's work with children, young people, families and schools

SKILLS SHARE

This month Ruth Topping tells us about the embroidery technique Bargello

NATURE APPRECIATION SOCIETY

Charting the seasons and keeping an eye on the natural world around us

DOORSTEP PORTRAIT

Capturing life in lockdown

THUNK OF THE MONTH

Allow yourself to get lost in thought

ARLO'S COMIC

Fresh from the mind of MIMAZINA's cartoonist

CONTRIBUTIONS

Get involved in future issues of MIMAZINA. This month we look in more detail at how you can share your own Folk Stories

BACK COVER

This month is provided by artist Bobby Benjamin

OUR HOMES ARE A MUSEUM

What art in your home do you think should be added to these pages? Each month we 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: Paul Smith
Image: Courtesy of Narbi Price



I recently acquired a watercolour by my fellow Teessider, artist Narbi Price. It shows a bench in front of what I assume is a church, but the crucial detail is that the seat is cordoned off with hazard tape. This restricted public space is emblematic of our time while linked to Narbi's pre-lockdown practice. His work is concerned with specific, unseen contexts that colour everyday spaces, or seemingly mundane scenes.

What I like about his painting is that it is an unusual mixture of realistic details and painterly flourishes that create a knowing distance between reality and its depiction. Rather than replicating his subject in a photorealistic way, there are moments of fissure where the viewer questions what they are seeing, before allowing themselves to luxuriate in the flourish of a brushmark, for example.

We've all had to make massive adjustments to the way we work and live since national lockdown began. The work signals a shift for Narbi, as he explains: "For me, this meant a change to a smaller, more domestic scale, as the studio was out of bounds. It involved a change in medium, (where) I focused on small watercolours that I could make more easily at home. My process shifted as I noticed friends posting pictures online of benches... The result was a kind of three-dimensional calligraphy, the tape wrapped around the bars and planks of the benches, a casual quotidian rhythm making marks in space, different on each bench, like a Poundshop Christo."

I asked him about this specific painting: "The site of your painting is a church somewhere in Devon, but that's just about all I know about it. There's something enjoyably paradoxical about spending that time becoming intimately familiar with a place I've never been, and may never visit. Travel is usually of integral importance to my process, and it's been quite appropriate that I was forced to do this vicariously, through other people's eyes, other people's journeys. And fittingly, the people who sent me images were in some ways, experiencing their own locale, based on their idea of my established visual sensibility. As a painter, I was left in a vulnerable position, a lot of the control that I usually have shifted, both in terms of source imagery, and moreover in medium. Necessarily changing medium to watercolour meant that my familiar arsenal of techniques and tricks were gone, and I had to learn how I could make paintings that were recognisably 'mine' through the filter of an unfamiliar medium and unfamiliar imagery."

That made me think about how I've been experiencing my local area in a different way. Most days I'm newly grateful for my small front garden that has gained importance, especially under the more stringent travel restrictions that were introduced back in March. Other days, I'll feel pangs of envy as I walk past the unaffordably large,



fenced-off gardens attached to the bigger houses close to where I live. I've been trying to appreciate the cobbled back alleys and the unlikely, discarded objects that have appeared on my walks - what is that lump of metal and wires, dumped on the pavement? My mind is constantly trying to refresh the familiar, and perhaps that's what Narbi's paintings do, too.

I wanted to support my friend by purchasing this painting, and it had an added attraction because in the future it will, no doubt, remind me of this period of lockdown and the way artists processed or responded to what was happening. The isolation of the images Narbi has painted clearly mirrors the absences we have all experienced since the spring. But more than the painting's temporal significance, I'm drawn to the paint and to the technique - the crisp grid of shadows beneath the bench; the smooth grille of the bench's wooden slats in contrast to the freedom of the 'crazy paving' cladding of what I assume to be a church wall. I revel in small details, whatever the artform, and the small hydrant sign in the bottom right corner is the cherry on the cake, for me; a tiny yellow lollipop of optical excitement that complements the warm brown colours elsewhere. Such everyday objects are as part of my youth as the stone frame of the bench itself - a simple design that already seems archaic and locked into a bygone time. I can imagine resting there with a family member on a camping trip to a Yorkshire market town, or it being the halfway mark on a familiar pilgrimage to Billingham library. In that sense, this painting becomes a personal portal, and I now have the privilege of being granted access to other times and places whenever I look at it.



NOTES

Support Narbi Price's book project [here](#).

Find out more about the Artist Support Pledge [here](#).

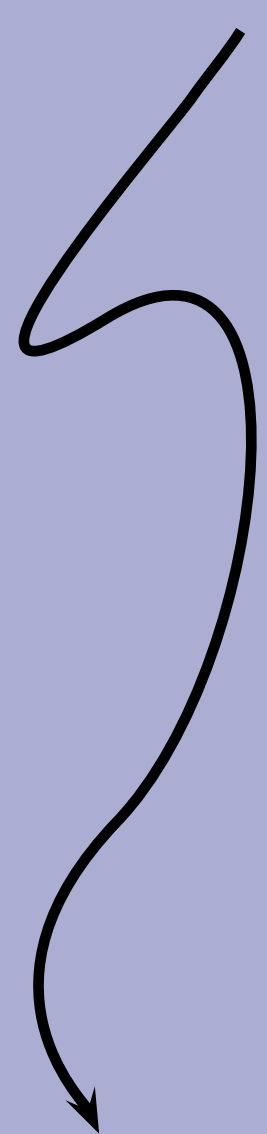
You can follow Paul Smith's work
Twitter @Paulsmithmusic
Instagram @thinkinginpictures

Folk Stories

Tell us about someone you remember – perhaps mothers, grandparents, old friends. A page to remember and share descriptions of people from your past. Look at the contributions page for hints and tips to help you share your own story.



Words and image: Angela



Peggy, my mam, was a strong minded woman. She had 3 children in just over 3 years in the late 1940s. Growing up, our front door was never closed - my mam was a pillar of the community. She was kind and helped everyone she could, but she also had a fiery temper which we could tell many stories about.

This particular day would have been in the mid 1950s, we had walked home from school (Derwent Street Junior School) at dinner time as usual, my brother the eldest, me and my younger sister. My sister had a bump on her head as big as an egg and my mam was getting the story of how it happened while we were eating. It turned out that the headmistress of the day Miss Juler had been teaching my sister's class in handwriting, she had taken exception to my sister's untidy writing and banged her head down onto the desk hard. My brother and I returned to school that afternoon minus my sister who mam had kept at home.

At the start of the school afternoon I was collecting the register, on entering a classroom one of the children said, "your mam is in the school looking for Miss Juler." My cousin who was also at the same school was outside said headmistress's office with her head in the lost property box looking for her missing skipping rope when this "madwoman" (my cousin's words) entered the office, cornered the head mistress and told her: "Do not vent your feeling out on a child of mine you frustrated old spinster!" and slapped her across the face. The head was shouting, "Police, help!" As my mam marched out, she kicked the

lost property down the stairs with balls, skipping ropes all tumbling down. My cousin grabbed her skipping ropes and got out of there quick sharp realising that her Aunty Peggy was the madwoman!

My sister stayed off school for a couple of weeks, and I was called into the head's office most days to either polish all her china figures while being asked how my sister was or I was given a piece of fruit and allowed to sit on her chair, to feel important.

One of mam's many jobs was cleaning the doctor's surgery which was just round the corner and she'd taken my sister with her so the doctor could note the bump on a written record so my mam had evidence. I can remember the education officer calling to the house. The school had to give my mam a written apology before she allowed my sister back to school and life returned to normal.



COLLECTION REFLECTION

Image: The Day of Making (part of the Crafts Council's First Decade Project) a making project at MIMA inspired by jewellery items, in the collection and on loan / Courtesy of Gilmar Ribério.



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 month we select artworks to share.

The Middlesbrough Collection includes a collection of jewellery including key works from the New Jewellery movement from the 1980s to now. Artists in the New Jewellery movement challenge preconceived notions of jewellery. They combine non-precious and found materials and question traditional approaches. The three pieces profiled in this month's column are made in the spirit of this movement by makers associated with it. Sigurd Bronger's delicate and curious mechanical forms are inspired by the fantastical and absurd. Felieke van der Leest creates intricate beaded and crocheted pieces to examine childhood stories and issues of animal welfare and the environment. Karl Fritsch incorporates traditional and contemporary methods of jewellery production and merges valuable gemstones with non-precious elements.

Works gathered together by Helen Welford

Ring, 2006

Karl Fritsch

b. Germany, 1963

White gold, plastic pearl and blue gemstone

This eye-catching ring by Karl Fritsch pushes the boundaries of historical traditions in jewellery making. Fritsch thrives on adopting the conventional skills and techniques taught to him over the years and using them in his own unique way, making the processes his own.

This bold statement piece consists of a large plastic pearl set into a white gold band. Bursting out through the top of the plastic pearl is a deep blue gemstone. Fritsch constructed this dramatic piece by melting the 'pearl' and pushing the gemstone through the warm melted plastic. For him, it is not the use of precious materials that is important, nor how perfect the final piece is. He loves to mix roughly finished metals, oxidised silver and precious stones with non-precious, low value materials such as plastic pearls and glass gemstones. His work encourages you to change your perception about what is considered precious or valuable. A higher value is often placed on precious gemstones because they are believed to have a greater worth. Why can't value be based on how it looks, the statement it makes or simply how much it is adored by someone?

Fritsch was born in Sonthofen, Germany in 1963. He always wanted to make, and as a child at school he would often be using his hands, discreetly carving or working away making objects under the table. Becoming a jeweller was an accident; originally he wanted to study woodcarving but unfortunately he missed the application deadline to the woodworking course he had planned to take. Encouraged by his mother, he applied to a jewellery school and loved it from day one. Fritsch began his education at Goldschmiedeschule Pforzheim, Germany in 1982, and subsequently worked for a jeweller before going on to study at Akademie der Bildenden Künste, Munich, Germany (1987-1994). He was taught by Hermann Jünger and Otto Künzli, both of whom heavily influenced his own work and are represented in the Middlesbrough Collection. Following his studies, he established a workshop in Munich. Fifteen years later in 2009, Fritsch moved to New Zealand with his partner Lisa Walker, also a contemporary jeweller with work in the Middlesbrough Collection.



Words: Heather Bareham
/ Image: Courtesy of MIMA
/ © Karl Fritsch

Water Flea Brooch with Swim Ring Necklace, 2000

Felieke van der Leest

b. The Netherlands, 1968

Metallic textile, glass, metal and polystyrene

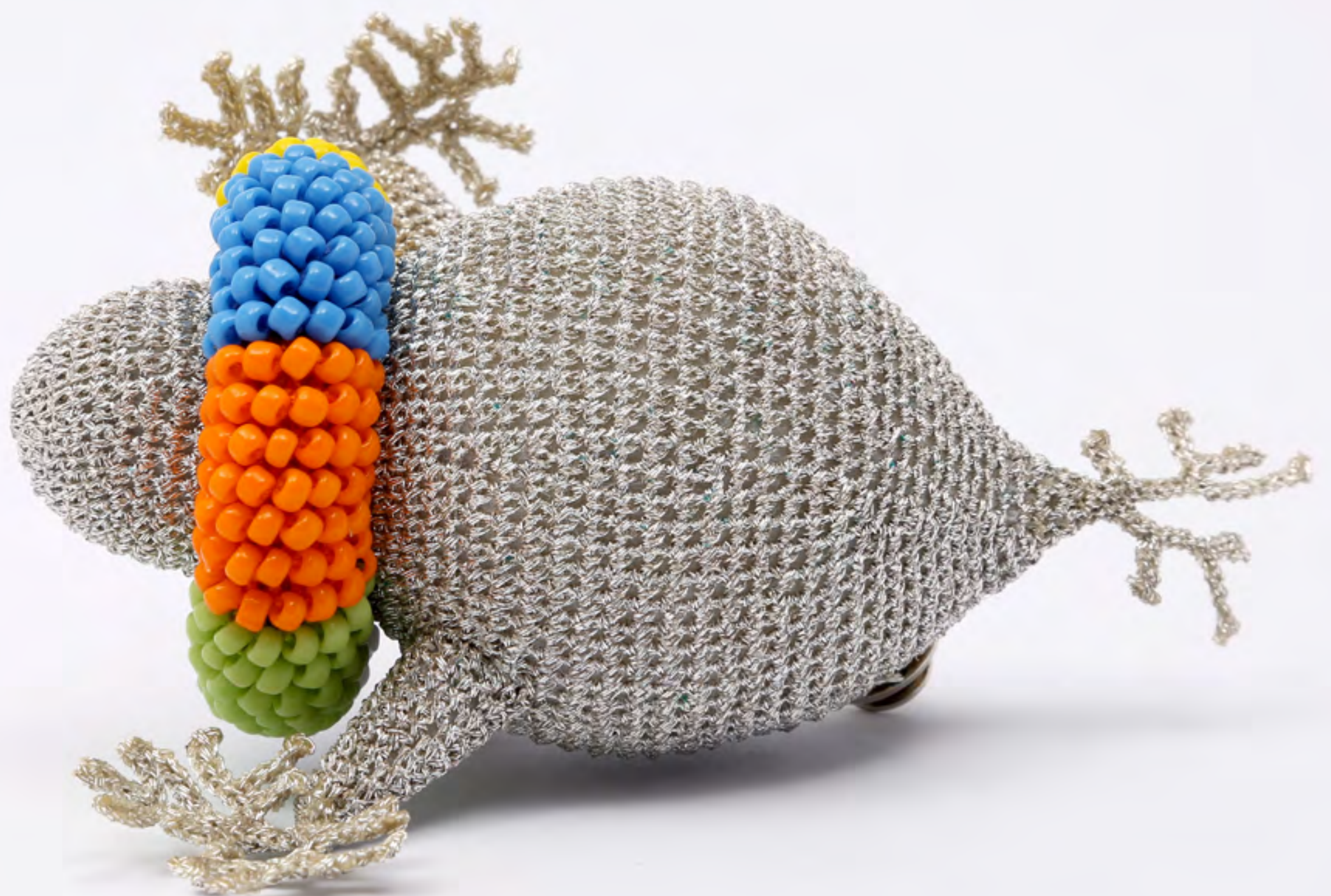
Felieke van der Leest is a Dutch jewellery and object artist, she makes wearable art that is both humorous and imaginative whilst expressing her special affection for animals. She combines crochet and textile work with plastic toy animals and precious metals and stones to create pieces that bring joy to the wearer.

Water Flea Brooch with Swim Ring Necklace, is part of a collection of works that van der Leest made under the title *Maritimities*. They are inspired by the sea and the holidays she spent in her youth on her parent's boat. Her pieces appear to be part of a story, some of which can be attached to themes such as animal cruelty and protecting the environment. For others she is happy for the viewer to construct their own narrative.

After feeling uneasy with her learning obtained through a conventional education in goldsmithing, it was her childhood love of needlework that became the subject of her practice and from which she developed her own language of making. *Water Flea* is crocheted with metallic thread over a polystyrene body and its necklace is made with beautiful coloured glass beads.

Other works by van der Leest in the Middlesbrough Collection include: *Emperor Penguin Freddie with Polar Bear Claw Necklace*; *Pirate's Show Off Bracelet*; and *Pirate's Show Off Necklace*. Her work is currently featured in the National Glass Centre's online exhibition *No Strings: Beads in a Modern Context*.

Words: Carly Rybak / Image: Courtesy of MIMA
/ © Felieke van der Leest



Wearable Instrument, 2006

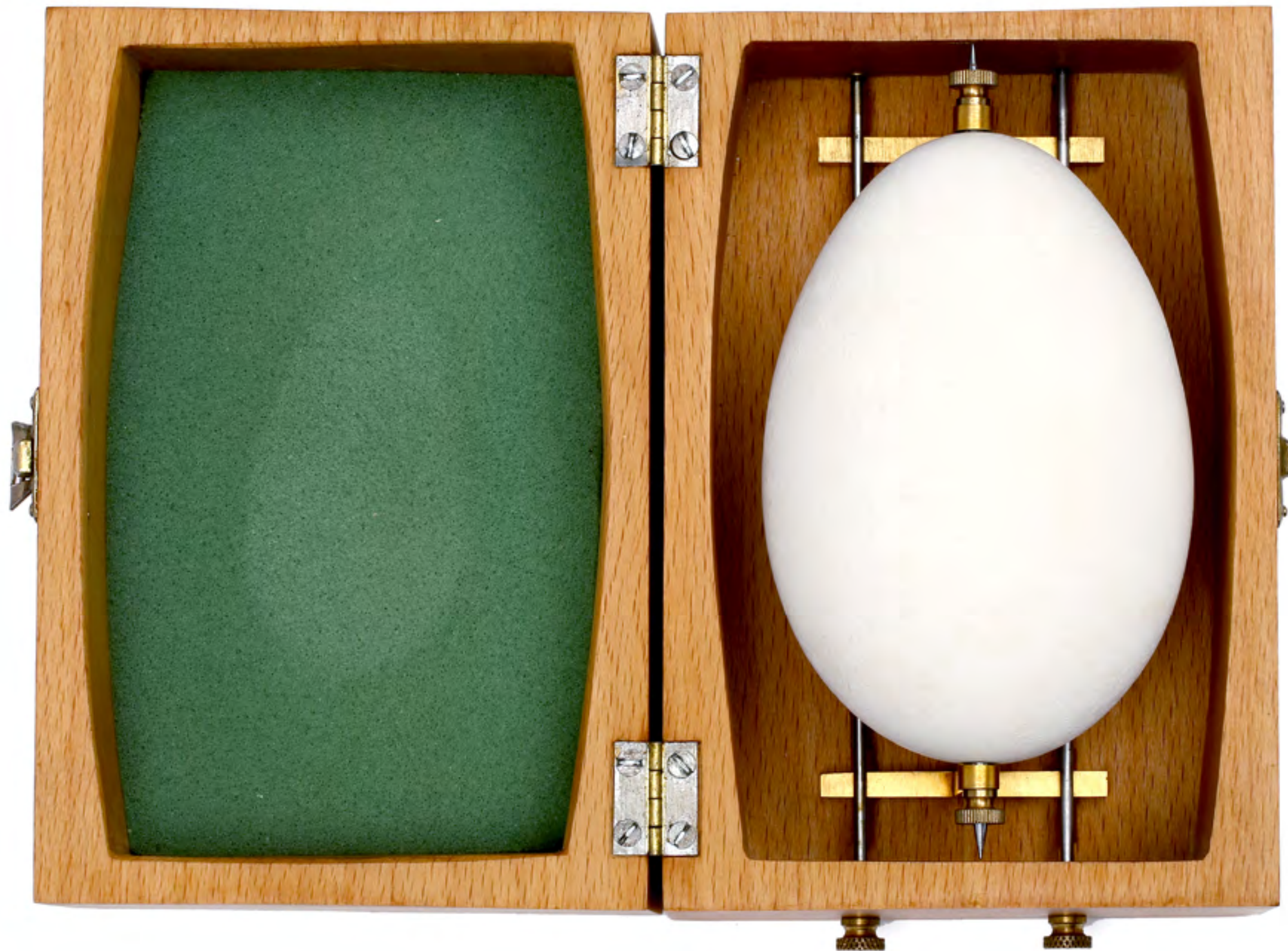
Sigurd Bronger

b. Norway, 1957

Blown goose egg, brass, steel, fine gold and wood

Purchased through
the Northern Rock
Foundation
Craft Acquisition
Scheme

Words: AJ Garrett / Image: Courtesy of MIMA
© Sigurd Bronger



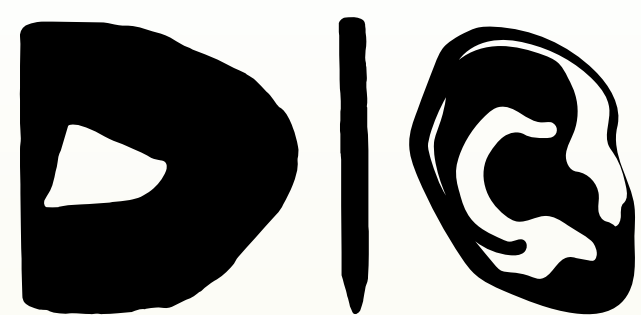
**“Stay curious, and a pure idea will automatically come to you.”
— Sigurd Bronger**

This piece has its own little wooden box, precisely constructed and lined with green felt. Opening the box reveals an egg, not a sculpture, not an illustration or a graven image of an egg, but an actual bird ovulation, held in place by some finely crafted brass contraption. So far, this curious object and how it is presented is reminiscent of nineteenth century museums, like the Dorman Museum, Middlesbrough, and of cabinets of curiosity and of arcane craftsmanship. When removed from its box, the purpose of this half organic, half mechanic object becomes more apparent – it is a brooch.

The aesthetic value of this brooch is in the natural found object, while the art is in the device that holds it. The blown goose egg can be interchanged with another. The expertly crafted *Wearable Instrument* is specifically designed to

allow eggs to be worn as brooches and is one of a number of works by the Oslo-based artist Sigurd Bronger that allow various objects from nature and the everyday to become wearable.

Bronger is associated with Galerie Ra, which became a home for the New Jewellery movement and the strands of art jewellery that followed. He has been influenced by several of the New Jewellery artists, including Caroline Broadhead. Whilst some of these artists trained in traditional techniques and then moved away from them (Gijs Bakker, Emmy van Leersum), and some come from an art and design or academic grounding (Andrew Logan, Esther Knobel), Bronger has training in goldsmithing and learned his craft through an apprenticeship rather than a degree. Craft is very important to Bronger, and the solid design and construction of his devices are crucial to the execution of his whimsical and imaginative ideas.



IT

UP!

This month we are going to talk about MIMA's Community Campus Learning Garden, the beloved outside space that is enjoyed by our volunteers, constituents, staff, school groups and many more. It is a serene space in the centre of Middlesbrough town where many come to spend time together and relax.

Before I show you what I and another member of MIMA's gardening group have been up to over this spring /summer period here's a little background info on where this project began and what we do in our weekly sessions...

How the Garden Grew

The journey began in 2016 when MIMA collaborated with Middlesbrough Environment City and Investing in People and Culture (IPC), a charity working with people from a refugee background, to transform the empty patch of grass at the back of the building. Together, we nurtured it into a soothing space for our communities that could host sessions and social events.

The Garden offers the chance to grow, eat and discover ways to care for the planet. Each week, a group of people get together to be part of an enriching hands-on session with artists, makers and Teesside University academics who are interested in supporting ecosystems that sustain the environment. The Garden is made by volunteers and students who use this green space to demonstrate and share skills while learning as a community.

The Group

MIMA Garden is a space that is welcoming to all, where anyone of any ability can get involved as part of their community. The group who tend to the Garden each week come rain or shine adapt to whatever skills are required and are always up for new challenges whether it is weeding, planting seeds, pruning trees, designing table tops, yoga or debates – they have mastered them all. MIMA Community Campus Learning Garden would not be the same without each and every one of them, they are its beating heart!



Words: Alice Hornby & Alex Wood
/ Images: Alice Hornby,
Alex Wood, Craig McCann

What have we been up to?

Here's some pictures from Alex Wood, one of our volunteers and collaborators, of what he has been growing. Alex was adamant he would grow some veggies this summer despite having limited green space, and loves sharing with others how easy it is to grow your own food.

He was able to grow happy, healthy pak choi in a pot!

Alex is also an expert orchid grower, check out this beauty he has cultivated.



What have you been growing this summer? We would love to see your pictures - get in touch and share!

Now here's some pictures of what I have been up to in my 'yarden'. Everything is grown in pots and started as seedlings. Growing has definitely contributed to improving my health and wellbeing in these strange times! I have had a go at everything from rocket to dahlias.



IMAGES

- 1: Rocket and herbs
- 2: Dahlia
- 3: Pickling cucumbers emerging
- 4: Chilli
- 5: The Yarden
- 6: Courgette

If you would like to get involved in MIMA Community Campus Learning Garden to learn about all things growing or to simply meet people, keep your eyes peeled on our MIMA social media accounts (@mimauseful) for reopening announcements. When reopened, the session takes place weekly on Thursdays 14:00-16:00. No need to book, just turn up and join in.



If you are a reader of MIMAZINA from outside the Tees Valley send us a 'postcard' (in email form) about where you are. Share some interesting facts about your home or describe what you've been up to recently.

Words and images: Gill Phillips



We live in a small village in rural north Cambridgeshire called Folksworth, surrounded by fields and farms.

Seventeen weeks after the lockdown was imposed on the country, life here seems surreal, held in abeyance, waiting for it to start up again.

For the first few weeks we planned our days – we went for long walks over the fields, finding winding footpaths that, despite our 34 years in the same area, we had never come across before. We watched the newborn lambs gambolling around their mothers and listened to their bleating calls – each unique, immediately identified by their mothers who were ever watchful as we tramped across their land. We relearned the names of the birds and the flowers and were immediately transported back to our own childhoods – a time when we could identify these wonders of the natural environment, a time when the ‘nature table’ in our classroom was full of items picked (yes picked I’m afraid) from the woods and roadsides surrounding the area where we lived.



Our evenings were filled with virtual visits to art galleries and museums. We were able to watch concerts from the Berlin Philharmonic and the various orchestras around Britain. We watched plays from the National Theatre and shows from the West End. All of these were free and we were entranced at being able to see things that had not been open to us before.



However as time went on, we missed our families more and more. Our sons kept us in touch through WhatsApp and FaceTime and we have been able to see the grandchildren grow and develop through our screens. But it’s not the same, is it?

Our eldest son, being profoundly disabled, had been shielded since early March in the home where he lives and we fretted every time the telephone rang – convinced that he had caught the virus at a time when we were completely powerless to help. Thankfully that hasn’t happened and slowly our confidence is returning. With the recent loosening of the rules, we have been able to walk with him alongside his carers, who push his wheelchair two metres away from us along the banks of the River Great Ouse. They have been a godsend and we cannot praise them enough. Mostly young people who were prepared since day one to be locked down in the home with their charges if necessary, they have shown incredible devotion, good humour and care, at a time when these things have not always been in evidence. If anything good should come of this pandemic, our carers should be recognised for the responsibilities that they shoulder in their everyday lives. They should be praised to the skies and rewarded financially. Our heartfelt thanks go out to them.



Now our groundhog days are beginning to draw to an end. We’ve stayed over with one son and his family and we look forward to a trip up north to see our son, his partner and our nine-month-old granddaughter, who we have not seen for six months. We’ve had meals out in restaurants, sitting at socially distanced tables and been able to meet up once more with friends from our walking group. It’s far from our previous normality, but it’s a start.



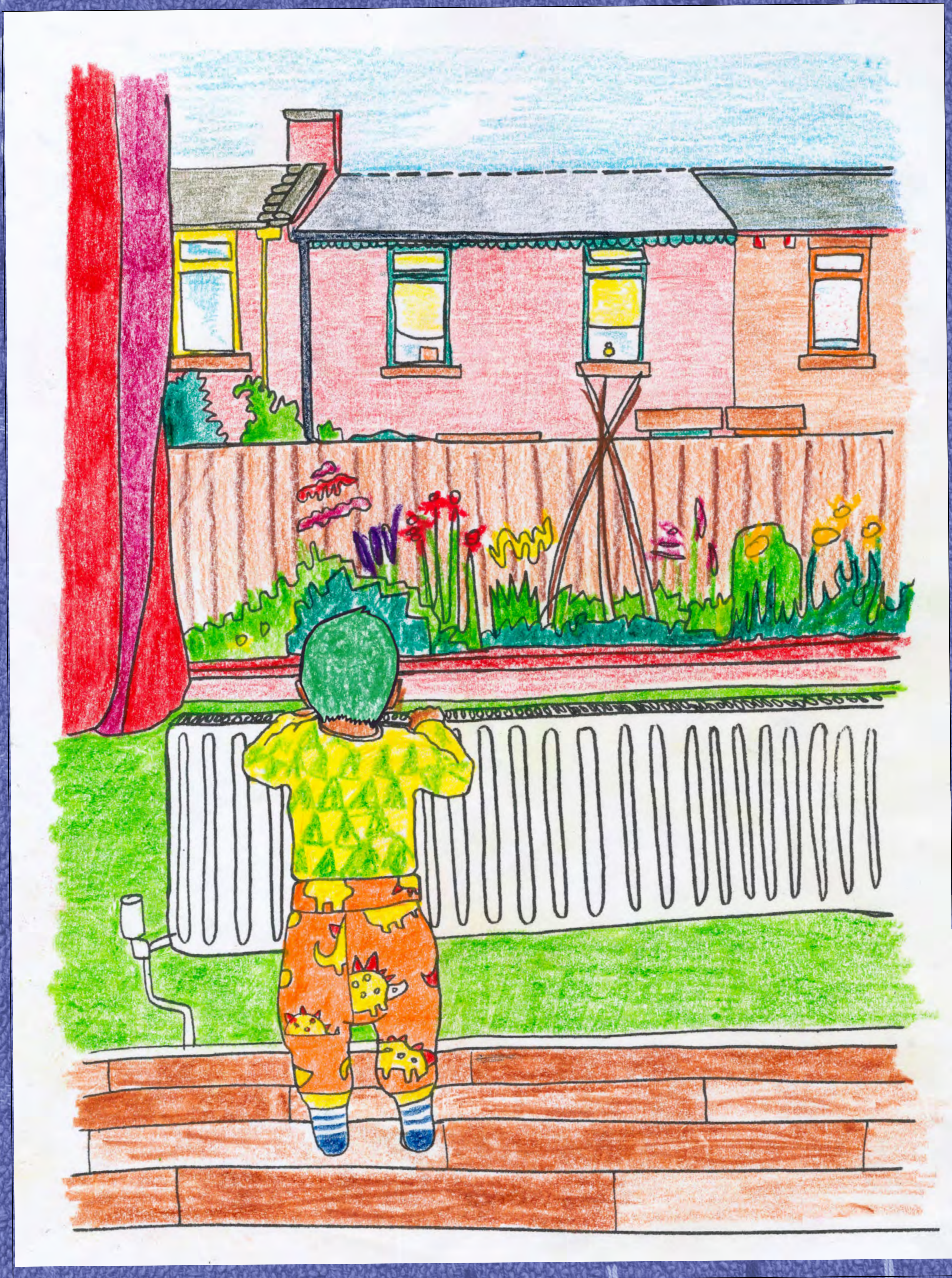
DRAW A
COLOURING
IN BOOK
BASED
UPON YOUR
OWN LIFE
WHEN ASK
SOMEONE
ELSE TO
COLOUR IT IN.













DISCOVER CREATE AND COLLABORATE

We bring you exciting updates on MIMA's work with children, young people, families and schools. See how you can get involved with family and friends.

**SUMMER
ADVENTURE
NEWSFLASH
!!!!!!!!!!!!!!**

We would like to invite Tees Valley children aged eleven and under to take part in Discover at Home Arts Award with their adults.

This is a six-week digital summer adventure that brings arts and culture to you at home. We'll be inspired by works from the Middlesbrough Collection, an eclectic mix of jewellery, ceramics, drawings and paintings.

Discover at Home celebrates children's creative achievements. Through it you will achieve the first level of Arts Award.

If you are interested in this FREE award or would like more information contact Bella Smith I.J.Smith@tees.ac.uk

Follow @
mimauseful on
social media
to see more.



Try something different each month, under the expert guidance of different members of the MIMA team. This month Ruth Topping introduces us to the world of Bargello and breaks down how she made this amazing lampshade.

Words and images: Ruth Topping



Bargello is an embroidery style using a single stitch technique to create striking patterns. The placement and number of stitches determines what the resulting pattern will be (waves, diamonds, chevrons and zigzags are common for this technique). The colours used can create a dramatic clashing effect or flowing spectrums of colour.

During lockdown I decided to undertake my most challenging bargello project and create a ceiling light shade for my hallway. I reused the hoops from an old lampshade but you can buy these new.

I love the contrast of the brightly coloured yarn against the natural hessian however, you can stitch onto cross-stitch canvas, plastic canvas... any fabric you like!

Here's what you need:

- Lampshade hoops (30cm diameter)
- Hessian/jute fabric (120x30cm)
- Variety of coloured DK yarn
- Needle
- White adhesive PVC lining panel (100x18cm)
- Double sided tape
- Pegs
- Glue gun
- Patience!



I opted to do a practice pattern on a small piece of hessian to be sure I had the correct colour placement and that the pattern would repeat enough times to fit round the shade. I chose the curved chevron pattern for this piece.

Here's how to make it:

A. With your selected colour, start the first stitch, leaving around 10cm at the top and to the side (as hessian is known to fray easily this helps with handling the fabric if any edge strands are lost to fraying.) Each stitch will cover 4 strands of hessian.

B. Start the second stitch to the right of the first but 2 strands lower.

C. Continue the pattern until you have reached a length of 98cm.

D. Start the next row underneath the first stitch you made with an alternate colour continuing the whole length again. Repeat for each of your chosen colours until you have reached a height of 18cm (15 pattern repeats).

E. You'll need to fill in the 'voids' at the top and bottom of the pattern. Some stitches will need to be half-length so the whole piece finishes with a straight line along the top and bottom.

F. To attach the PVC lining peel off the backing and place to the back of the stitched fabric starting at one short edge, continuing along the length to the end. Leave 2cm at the end to attach once the hoops are in place.

G. Place double sided tape along the top and bottom lengths above the stitched area and trim the hessian to the tape.

H. Warm your glue gun.

I. Here's the tricky part... an extra pair of hands is a bonus at this stage! Peel the backing from the double-sided tape and place the hoops in position.





J. Carefully roll the taped hessian round the hoops, tucking in the raw edges and rolling the hoops and you go.

K. Peg the top and bottom as you go to prevent unravelling.



L. You should now have something that resembles a lampshade!

M. To seal the hessian in place around the hoops use the glue gun on the inside of both hoops.

N. Now you're ready to hang your unique and completely handmade lampshade!

NATURE APPRECIATION SOCIETY

Share with us a photograph of a wildflower, tree, bird or vegetable that you've spotted this month. Together we can learn more about the spectacular nature around us, and observe the changing of the seasons. Here is what was found in July.



Urban wildflower

The Oxford Ragwort

Photo: Deborah Bower

Spotted between the cracks in some paving, this hybrid flower originates from Mount Etna in Sicily. It was brought to Oxford Botanical Garden in the late 1600s and subsequently escaped from there, spreading itself around Oxford's walls and eventually much further afield.

"I have seen them [*fruit of the plant*] enter a railway-carriage window near Oxford and remain suspended in the air in the compartment until they found an exit at Tilehurst"
Druce, *Flora of Oxfordshire*, 1927



Wildflower

Common fragrant-orchid

Photo: Mike Collier

Mike tells us that the Common fragrant-orchid has an unmistakably beautiful smell. A sweet, honey, orangey aroma. This one was spotted in County Durham.

NOTES

Find out more about urban wildflowers through Sophie Leguil's project [More Than Weeds](#) recommended by local botanical artist Martin Allen.

You can find out more about wildflowers in the region through the website [Wildflowers of the Cleveland Coast](#)



A much loved tree

Sycamore Tree

Photo: William, Jane, Martin and Mark (left to right) from Botton Village

Referred to as the Old Tree, this much loved tree can be found by Falcon Farm "It stands near the entrance to the yard, it's very distinctive and quite old. We've walked past it many times through lockdown and the pigs are currently living behind it. Such a beautiful tree."



Edibles

Peas

Photo: Catherine

Catherine is a trainee at Botton Social Farm. She has sown, cared for and, just the other day, harvested this fantastic crop of peas.

And here they are a few months ago when they were just small seedlings.



DOORSTEP PORTRAIT

Doorstep Portraits is a new project documenting life following lockdown and the experiences of residents and families living in North Star accommodation or communities. Doorstep Portraits is organised by MIMA, in partnership with North Star Housing Group Ltd.

Image: Peter Locke.



This smiley duo is Peter Locke, Head of Communities for North Star Housing Group Ltd., with his adorable little one, William.

“We live in Darlington and have spent a lot of time in lockdown walking our Labrador, Belle, and building dens with William’s sister Freya. We have been working on William’s maths, English and science with help from William’s school and also playing Pokémon together.

We have missed seeing our family during lockdown. William is very close to his cousins and whilst seeing them on Zoom has kept them in touch, he can’t wait to give them a big hug.

William really enjoyed seeing our neighbours come out together on a Thursday evening to clap for the NHS and key workers. We hope that when everything gets back to normal, we don’t lose that sense of community and togetherness.”

NOTES

We are looking for people to join in with Doorstep Portraits. We’ll come by for a friendly, physically distant chat, work with a professional photographer to take your portrait and talk with you about your COVID journey and adventures. If you and/or your family or friends are interested please contact Coral, Community Connector for North Star Housing.

Contact:
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D: +44164 2796265
M: 07501 682 560

THUNK OF THE MONTH

**If you expect
the unexpected,
will the unexpected
still be expected?**

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 month is:

bit Pea and baby pea



ANYONE CAN BE IN MIMAZINA!

WE ARE LOOKING FOR WRITING, PHOTOS AND MORE:

BACK COVER

Propose a bold, eye-catching or meaningful image for our back cover. It could be a photograph, drawing, print, pattern...

OUR HOMES ARE A MUSEUM

Share an artwork from your home that you love or that has an interesting story behind it.

TEES VALLEY TREASURE

Suggest intriguing artefacts. We are interested in a real variety of things with a story to tell! They can be historical, more recent and better still, a bit left field.

FOLK STORIES

Tell us about someone you remember – perhaps mothers, grandparents, old friends. A page to remember and share descriptions of people from your 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.

NATURE APPRECIATION SOCIETY

Share with us a photograph of a wildflower, tree, bird or vegetable that you've spotted this month. Collectively we will observe the changing of the seasons and miracles of nature.

GREETINGS FROM...

If you are a reader of MIMAZINA from outside the Tees Valley send us a 'postcard' (in email form) about where you are. Share some interesting facts about your home or describe what you've been up to recently.

DOORSTEP PORTRAIT

This archive documents and captures life in lockdown and the experiences of the extraordinary people and families MIMA work with and serve. Let us know if you would like to have your picture taken and chat to our team.

ONE-OFF ARTICLES OR STORIES

Share a short article on a subject of your choosing. We are especially interested in writing relating to the Tees Valley past, present and future, but whatever you want to publish – we would love to hear from you.

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

NOTES

- 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.
- Issue #14 will be published Tuesday 25 August – deadline for contributions to this edition will be Tuesday 11 August.

CONTRIBUTIONS FOCUS

Here each month we will give prompts and ideas to help you share your own stories with MIMAZINA. This month focuses on Folk Stories.

THIS MONTH: FOLK STORIES

Folk stories is a page for people to write about someone from their past. Perhaps you already have an idea of how you want to write about someone, otherwise here are some ideas to help you.

Pick someone

Pick someone you knew in the past and you would like to think about. Don't think about whether they are 'important' enough, or whether they have done something BIG or not. They are important if you would like to remember them.

Your approach

There are many ways you may approach writing about someone. Here are a few suggestions:

- A personal description of how you remember them.
 - Chronicling events in their life.
 - A specific anecdote or story about them.
 - Interview someone about a relative that you never met.
- For example, talking to a parent about their grandparents.

Folk stories questionnaire

Here are some questions you could answer about the person you picked. Have a go and at the end of these questions you will have your own piece of writing about your chosen person. If you would like to, send it in to MIMAZINA for others to read.

- *Who have you picked and what relationship are they to you?*
- *What did they look like? Perhaps you'd like to describe them at one point in time or as they changed over time.*
- *How would you describe their personality?*
- *What clothes did they like to wear?*
- *When you remember them, do you think of them doing something in particular?*
- *What details do you remember from their home or the environment that you knew them in?*
- *What is an early memory you have of them?*
- *What is a later memory you have of them?*
- *Do you have a particular story, memory or moment with them that you are fond of?*

Send your contributions to info@foundationpress.org

MIMAZINA #13

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See you next month!





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