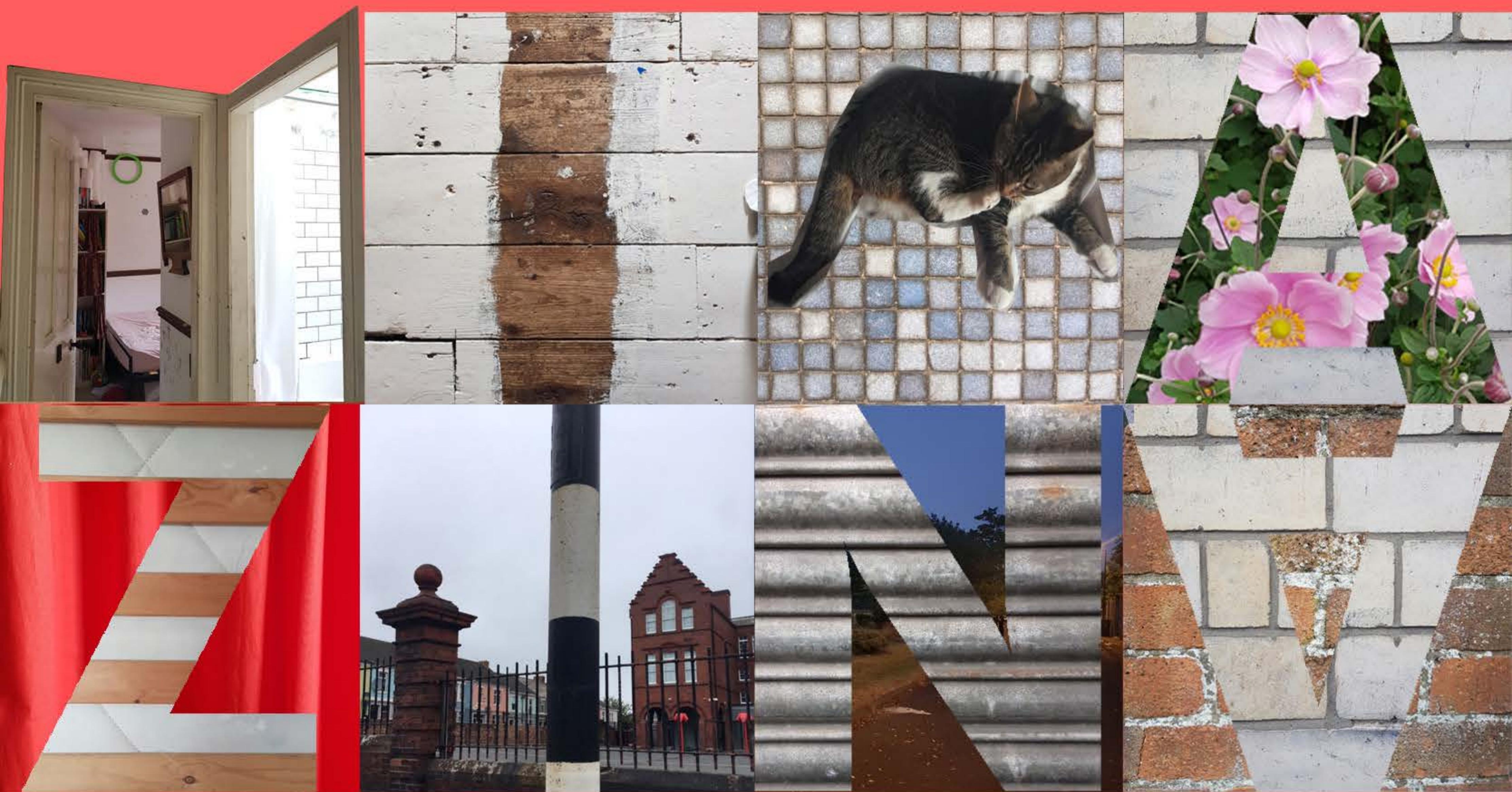


#14
august 2020



OUR HOMES ARE A MUSEUM

Narbi explains why he loves to search for the paintings of Alwyn Crawshaw

FOLK STORIES

Graham shares a dramatic tale from research he's been doing into his family's history

GREETINGS FROM...

La Haie Fouassière, France – a postcard from Stephanie

COLLECTION REFLECTION

A selection of artworks relating to social justice

SKILLS SHARE

Lindsey shares how to make a useful fabric storage bucket

DIG IT UP

This month, we go to Hartlepool with Mr and Mrs H of Plot 4

WHAT'S HAPPENING?

An artist, activist, cultural worker or community connector shares their updates and tips – this month we hear from Marsha

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

NATURE APPRECIATION SOCIETY

Sharing photographs of wildflowers, trees, birds and other treats

DOORSTEP PORTRAIT

Capturing life following lockdown and local people's experiences

THUNK OF THE MONTH

Allow yourself to get lost in thought

ARLO'S COMIC STRIP

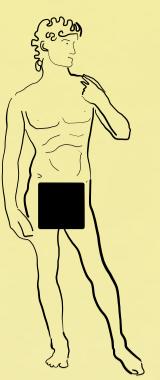
Fresh from the mind of MIMAZINA's 'in-house' cartoonist

BE A PART OF MIMAZINA

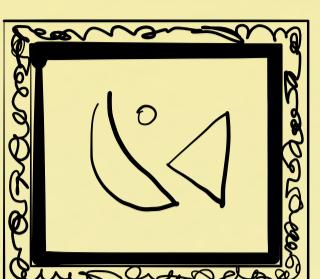
Get involved in future issues of MIMAZINA

BACK COVER

This month is provided by artist Emma Bennett



OUR HOMES ARE A MUSEUM

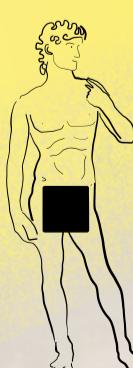


Words: Narbi Price / Image: Alwyn Crawshaw, *The Ramblers* / Courtesy of Narbi Price



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. Last month Paul Smith discussed a watercolour made by artist Narbi Price, this month Narbi shares his interest in the paintings of Alwyn Crawshaw.

A common misconception about going to art school is that it will teach you to paint, it won't. It will teach you to think, if you want it to. If you'll excuse the pun, it can offer a blank canvas for the foundation of a working studio practice, and help to establish a work ethic for those who want to work.



But art school won't teach you how to paint, and it didn't teach me.

The avuncular, white-bearded chap on Channel 4 in the early 1990s taught me most about how to paint. Painting en plein air in bucolic landscape settings, Alwyn Crawshaw possessed a quiet flair, and the type of easy mastery of oil, watercolour and acrylic paint that comes with countless hours painting, painting, painting.

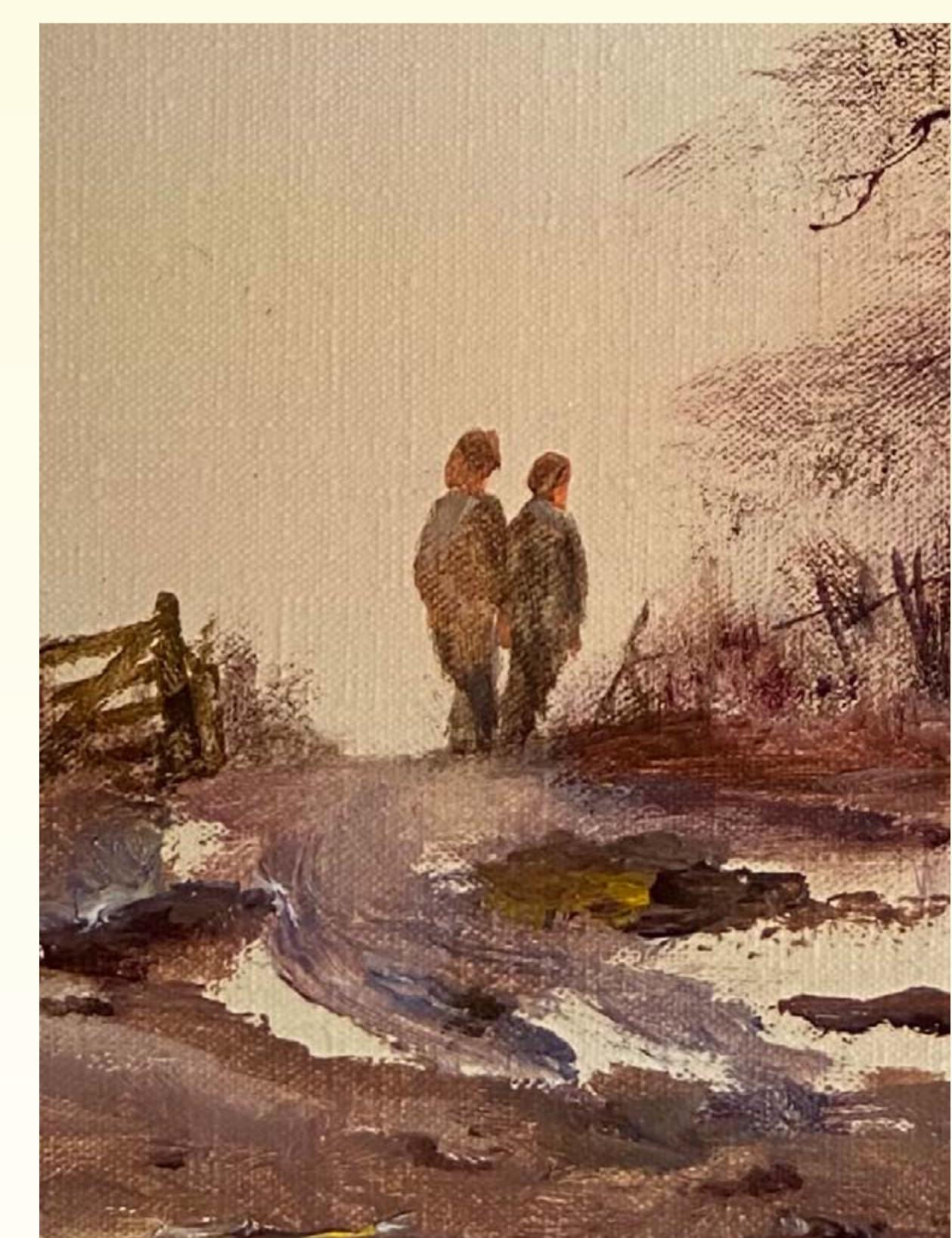
The type of physical intelligence that develops through doing – was under the guidance of Alwyn's books and programmes. My understanding of the six primary colour system was instilled by his work, and the basics of my colour palette as a professional artist remains based on his. I still really like his recommended Bristlewhite brushes.

I firmly reject the idea of talent, those things that are so frequently passed off as 'Oh you're so talented, I wish I could do that', are the result of years doing the very thing that seems so effortless to the casual observer. Bruce Lee once said something like, "I do not fear the man who has practiced 10,000 kicks once, but I do fear the man who has practiced a single kick 10,000 times". Crawshaw had his kicks down, you could tell.

He was fondly sent up by the BBC TV comedy sketch programme, *The Fast Show*, with their 'Johnny Nice Painter' character, an aging, kindly, bearded and capped artist, who painted outdoors with his wife (as frequently does Alwyn with his wife June), and who underwent a Jekyll & Hyde-like transformation whenever he decided to use the prohibited black paint ('Black! Black! You lock me in the cellar and feed me pins! What's for tea Mother? Pin stew?!'). This shows the easy cultural ubiquity that Crawshaw's shows had at the time.

Trained as a graphic designer, Crawshaw's work is certainly outside of the debates of Modern and Contemporary Art, with more in common with the landscape painting of the 19th Century. This being said, his painting is by no means regressive, indeed together with the abstract painter John Hoyland, he was one of the first British artists to adopt the new acrylic paint (Rowney's Cryla) when it was first introduced to the UK market in the early 1960s.

I started looking for Crawshaw works a few years ago and have picked up a couple of pieces since, both on the secondary market and directly from the Crawshaw studio gallery in Norfolk. This one is my favourite. Called *The Ramblers*, in oil on canvas, around A3, it hangs in its rather ostentatious gilt frame, above my armchair at home, and teaches me more and more about painting each time I see it, whether from the corner of my eye, or through a more considered viewing. The scumbles, impasto, sfumato, blends, painterly confidence and delicacy are a masterclass each day, in the corner of my living room.

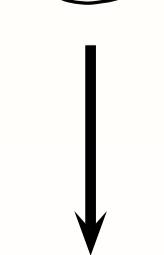
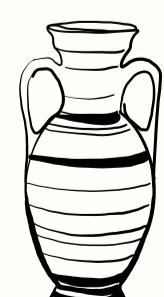


NOTES

www.narbiprice.co.uk

www.alwyncrawshaw.co.uk

artistsupportpledge.com





HENRY CRAWSHAW

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Tell us about someone you remember – perhaps mothers, grandparents, old friends. A page to remember and share descriptions of people past. This month Graham Austin shares a recent investigation into his ancestry.

We all come from somewhere and someone. I got into family history research, when a cousin asked me to fill in some blanks in their research. I quickly became interested and started 'peeling the onion skins' back one by one and did my own research, starting with what I already knew about my parents. I really got hooked when I got into the Victorian era and the lives of my grandparents and further back. At the time the most recent census available on the 'net was 1901. 1911 is now available and 1921 should be out in January 2022 I understand.

Going on stories remembered, as told to me by my grandmother (born 1874), I was able to flesh out details from all the census going back to 1841 - the earliest one with any detail to work on. With Gran's stories told to me when I was a child, plus census details and BMD records I was able to verify, and debunk some of the tales that had become family folklore. My great grandmother, Isabella, got to my imagination so much that I wrote a novel (unpublished) where I built up a life story based on fact and fleshed out with fiction.

The adventure enriched my life and gave me a good sense of what I am and where I've come from. My great grandparents' lives were of unrelenting drudgery and I found it humbling to learn how life has changed for some but there is still a long way to go in some respects.

Working class life in Victorian England was hard. Money was scarce and the welfare state didn't exist. My great grandparents Charles and Isabella Routledge were victims of this until fate took a hand in it and caused their lives together to become two lives apart in stark contrast to each other.

Isabella was born to William and Jane Lawson in about 1850 in Sunderland. No record has been found of her birth which seems to suggest it was never registered. The 1851 census shows her living as an infant at 13 George Street Sunderland sharing the house with 5 other families - 29 people in all, 9 of whom were children under the age of 10.

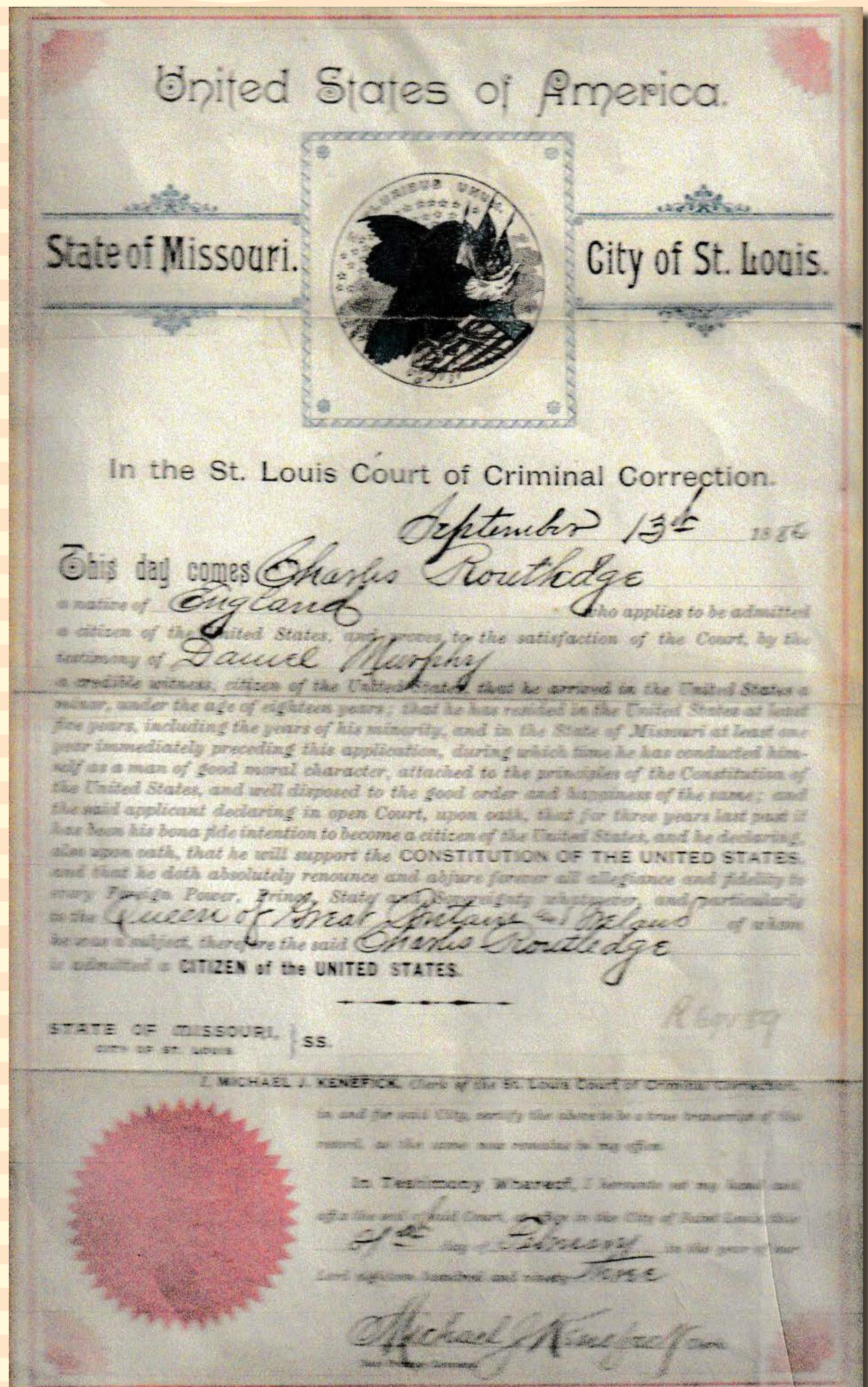
It seems she was sent to live with another family after her mother died. She turns up in Bishop Wearmouth in the 1861 census as the 'granddaughter'. By 1868 she is living in Nelson St. Middlesbrough where she gave birth to a son. There is a mystery here. With all her subsequent children she registered them with two Christian names but this little boy has four - Alfred James William Thornton LAWSON. There is no record of the father. I suspect the last two names -William Thornton should perhaps be in the father's name box. Isabella, being illiterate might not have understood the mistake or the registrar might simply have made a mistake and let it go through the system.

Whatever the case, nine months later she married Charles Routledge at Middlesbrough Registry Office on 29 July 1869. This adds to the mystery; why would Charles marry her so soon after Alfred's birth if he was another man's child? If Charles was the father, why isn't he on the birth certificate? Why was the boy given four names? Why use the extra two names? We'll never know the answer.

The marriage seems to have started well but in 1870 their first child together, Mary Jane was born only to die 8 months later from hydrocephalus. Charles Henry was born on 15th September 1872 only to die 14 months later from Bronchitis. When the next child, Elizabeth Anne, was born on 28th September 1874 the family decided to celebrate her birthday on 15th each year as a memorial to young Charles.

Cruel fate wasn't finished with Isabella and Charles yet. Another boy, another Charles, this time Charles Stephen, was born to the couple in 1876. This son lived for 8 years but died from 'Bronchitis and Exhaustion' in 1885.

It was in 1877 that Charles and Isabella's life took another turn; for the worst in Isabella's case but it seems for the better by a long way for Charles.



The story in my family goes that Charles decided to Emigrate to America and once settled, would send for his family to join him but during a storm at sea, the ship sank and Charles drowned. That became known and believed! But recent research has overturned that story! Isabella's life seems to have taken a nose dive for, as a woman alone she had to provide somehow for her family. She seems to have been left with Alfred, Elizabeth and Charles Stephen. Alfred is last heard of in the 1881 census as a 12 year old nephew of the Reveley family. No other information is available so his fate after that remains unknown.

Isabella may have been content to let herself be thought of as a widow as she took up with a Henry Gibson and produced another family. She was reputed as having had 13 children in total but only 9 have been found. As was the norm in the 19th century she gave birth on an almost yearly pattern but there are two large gaps in records which might account for stillbirths unregistered.

Henry Gibson died in 1893, the year after Isabella's last child Robina - the only one to have a single Christian name - was born. So once again, she was alone with infant children to care for. Of all the children, the fate of two can't be accounted for. The mysterious Alfred James William Thornton Lawson and Margaret Jane Gibson b1882 born blind and last found in the 1901 census as a blind pauper in the Union Workhouse. Of the others, only a third Charles, Charles Albert (b.1884) and Elizabeth lived to be more than 20 years old. Gran (Elizabeth) living to the age of 97.

Isabella died in the workhouse hospital in 1916 of a cerebral haemorrhage aged 65.

As for Charles Routledge, the drowned at sea story was disproved owing to modern technology. He was found in the USA 1900 census living as the husband of Mary with two children - one of which was another Charles!! in Missouri. Investigation showed that I have a whole new family living in the States. He did well for himself, being accepted as an American citizen in 1886.

The American family knew more than we ever did and it has been revealed that he was committed for trial at the County Court of West Riding on 9th October 1877 on a charge of larceny and sentenced to Transportation to Canada.

My American cousin tells me that once the sentence was served he made his way to America, met and married Mary Ellen Thomas. He qualified as a Boiler Engineer and made a decent living. A copy of his 1912 funeral bill has survived. The total to John Deiss Undertaker is \$108.35. Among the lavish items listed were 8 carriages. A photograph of the grave, which apparently overlooks the Mississippi is very impressive.

Isabella is in an unmarked pauper's grave in Linthorpe cemetery.

We'll never know why he didn't come back after his sentence was served. Perhaps he couldn't afford to, perhaps Isabella made it clear she didn't want him to. I don't know but it shows how two lives can run together then become horizontally opposed in an instant.

St. Louis, Mo., July 17th 1912

Mrs. Ellen Routledge for Funeral Expenses of
Charles Routledge 4909 N. 2nd St.

JOHN DEISS. Dr.

Licensed Undertaker and Embalmer.

LIVERY AND BOARDING STABLE.

'PHONES: Bell, Tyler 459
Kinloch, Central 640

1507-09 MALLINCKRODT ST.

To Friends Cemetery
Last 109 Dec #11

Casket & Box	\$ 90.00
Grave Extra-size & Evergreen	8.00
Shroud	16.00
Embalming	10.00
Shaving	0.00
Hearse	12.00
8 Carriages @ 6.00	48.00
Candles & Holder	0.00
Crape & Gloves	6.00
Post Dispatch 2	4.25
Slab	5.00
Del. Box to Cemetery	3.00
Chairs	2.00
Door Badge	1.00
Received Aug 1, 0	\$ 209.75
	101.70
Balance	\$ 108.35



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: Stephanie Oswald



I'm writing to you from a village (5000 inhabitants) in the wine-making area near Nantes, on the West Coast of France. After living in the UK (and mainly in Newcastle) for 20 years, I moved back to my home country 2 years ago, but to a region where I had never set foot before!

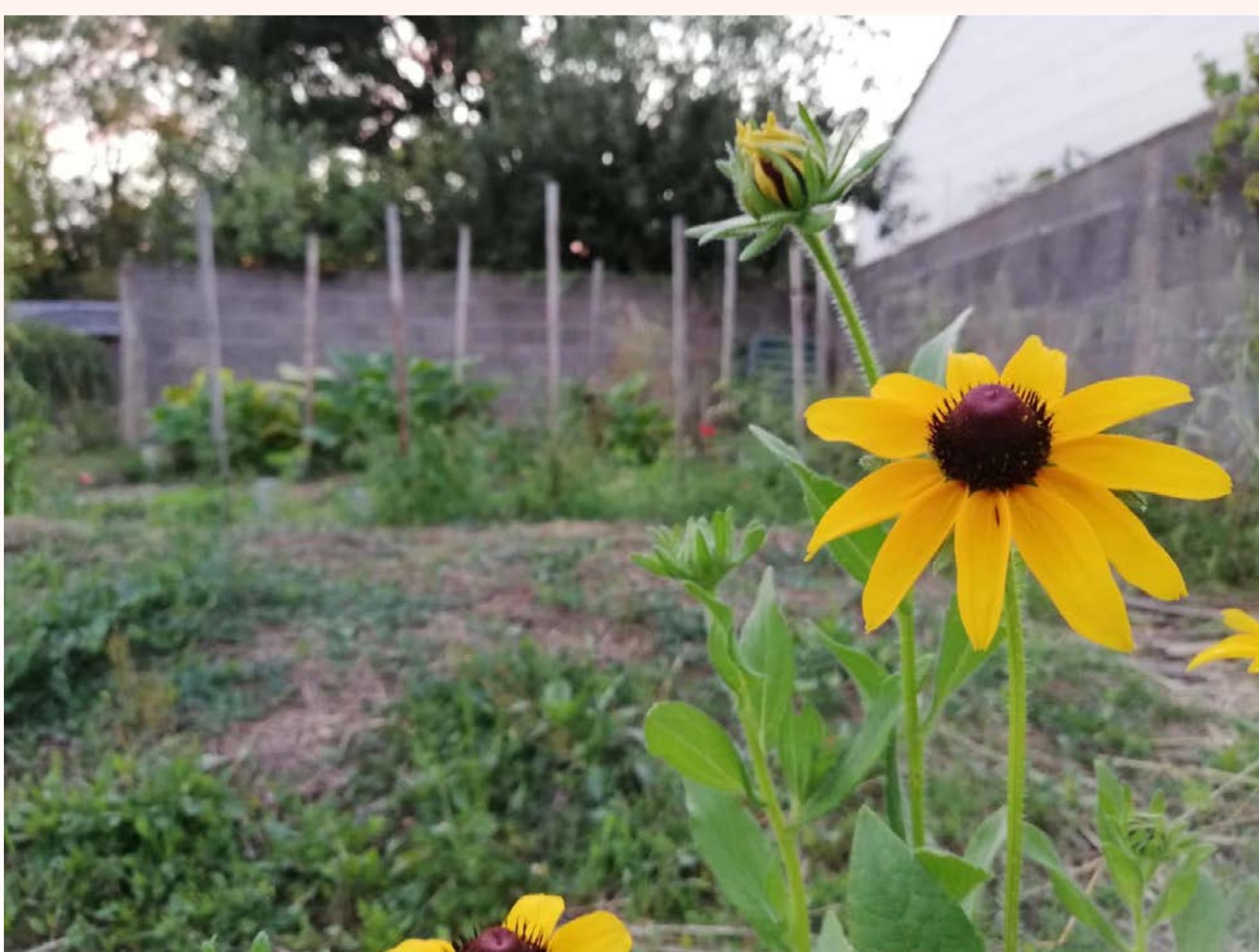
Here I live in the middle of hundreds and hundreds of kilometres of vineyard, and everybody has a garden where they grow vegetables. A lot of people here care about locally-sourced quality food, and since the COVID crisis, it seems that the demand for locally produced food has grown. With the fear of not having enough food during the lockdown, a lot of people called farms directly to buy their produce, and the demand for local organic vegetable boxes has boomed.

Cities and organisations have started projects aiming to encourage people to farm vegetables and to share them. For example, Nantes, the city 15 minutes away from us, is planning on transforming 50 different green sites in the city into vegetable patches, and to give all the produce away to families in need. The spaces will make up 25,000 square metres in total, and should produce 25 kg of veg for 1000 families. All these vegetables will be produced without any pesticides.

Another French organisation encourages its members to take over unused land to grow vegetables as a group, to then distribute the produce to families living in poverty, but also to try and teach families how to grow veg in order to be more autonomous. Some members started a big veg garden near where we live in May, and volunteers can go every Wednesday afternoon until October to take care of the garden. Sometimes the gardening sessions end with an “apéro”, a very important French tradition when people have bites to eat and something to drink (before dinner)!

There are other initiatives around us: we recently found out about an angora goat and veg farm in a village near us, which encourages volunteers to work and learn about permaculture, a type of farming that is quite trendy here at the moment. They showed us how they put hay on their veg patch to keep the moisture in the ground and to avoid having to water plants too often. Or how they plant vegetables really close together in order to avoid weeds growing. They also take care of guinea pigs that nobody wants!

After having volunteered at the Star & Shadow Cinema in Newcastle for over 10 years, I was really happy to find out about these farming initiatives in which we can volunteer, in order to learn about farming, but also to meet like-minded people! Power to the Brussel Sprouts!



COLLECTION REFLECTION

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.

Group Show No. 2

'Protest & Social Justice'

Works gathered together by Helen Welford

In this edition of MIMAZINA we bring together three Middlesbrough Collection artworks that respond to moments of political struggle and reflect on social justice. Nancy Spero's direct work forms part of her 'War' series created as a protest against US involvement in the Vietnam War. Chila Kumari Singh Burman responds to uprisings that took place in 1981 in Chapeltown, Leeds, against institutional racism and poverty-related conditions as well as the Irish Hunger strikes of that period. Núria Güell questions citizenship and the idea that human identity is intimately bound to place of birth.

Victims Thrown From Helicopter, 1968

Nancy Spero

United States, 1926-2009

Gouache and ink on paper

Presented by the Art Fund under Art Fund International



Nancy Spero created a series of anti-war protest pieces against the atrocities carried out by the US army in the Vietnam War. This unnerving piece shows the underside of a helicopter, blood-coloured bodies, a screaming head and an eagle. It relates to the disturbing fact that US soldiers were known to throw Vietnamese prisoners from aircrafts.

It is spontaneous and gestural, suggesting that it was created quickly as an impulsive and emotional response to reading and watching the horrific news about the war. The Eagle is the national bird of the USA and symbolises power and strength. In this piece however, it represents how the US forces acted like top predators with no concern for those affected by their actions.

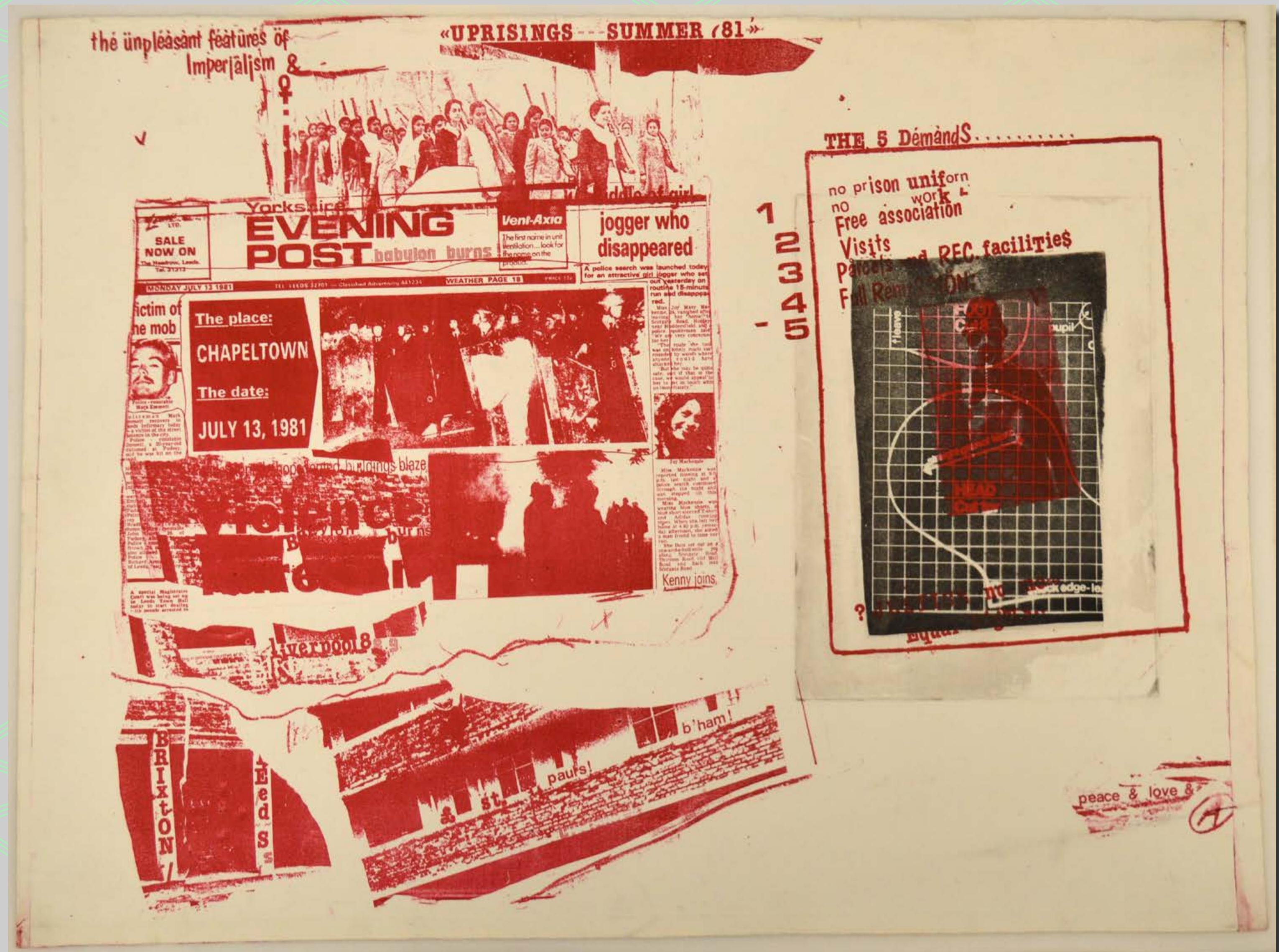
Spero was known for her rejection of traditional mediums, particularly oil on canvas which she deemed "too masculine" because of its long history of use in art, favouring more accessible methods such as gouache, hand-printing and collage. Spero only received recognition later in life potentially due to the shocking subject matter and uncomfortable nature of her work. By "making the personal political" her work has an unsettling and haunting impact to this day.

July 13th 1981, Chapeltown Uprisings and the Five Demands, 1981

Chila Kumari Singh Burman

England, 1957

Lithograph and photo etching on paper
Purchased with assistance from the Art Fund



This print combines two printmaking processes; lithography and photopolymer photographic etching. Like other artists associated with the Black British Art movement, Burman's artwork in the 1980s and 1990s shared political messages against institutional racism in British society.

At first glance, we're confronted with what appears to be a torn newspaper clipping from the Yorkshire Evening Post, with five demands listed in various letterpress fonts. Upon closer inspection, you'll see that the clipping is about the 1981 Chapeltown Riots, in Leeds. The uprising unfolded in July of that year due to ongoing issues of inner-city poverty, poor housing, racial tension and rapidly rising unemployment due to the recession. The five demands refer to those made by Irish Republicans carrying out Hunger Strikes whilst detained in Northern Ireland. The detainees called for the British Government to reinstate their status as political prisoners.

The elements that form this work look as though they've been immersed in a sea of red ink, whilst overlaid words in the same colour run throughout. The use of red in this piece is powerful and when I look at it, I'm immediately overcome with a sense of fear and danger.

Stateless by Choice, 2015-16

Núria Güell

Spain, 1981

Chromogenic print and inkjet prints



This image shows a selection of works which form part of Güell's project *Stateless by Choice*. Together with *Humanitarian Aid*, these two key works were shown in MIMA's *Motherland, Fatherland* exhibition, Güell's first solo show outside of Spain. In this project Güell attempts to renounce her identity as a Spanish citizen. She asserts that national identity is an artificial construct which brings both privilege and limitation of freedom, while instigating xenophobia and racism. Güell challenges state-imposed identity and those organisations that maintain it. She believes that these established powers violate human rights law and references Article 1 of the Universal Declaration of Human Rights, which states 'all human beings are born free'.

The chromogenic print to the right of this group of works shows Güell at the Spanish Embassy in Dublin, Ireland, attempting to apply for statelessness. To the left of this image, three inkjet prints show Güell's application for statelessness and correspondence between government offices, including the Ministry of Justice. Over eighteen months Güell worked with a lawyer to determine her right to revoke citizenship. This process concluded that a person is not permitted to renounce their national identity but can, however, have it removed by force.





#2 FABRIC STORAGE BUCKET

Here is a very simple pattern for a lined fabric storage bucket, which will take you about an hour and a half to make.

These can be used for storing your craft projects, toiletries or stationery and they also make great gifts!

I used a fresh cotton print for the outside and cream cotton for the lining. As my fabric was quite thin, I added a layer of medium weight iron-on interfacing to the lining to increase the rigidity of the bucket and to help it to stand up.

The key to success with this project is in accurate cutting out, as this will make the inner and outer fabrics line up nicely when you sew them together, making sure all pieces fit and without warping.

Try something different each month, under the expert guidance of different members of the MIMA team. This month Lindsey Thompson shows us a simple pattern which can be used to make useful fabric storage baskets.

YOU WILL NEED:

- 2x42cm squares of outer fabric
- 2x42cm squares of lining fabric
- 2x42cm squares of medium weight iron-on interfacing, such as Vilene (optional)
- Threads contrasting or matching (depending on your preference)
- Ruler or tape measure
- Paper for a pattern (you can stick A4 printer paper together using sticky tape)
- Scissors

OPTIONAL:

- To add an optional pocket, also cut a 18cm wide strip of fabric the full width of the square (18 x 42cm). Hem the two long edges by turning over 1cm, pressing, then turning over another 1cm, pressing again, then top stitching. I also added a contrasting trim to my pocket at this stage, but you don't have to.

(Instructions on attaching the pocket will be given further down the page)

HOW TO MAKE IT:

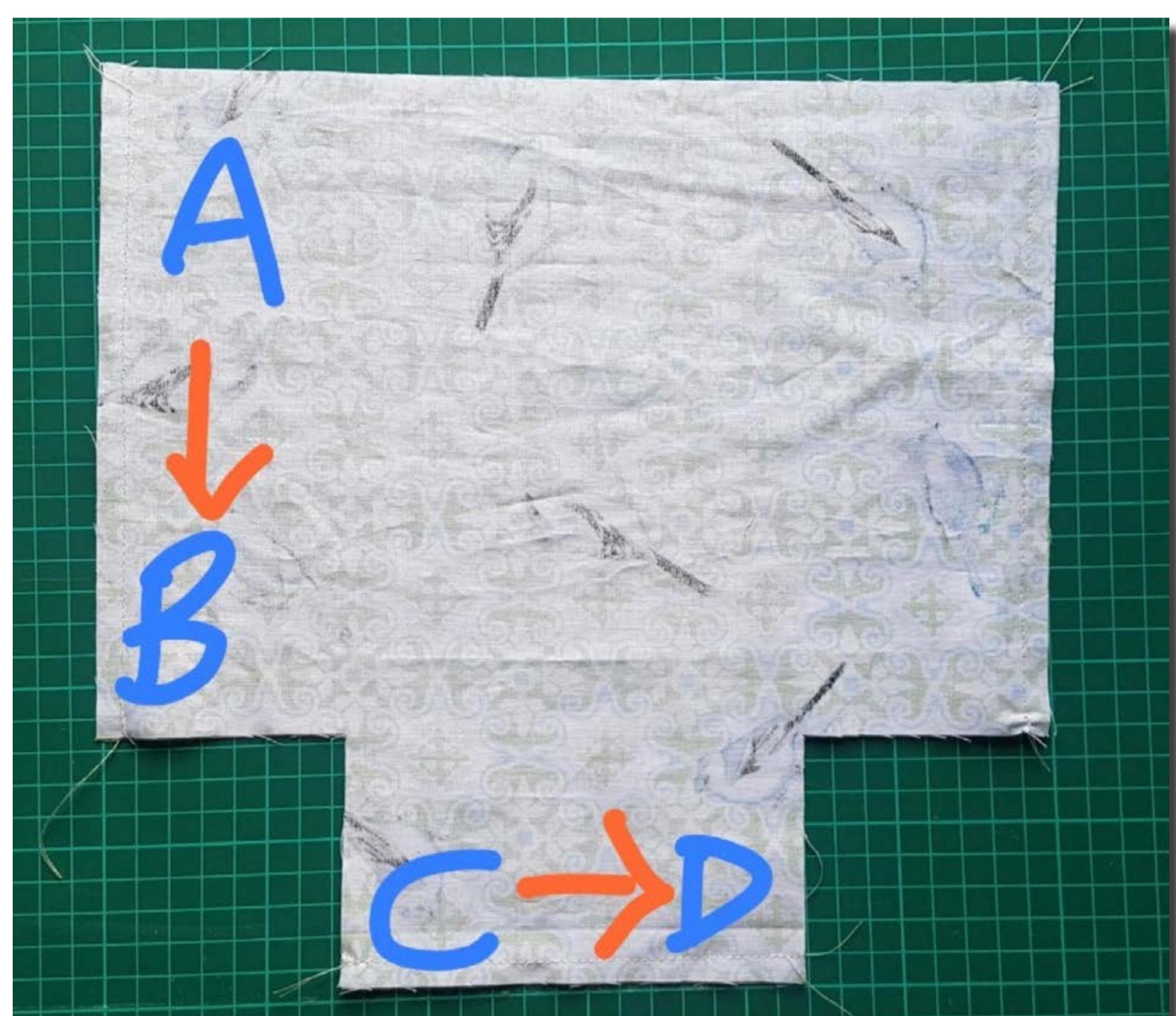
PART 1: The Outer Fabric

1) Pin the right sides of the outer fabric together and measure 10cm up and 10cm along from the bottom corners. On the wrong side, use a pencil to draw a neat square. You can double check this is a true square by placing an envelope on the corner of the fabric and use this as a guide.

2) Cut the bottom corners from the fabric squares, as shown in the photo below. You can then use the outer fabric as a template for the other layers until you have cut all pieces.

3) Keeping right sides together, sew the side seams from A to B. Press the seams open. Sew the bottom seam from C to D as shown below.

4) Pull the ends of the seams apart until the corner edges form a straight line and sew across to create a boxed base, matching the seams. Repeat this on the opposite corner.



PART 2: The Lining Fabric

Use a 1cm seam allowance unless otherwise stated!



1) If using interfacing, first apply this to the wrong sides of the two lining squares. Fuse by pressing for 8 seconds with a warm iron (2 dots)

2) If adding a pocket, place the wrong side of the pocket against the right side of one lining piece and pin the top corners of the pocket, 10cm from the top edge.

3) Attach the pocket to the lining by sewing round 3 sides, leaving the top edge open. You are now ready to assemble the lining of the bucket.

4) Repeat steps 1 to 4 above as for the outer fabric, sewing through all thicknesses, but this time leaving a 10cm gap in one of the side seams for turning the bucket inside out. Reinforce your stitches at either side of this gap to avoid putting strain on the stitching while turning.



PART 3: Assembling the bucket

1) Put one bucket shape inside the other, right sides facing each other. Match up the side seams and pin the top edges. Sew right round the top edge, leaving a 1cm seam allowance.



2) Put your hand through the gap in the seam and grab a scrunched-up handful of the fabric and start to tease it through the gap, turning the whole bucket the right way around. Push the lining fabric inside the bucket and give it a good shake.

3) Roll the top edge of the bucket between your fingers, to help you get a nice sharp line. Gently press before top stitching the edge. I did this twice to make it nice and firm.



4) Folding the seams inside, close the gap in the lining by machine or hand stitching together. Make sure you don't catch the outer fabric in while sewing.

5) Iron again and admire your finished fabric bucket!

Why not customise your fabric bucket further by adding patch pockets, a handle or by making your 42cm squares from colourful patchwork scraps? You can then recycle favourite old clothes or your child's old clothes, which is good for the environment, cost effective and will be a completely unique design of your own.

DIG IT UP!



Words and images: Alice Hornby

This month we are talking about a special outdoor space in Hartlepool with Mr and Mr H. MIMA has a Community Campus Learning Garden which is also a special outdoor space well-loved by volunteers, constituents, staff, school groups and many more.

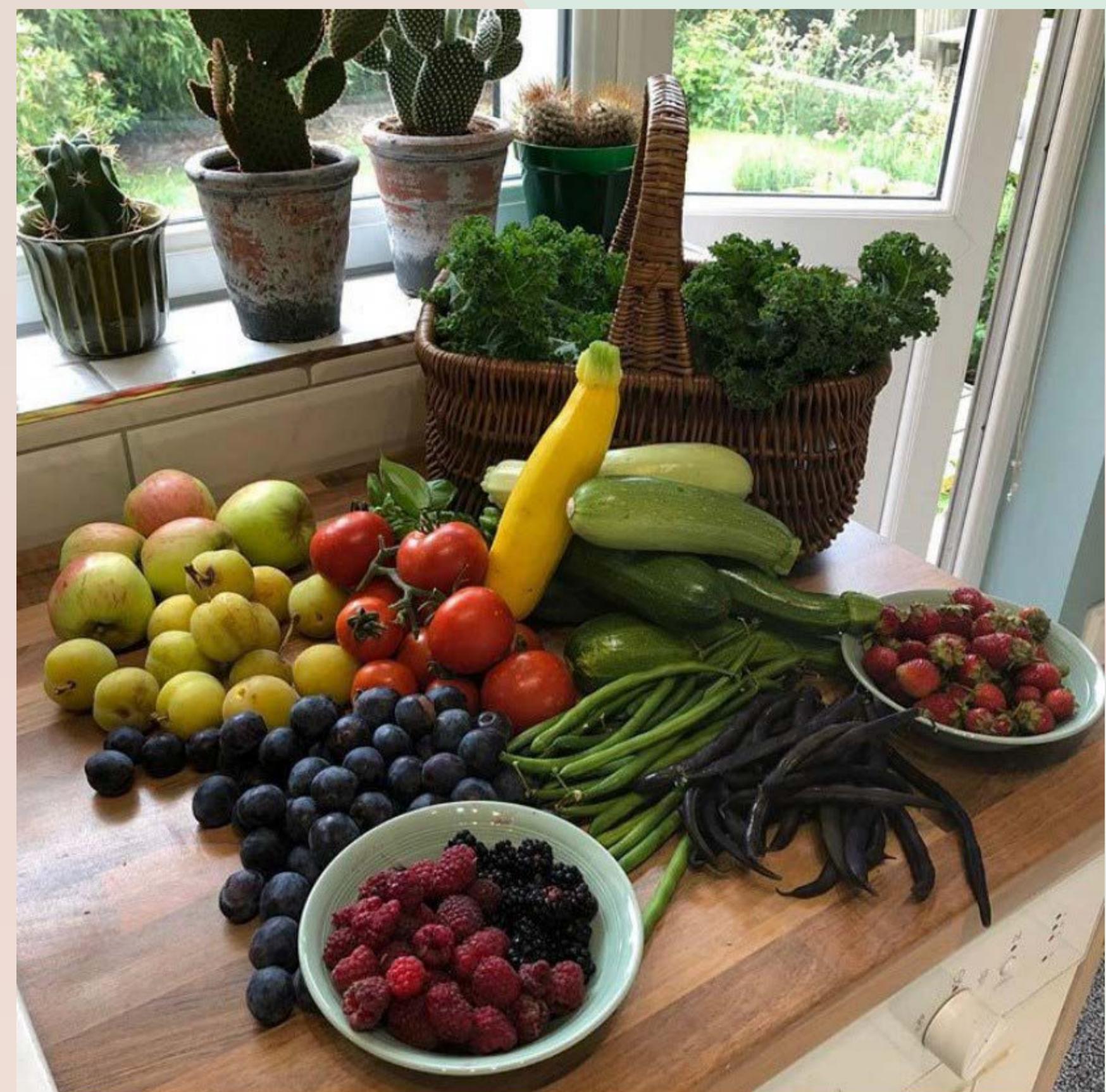
Plot 4 is a small but mighty allotment in an unassuming spot in Hartlepool. It is a space surrounded by trees and wildlife that gives the illusion you are lost in the middle of the countryside. Plot 4 has taught me everything I know about growing food, well that and good old Monty Don of course.



If you would like to be involved in MIMA Community Campus Learning Garden to learn about all things growing or to simply be involved keep your eyes peeled on our MIMA social media accounts (@mimauseful) for reopening announcements.

The session takes place weekly on Thursdays 14:00-16:00. No need to book just turn up and join in!

Mr and Mrs H tell us what having an allotment means to them; 'It's our own piece of escapism. The hours disappear as you potter around doing jobs or sometimes we just go there to sit for a change of scenery. It's those moments where you stop for a cuppa (or a beer on a Friday).' It brings joy to everyday life whether that's a posy of fresh flowers on my kitchen table, an egg from one of our hens, or the piccalilli we crack open on Christmas Eve months after the growing season is finished. Watching seeds grow has got to be one of the single most satisfying things life has to offer and then you get to eat them it's win win. Mr and Mrs H's passion for gardening started by growing bits and bobs in pots in their yard; 'You can grow all sorts in the tiniest of spaces: cucumbers, tomatoes, courgettes, squashes and strawberries all love to climb. Grab a pot and some trellis and grow your veggies vertically.'



Mrs H's Cabbage Cake

Mrs H shares with us a recipe born out of a **HUGE** surplus of cabbage throughout this year's growing season. Initially this announcement of cabbage cake for our sacred Sunday supper made the whole family recoil and puzzled at the thought of it. However trust us with this one cabbage cake has become a staple of our Sunday menu.



Ingredients

- 1 large cabbage
- 1 pack/ 500g Pork mince*
- Any herby seasoning you can get your hands on (we used oregano, sage, parsley and thyme) the herbier the better!
- 1 tsp Salt
- 2 tablespoons Pepper
- 1 egg
- Breadcrumbs (4 tablespoons)
- Lemon zest
- (Optional) Cheese
- Butter

*Secret tip if you can't get hold of any pork mince grab a pack of sausages instead removing the meat and discarding the skins.

You will also need:

- A pan
- A cake tin
- Tinfoil

Method

1. Take your pork mince/ sausages and mix with the seasonings; lemon zest, salt, pepper, herbs and cheese. Then add your egg and breadcrumbs, mix with your hands and wash thoroughly afterwards.

2. Bring a large pan of water to the boil, the kind you would use for making soup. Add a tablespoon of salt.





3. While you wait for the pan to boil take your large cabbage and save the 7 largest leaves from the outer layers, pop them to one side and chop the remainder of the cabbage roughly discarding the hard core.

4. Once the pan is boiling pop in your 7 large cabbage leaves and boil for 2 minutes, while these are boiling fill a bowl with cold water ready to plunge your leaves into- this stops the leaves from going brown.

5. Pop your chopped cabbage into the water and boil for around 4 minutes.

6. Rub a knob of butter on the outside of your cake tin and begin to place your 7 large leaves around the base of the tin overlapping one another and hanging over the sides; this is the outer shell of your cabbage cake and will keep the filling together.

7. Add 1/3 of the pork/sausage mixture on top of the leaf lining, then take 1/3 of the chopped cabbage repeat this twice so you use up all the mixture and have created a layered effect.

8. Fold the 7 large leaves over to cover the cabbage cake mixture. Brush the leaves with butter and cover with foil.

9. Bake in the oven for 40 minutes at 200 degrees. We like to serve ours with a simple tomato sauce and whatever salad or vegetables we have available.

10. Enjoy!

WHAT'S HAPPENING?

This new column, by Helen Welford, shares an interview with someone active in culture and communities. This month we're delighted to speak with Marsha Garratt.



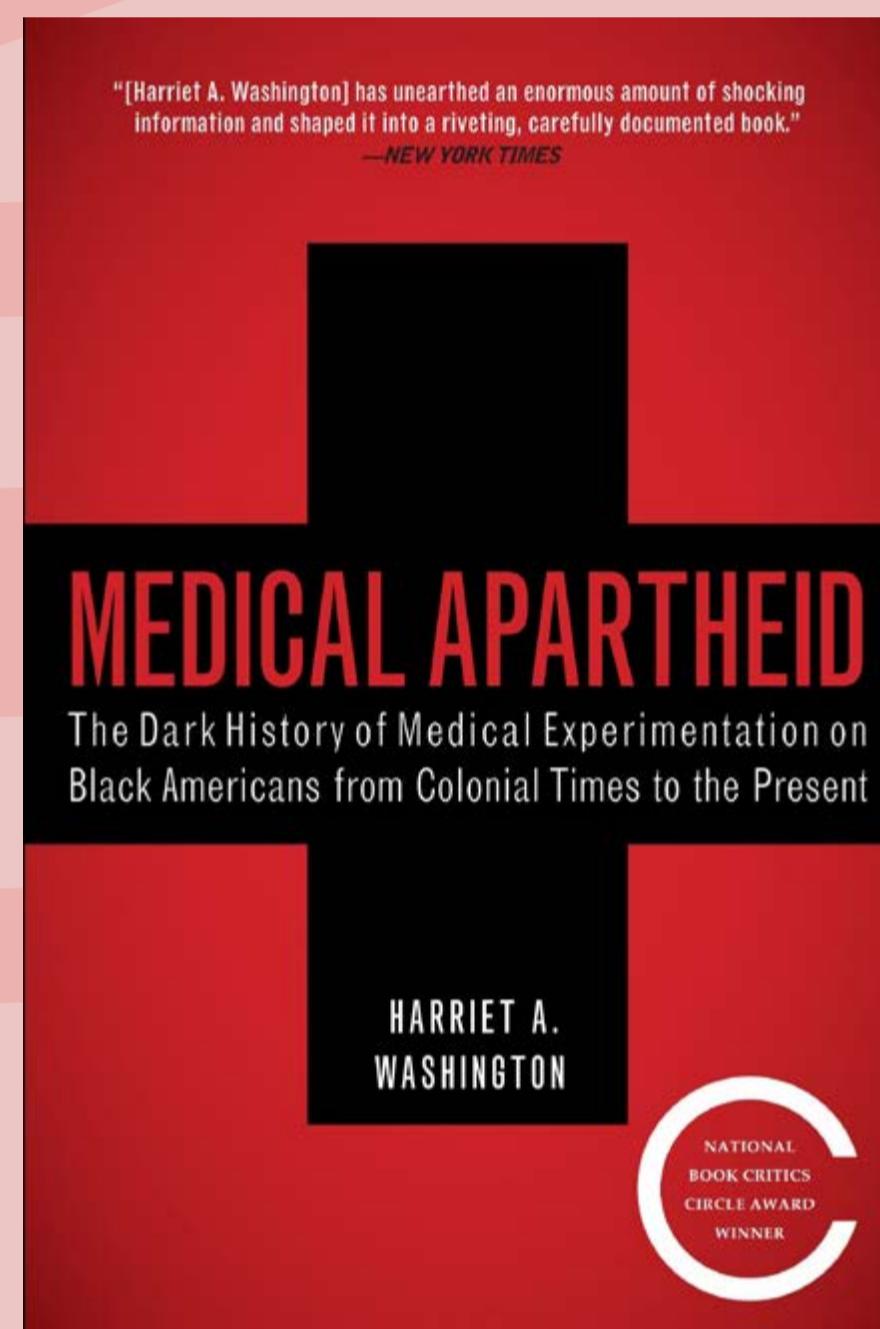
Marsha Garratt

Can you describe the work that you do?

I am Project Manager for All in Youth, a Teesside charity working in partnership with One Community Link. We work with people of African origin within the community and last year developed the project *Challenging Racism and Changing Lives*. We deliver education sessions centred on African history and racism to schools and organisations. We also support Asylum Seekers and Refugees in our community. Through All in Youth, I deliver multicultural dance sessions for young people aged 4 to 25. We come from different backgrounds but when we dance we move in unison. I have missed group dancing during lockdown but have enjoyed choreographing new routines in the interim.

What inspires and motivates you?

Young people of North East England. Some of the young people I work with are growing up in very difficult circumstances and yet endlessly push to shape brilliant futures for themselves. In delivering sessions around racism in schools they are open, engaged and keen to know more. It's an honour and a humbling experience to support them to become the people they want to be. This is the next generation and through them, we can make progress in race equality.



Who is an important voice for you right now?

The voice of the youth and in particular our black youth. Mary Makaure, who speaks openly about her battles with colourism, is an important voice right now. Colourism is a form of discrimination where lighter skin in the black community is given preference over darker skin. Mary calls out media bias, is proud to have dark skin and empowers other women to feel the same.

The group of young people I work with are collectively and consistently calling for pre-colonial African history and colonialism to be embedded in school curriculums. It is vital that through education people see how this history directly impacts their present and why we must continue to push for racial equality.

What have you been reading, listening to or watching lately?

I am currently reading *Medical Apartheid* by Harriet A. Washington which follows the dark history of medical experimentation carried out on black and poor people. It's fascinating and I've learned so much. I love music and at the moment I am listening to a lot of Afrobeats. The style derives from the African continent – mostly from Nigeria and Ghana. I am choreographing *Jealous* by Nigerian singer and songwriter Fireboy DML. I don't like songs that promote anger or objectify women and this is a loving song. At the moment I am watching the crime drama *Peaky Blinders*. It's located in the Midlands and I can see strong parallels between its industrial setting and our own.



If you could share one idea, thought or message, what would it be?

No one in this world is born better than another person. If we embody and internalise that message we can make massive societal shifts regarding who is given power, platform and voice. We live in a world where money and prestige afford a certain level of justice that others cannot obtain. The North East is underrepresented in parliament and those decision makers do not understand the experiences and lives of those living in poverty. I stand against all forms of social injustice.

What's great about the Tees Valley?

Kindness. The Tees Valley is a really friendly region and its people have a great sense of humour, for example, I can speak with a stranger at a bus stop which just doesn't happen when I go to London. I also love being close to the beach, the countryside as well as urban areas. Our open spaces have been an absolute blessing during lockdown. Lockdown would have been much harder if I lived in a flat in a built-up city with little access to nature.

Where else in the world do you love?

I love Jamaica. My father is from Jamaica and my first visit, aged 21, was incredibly freeing and I felt connected to the people because of my heritage. Jamaica has beautiful weather, mountains, tropical rainforests, lagoons and rivers. There's the sound of music wherever you go and always a get-together. Jamaicans are straight talkers and we have elements of this character in Teesside. I would love to have a home there eventually and hope to take my children for the first time next year.

things to do

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

MAKE A SHORT PHOTO STORY WITH SOMEONE

1.
Take 3
photos

2.
Send
them to
someone

3. Ask them
to write a line
of text for
each photo
- joining the
images into a
short story.

4. You might choose how to arrange the text alongside the images. Maybe it is simply written below the image, graphically arranged with the image or perhaps you make the whole story into a gif* and post it online. We would love to see your stories, email us at: info@foundationpress.org

Over the next few pages are some examples of us + friends testing it out!

*Gif: An image format, often featuring animated sequences of images looped so it goes on forever. You can easily construct them on your phone using various gif making apps (we use GifMaker - but other apps are available).

I ask you to hold me



You weren't who I was
expecting



Here - a continuous
softness for your
sturdy and tender
body



I was searching
for something
'more', so I went
to my old haunt

Images: Adam
Text: Debbie



Content.

The Distance of the Moon
Without
As Long as an Lasts
Implosion



Here I dusted off
my sister's old
english literature
gcse books to try
and connect with
nature and some
of its energies.

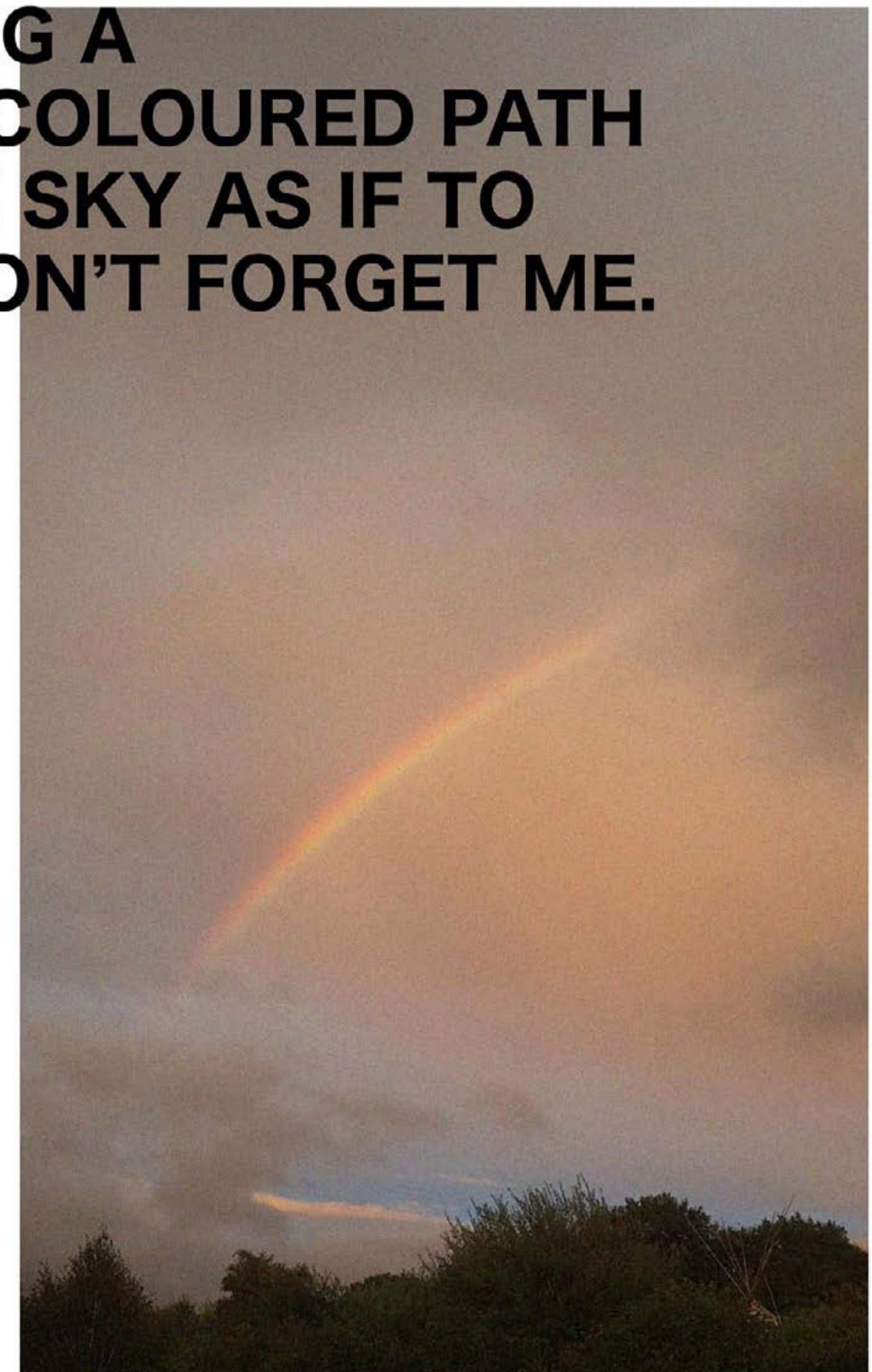
I tried
not to
worry about
what
happened
last time
I did this.



A COMET OF ICE AND
GREY BLACK BLUE
SLATE, SPINNING IN
SPACE, COMING CLOSE
ENOUGH TO YOUR
PLANET THAT IT SET
THE SECURITY ALARMS
GOING OFF.

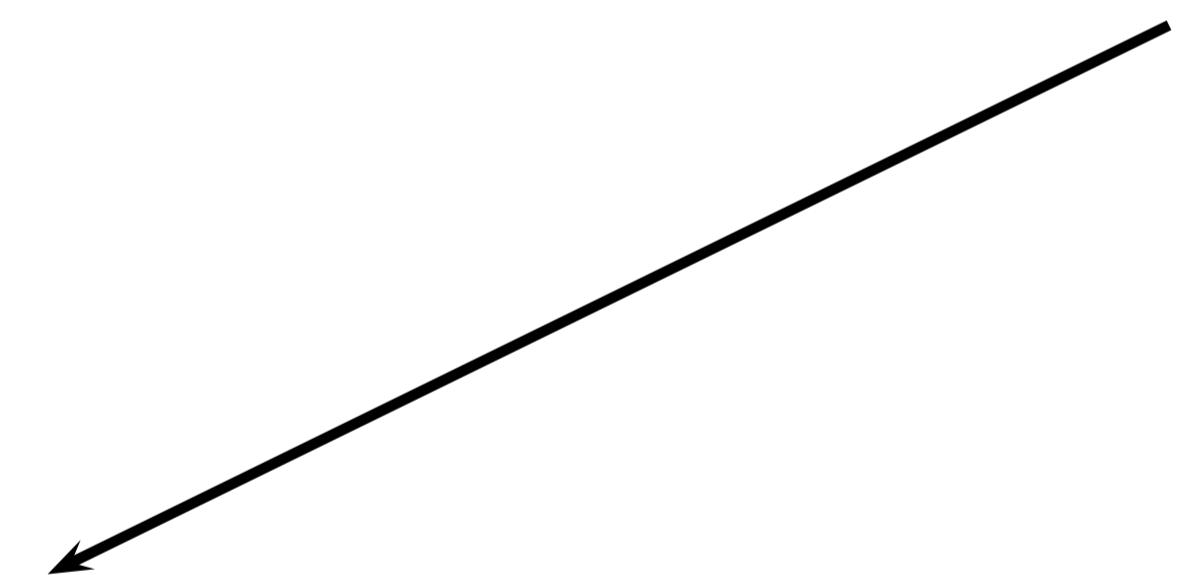
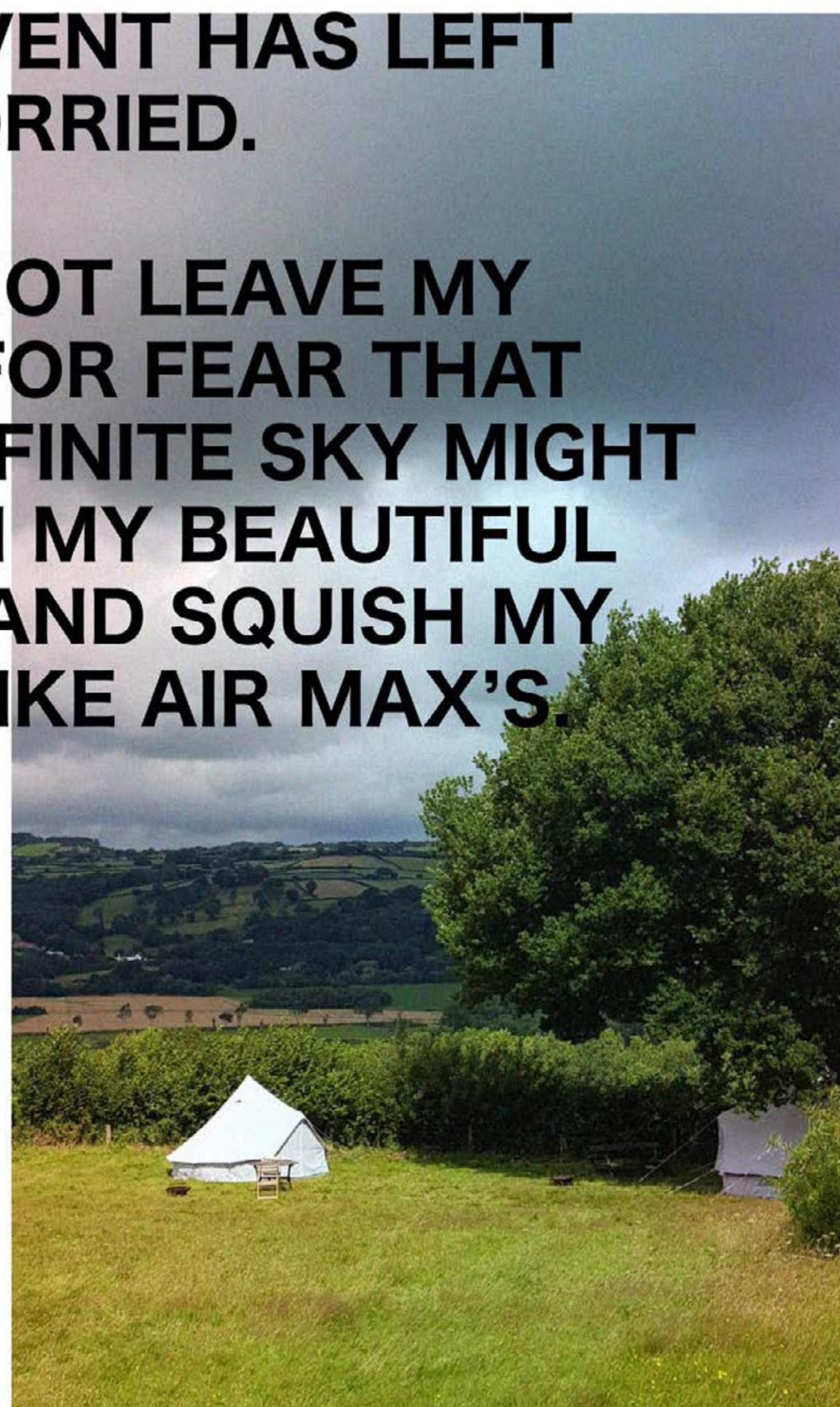


MAKING A
MULTICOLOURED PATH
IN THE SKY AS IF TO
SAY DON'T FORGET ME.



THE EVENT HAS LEFT
ME WORRIED.

I CANNOT LEAVE MY
TENT FOR FEAR THAT
THE INFINITE SKY MIGHT
CRUSH MY BEAUTIFUL
HEAD AND SQUISH MY
NEW NIKE AIR MAX'S.



"Look what I just found!"

We drove all day with the top down



Mum was deleting emails

Smiling, you said the wind stung your eyes



She saved one I had sent her 10 years ago

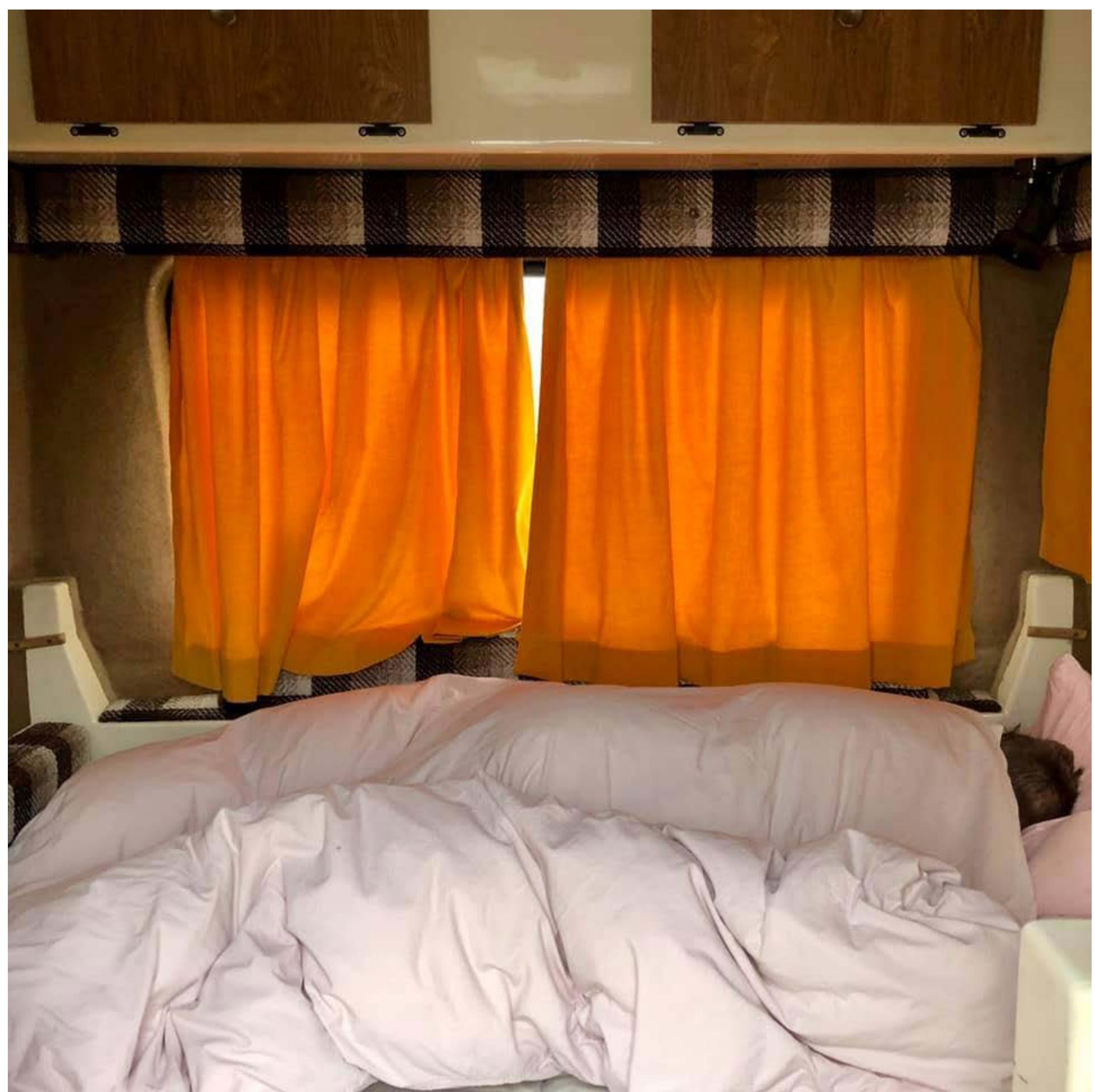
I said something I meant at the time



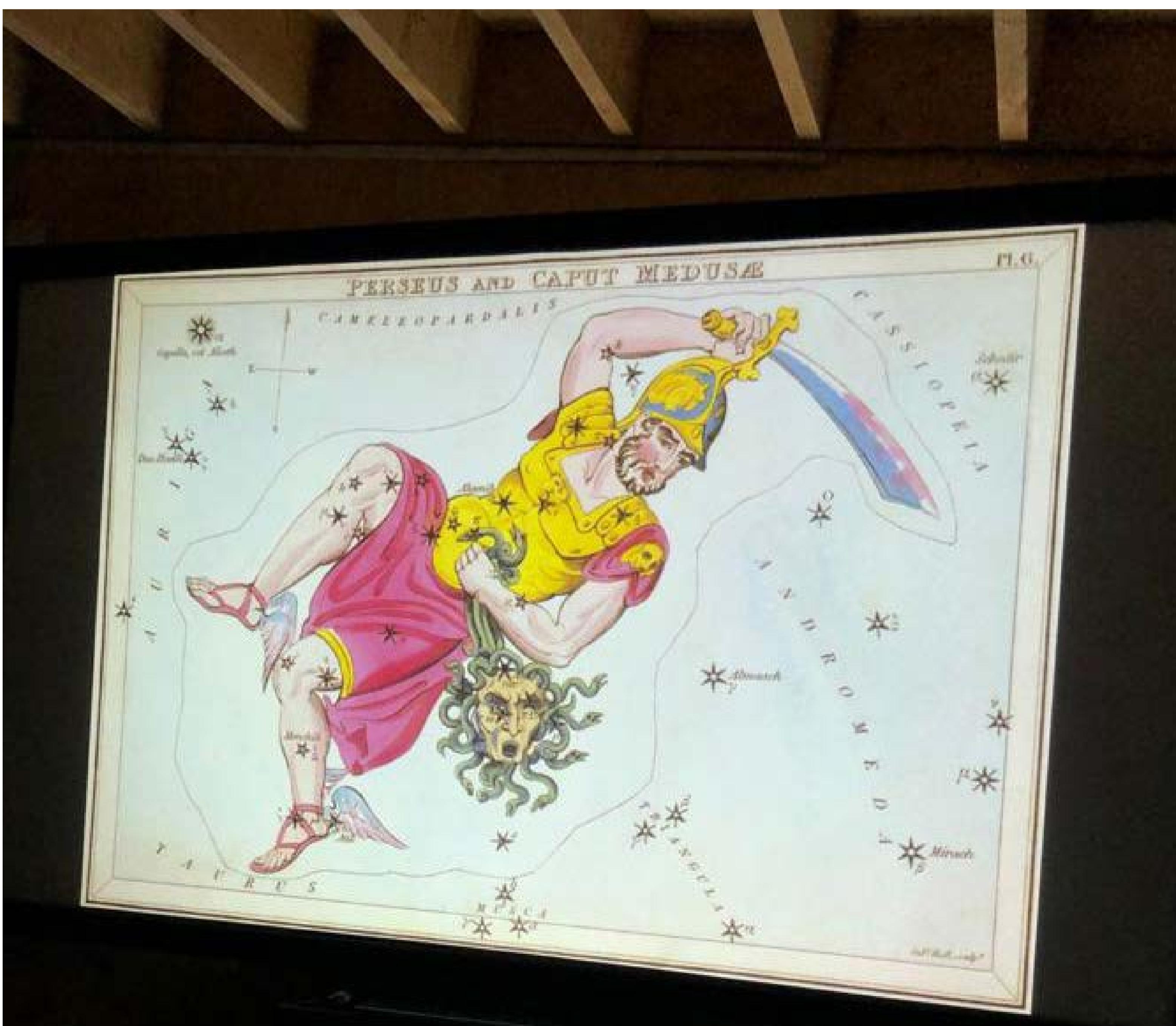
I opened it and there you were

but I have regretted it ever since

**ONCE UPON A TIME THERE WERE
3 BEARS.**



**THEY FOUND GOLDILOCKS STILL
SLEEPING IN BABY BEAR'S BED.**



**THE THREE BEARS DESCENDED ON HER
WITH THE VENGEANCE OF PERSEUS!**

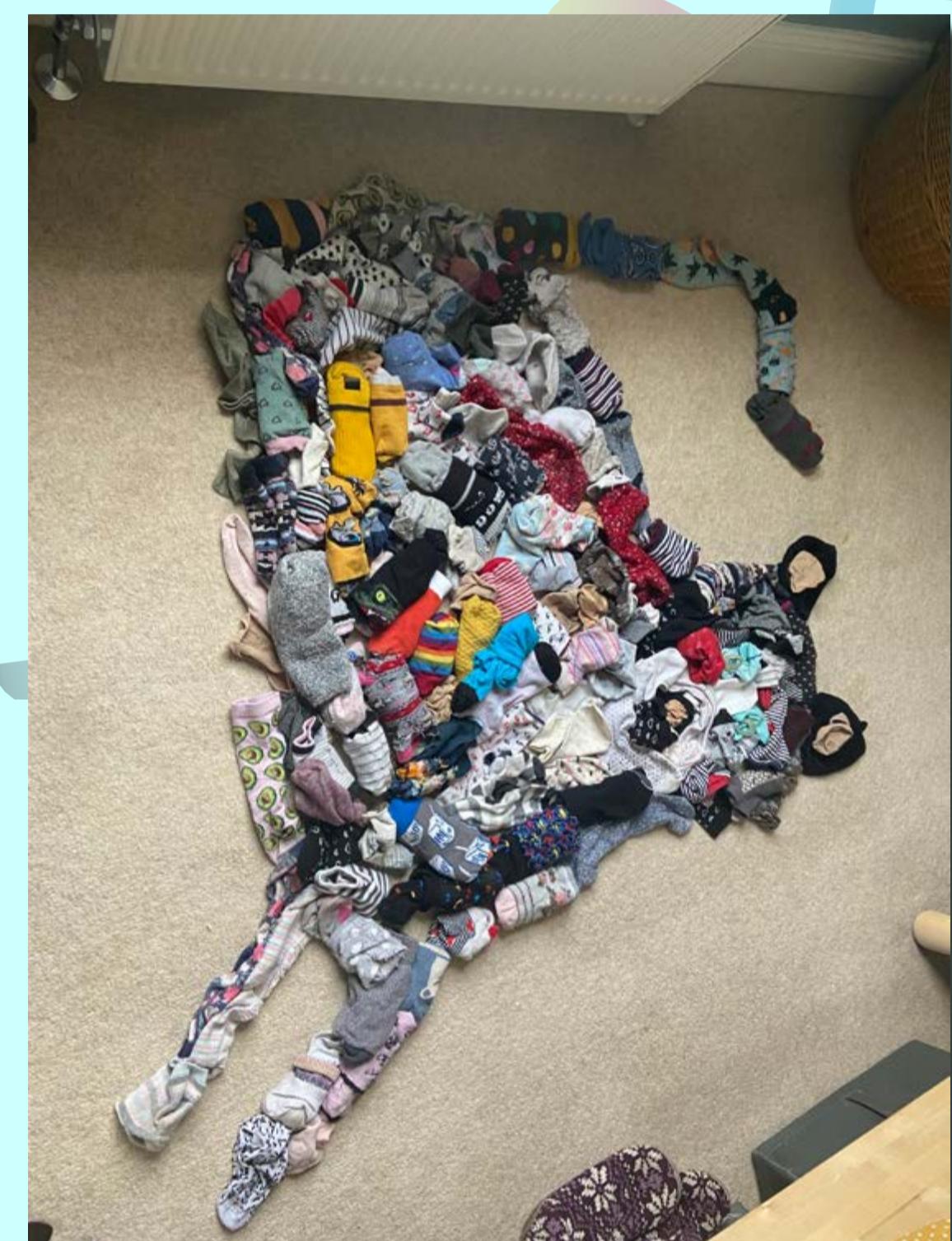


We bring you exciting updates on MIMA's work with children, young people, families and schools. See how you can get involved with family and friends.

Stories from Arts Award Discover at Home

This month's update from our summer adventure highlights the work of artist Phoebe Rose Vizor, aged 7. Phoebe is part way through her Discover at Home Arts Award journey with Nana Elaine. Phoebe has kindly shared her marvellous exploration into found-object sculptures with us.

Her project was inspired by week one of Arts Award Discover at Home video which explores portraiture, looking at Sonia Boyce's large drawing *She Ain't Holding Them Up, She's Holding On (Some English Rose)*, Oil and pastel on paper, 1986.



The video shows the creation of a large scale portrait of Daisy the cat, made entirely out of socks and invites families to get involved from home, making their own portraits out of whatever can be found around the house. Check out the video on YouTube by [clicking here](#) - it's not too late to get involved.

Phoebe decided to use toilet roll as her medium (who doesn't have a few extra toilets rolls hanging around these days!) and started to build up functional sculptural seats which were turned into houses then into castles, all purpose-built for Phoebe's long-standing assistant and partner in crime Pooh Bear. Pooh Bear has been with Phoebe since day one, neither one is seen without the other.

Her Nana Elaine described "Phoebe entering into a sort of performance as she built up the functional sculptures, sitting in them, and then placing her soft toys in them". Phoebe explains to us in her own words her process and journey to creating the sculptures.



Phoebe's Story

My first ideas for the toilet roll sculptures came from Nana's suggestion to use a bucket of toilet roll tubes she had collected over lockdown. Nana uses found objects in her cyanotype photography and we collect junk for crafts.

I thought she had asked me if I would like to make something out of toilet rolls. The first thing I made was a leaning tower of Pisa, I dismantled this one roll at a time to make my first seat which was for Pooh Bear, my best friend.

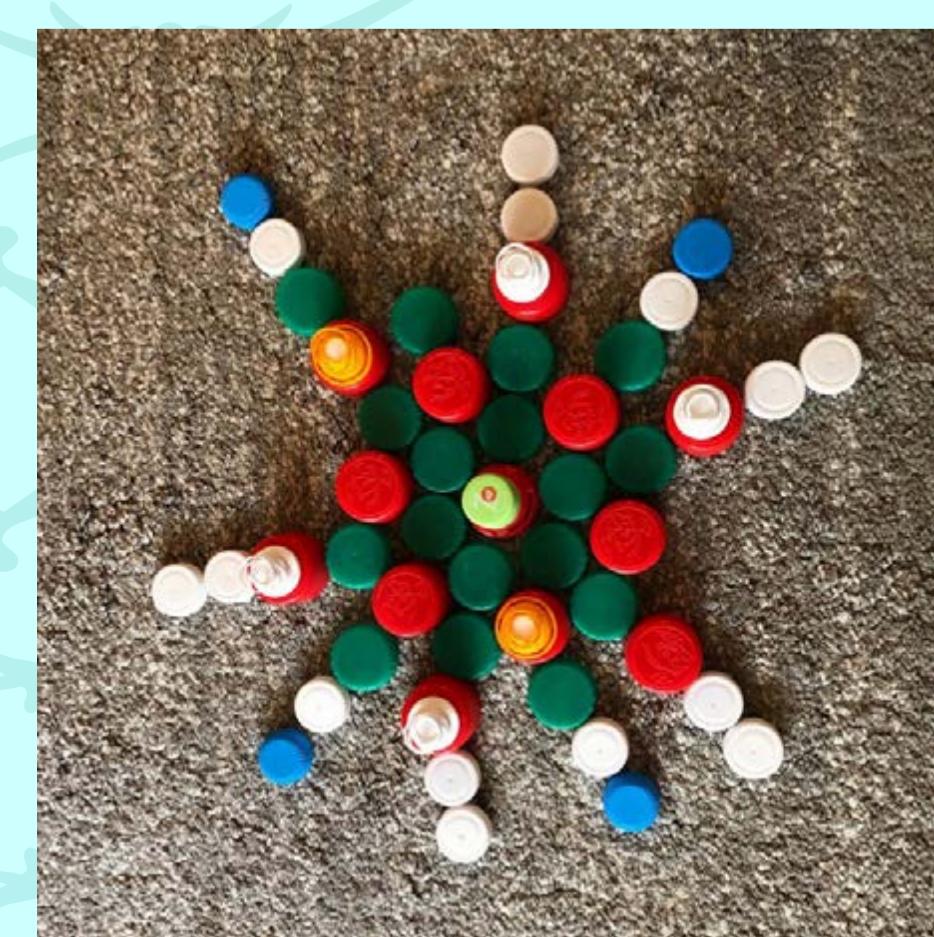
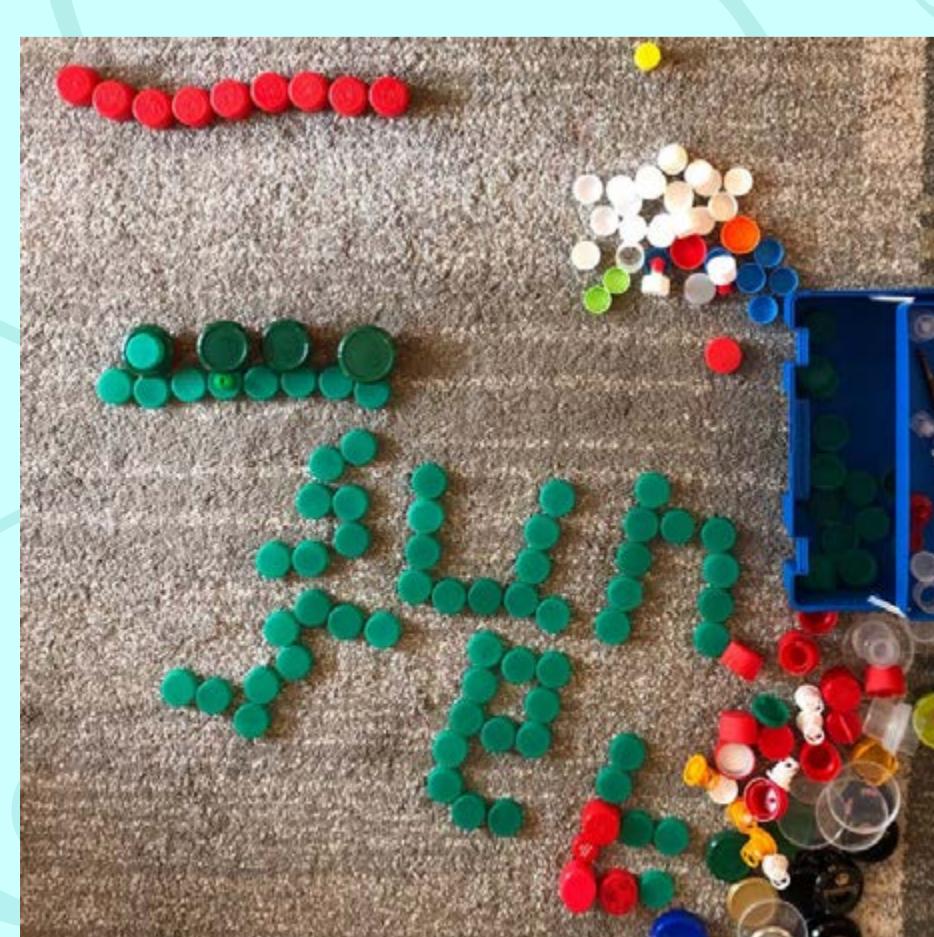
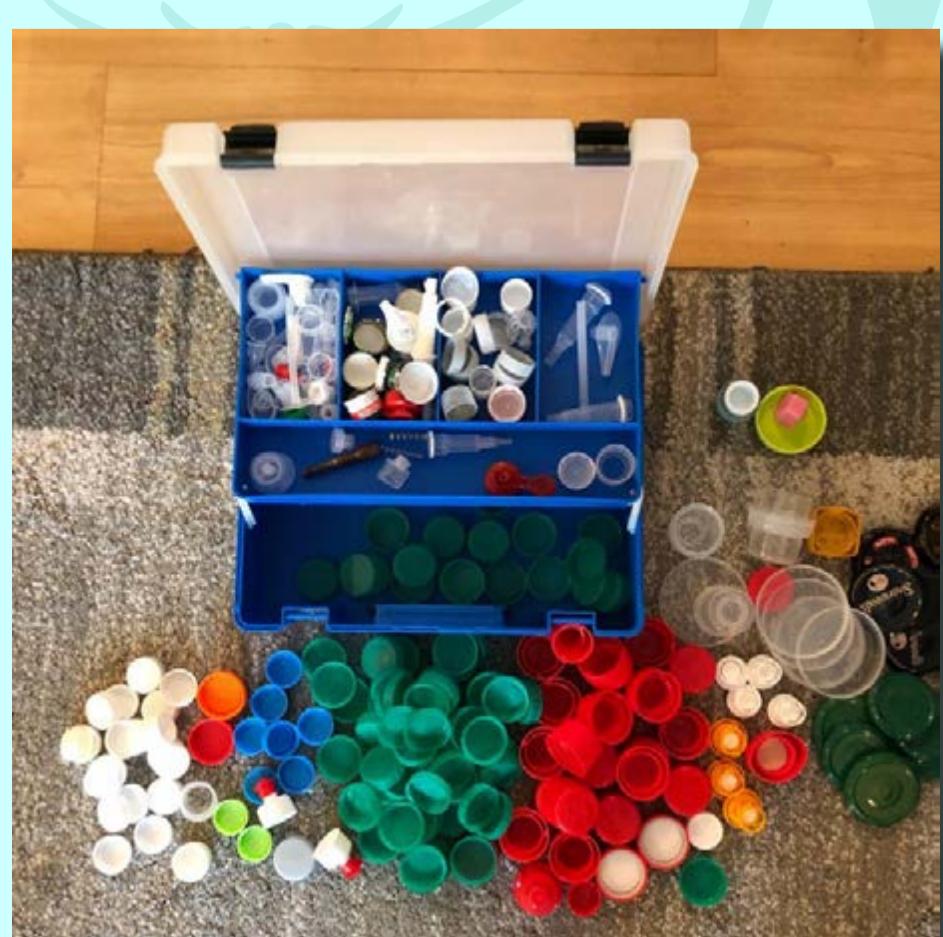
Nana made a video of me making the sculptures, I made the first one in a YouTube-style film as I would like to make YouTube videos. My first seats were small as they were especially for my Pooh Bear. I also made a bigger seat which I imagined was a throne.

I could sit in this one myself and it was very comfortable. I also used some of the toilet roll tubes on the throne as well as making a smaller seat for Pooh Bear out of them. This seat was big enough for Dopey, Pooh Bear, and Little Bear. I just got more ideas and built a house for Pooh Bear with a bedroom and kitchen using other objects from around the house to add detail.

I was first inspired by Nana to make things, then by the Daisy the cat portrait, but we didn't have enough socks.

We have a collection of plastic bottle lids which Nana thought we could make collages with. I started to make a picture but then decided to use the lids to write the word instead. I liked using the lids for letters and we also made a star together.

Phoebe Rose Vizor, Aged 7.



GET INVOLVED

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 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 taking part 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

NATURE APPRECIATION SOCIETY

Share with us an element from the natural world that you've spotted this month. Here we document the spectacular nature around us, and observe the changing of the seasons. Here is what was found in August.

- A much loved tree
- Here are Mark, Jane, Martin and William who have been collecting pine cones from these trees throughout the summer for making winter crafts.



Edibles

1. Fed from Botton with his strawberry that has been nibbled by the hens.



2

2. Fed's strawberry harvest



1

Funghi

3. Adam found some Hedgehog mushrooms



4

4. Close up of their spikes which give them their name



3

Urban wild flowers

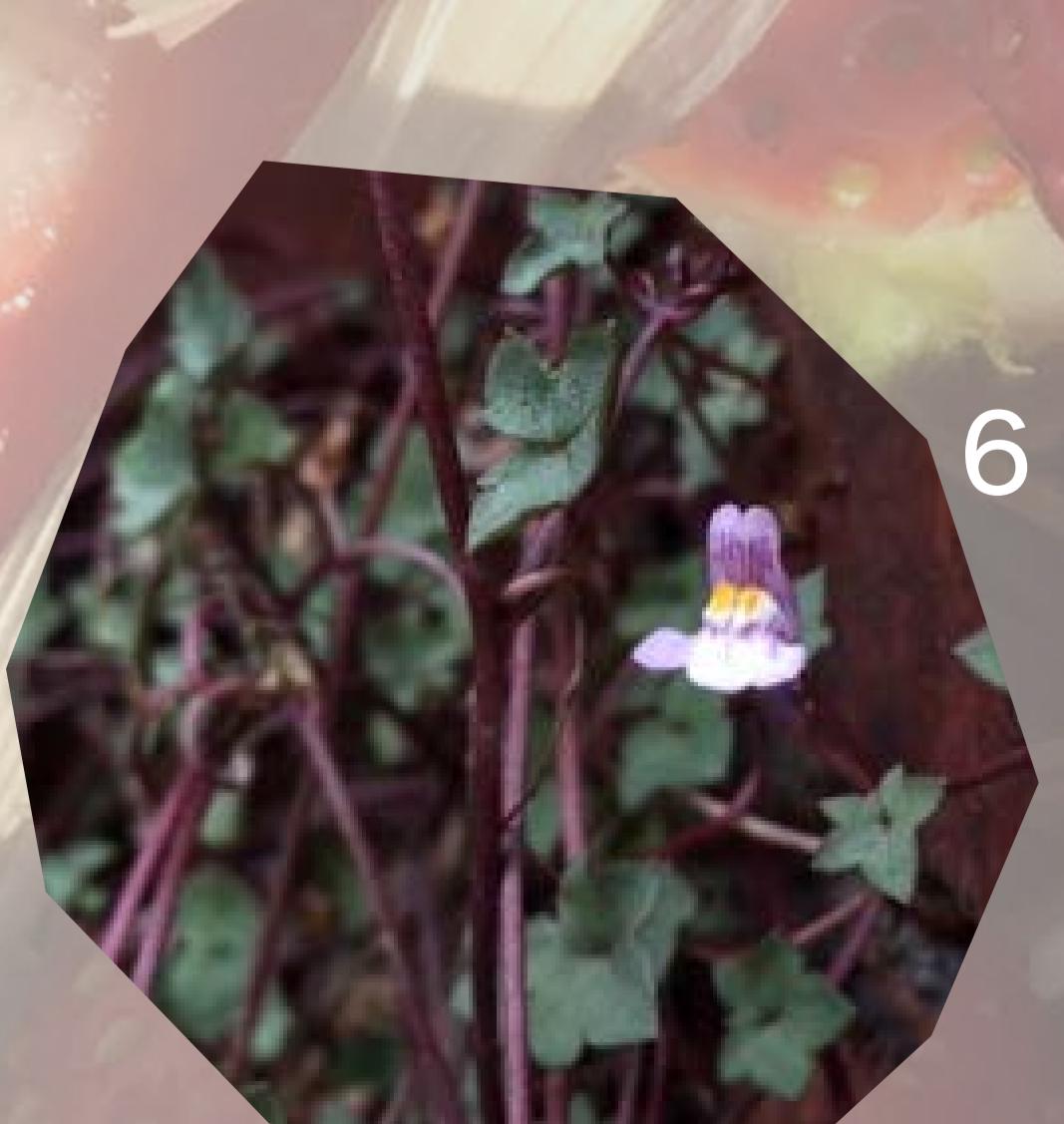
5. Ivy leaved Toadflax



5

Scientific name: *Cymbalaria muralis*

These were growing in wall cracks alongside a very busy road.



6

6. Close up of the flower and ivy shaped leaves.



Wild
flowers

Marsh
Helleborine

Scientific
name:
Epipactis
palustris

This beautiful
but declining
orchid was
photo-
graphed by
Mike Collier
on a trip to
Lindisfarne.

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.

DOORSTEP PORTRAIT

This amazing lady is Coral Smith, Community Connector for North Star Housing Group Ltd, visiting her parents with a meal delivery.



“My parents have been shielding during lockdown so when I can I love keeping in touch with my doorstep visits. Tonight they are the lucky recipients of my culinary delights: good old comfort food, including some veg from their garden.

They are both keen gardeners and have really inspired me to give it a go and it’s been great to see our own garden coming to life! My family have been busy at home with lots of DIY and gardening projects, spending time together tackling all those jobs we probably wouldn’t have done if we were able to go out as normal.

I’ve really missed my family and friends, I’m sure like so many people that’s been the hardest part of lockdown but it’s been really heart-warming to see how people have come together to find new ways to keep in touch and take care of one another. In my job role as a Community Connector for North Star Housing I’m lucky to see first-hand all the amazing community work going on, everyone has really pulled together and there is, a real sense of community spirit.

I would love for people to get involved in the Doorstep Portraits project: what a fantastic opportunity to tell us your stories and capture this special moment. I’m sure I will be hearing how the people of the North East have risen to another challenge, stronger than ever!!”

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: Coral Smith / E: Coral.Smith@northstarhg.co.uk / D: +44164 2796265 / M: 07501 682 560

Thunk of the Month

Is soup a food or a drink?

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.



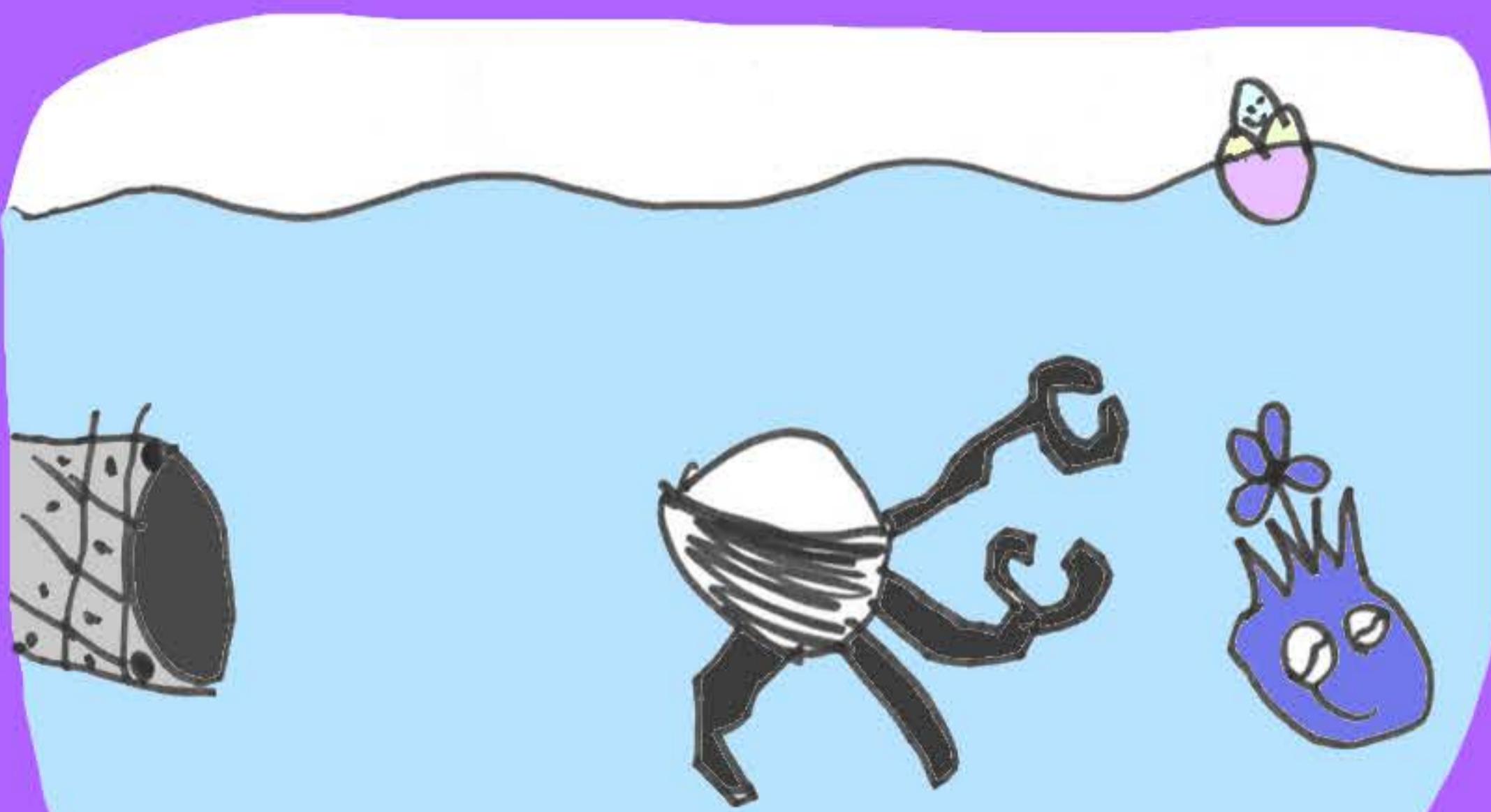
blue
berry boe

and

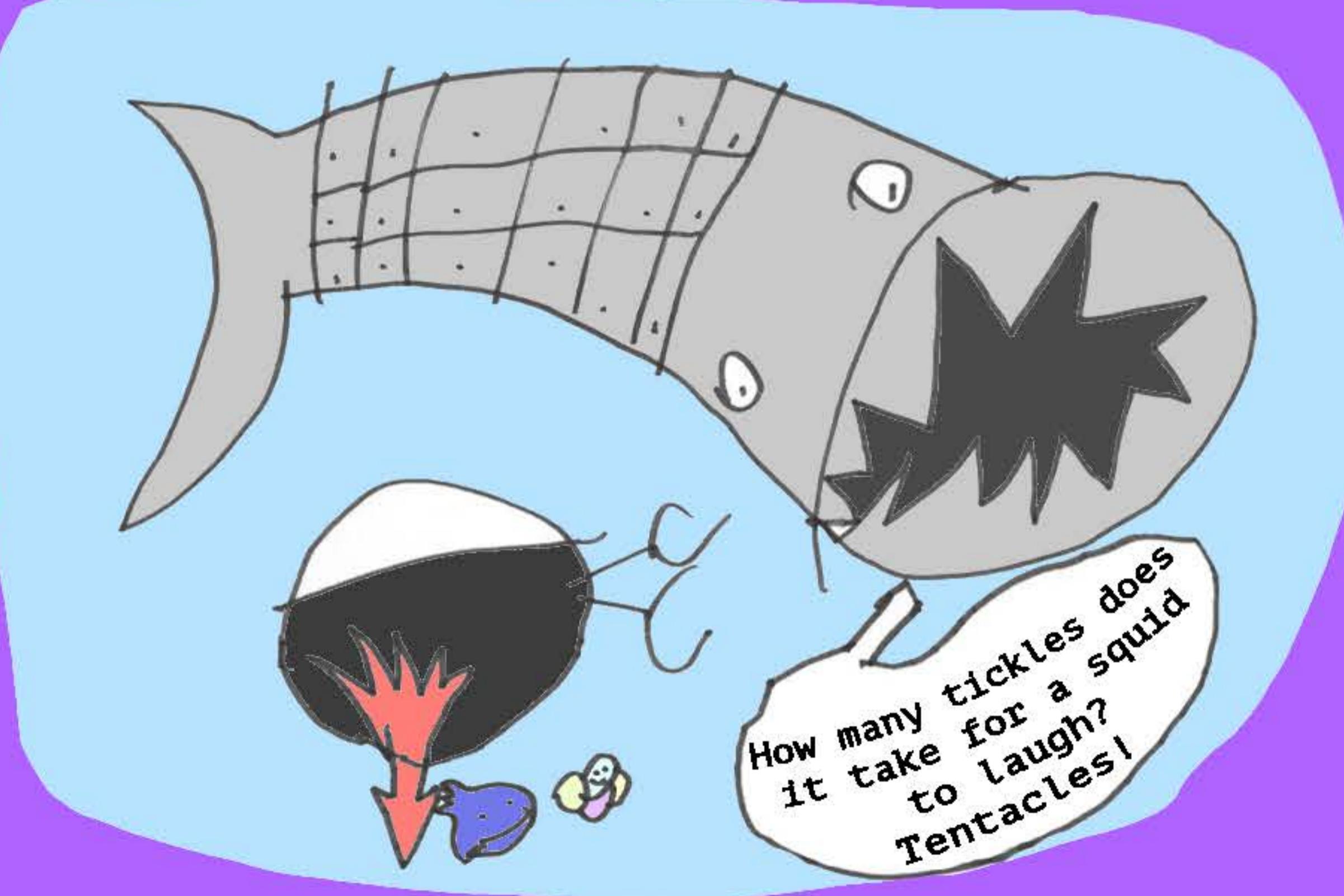
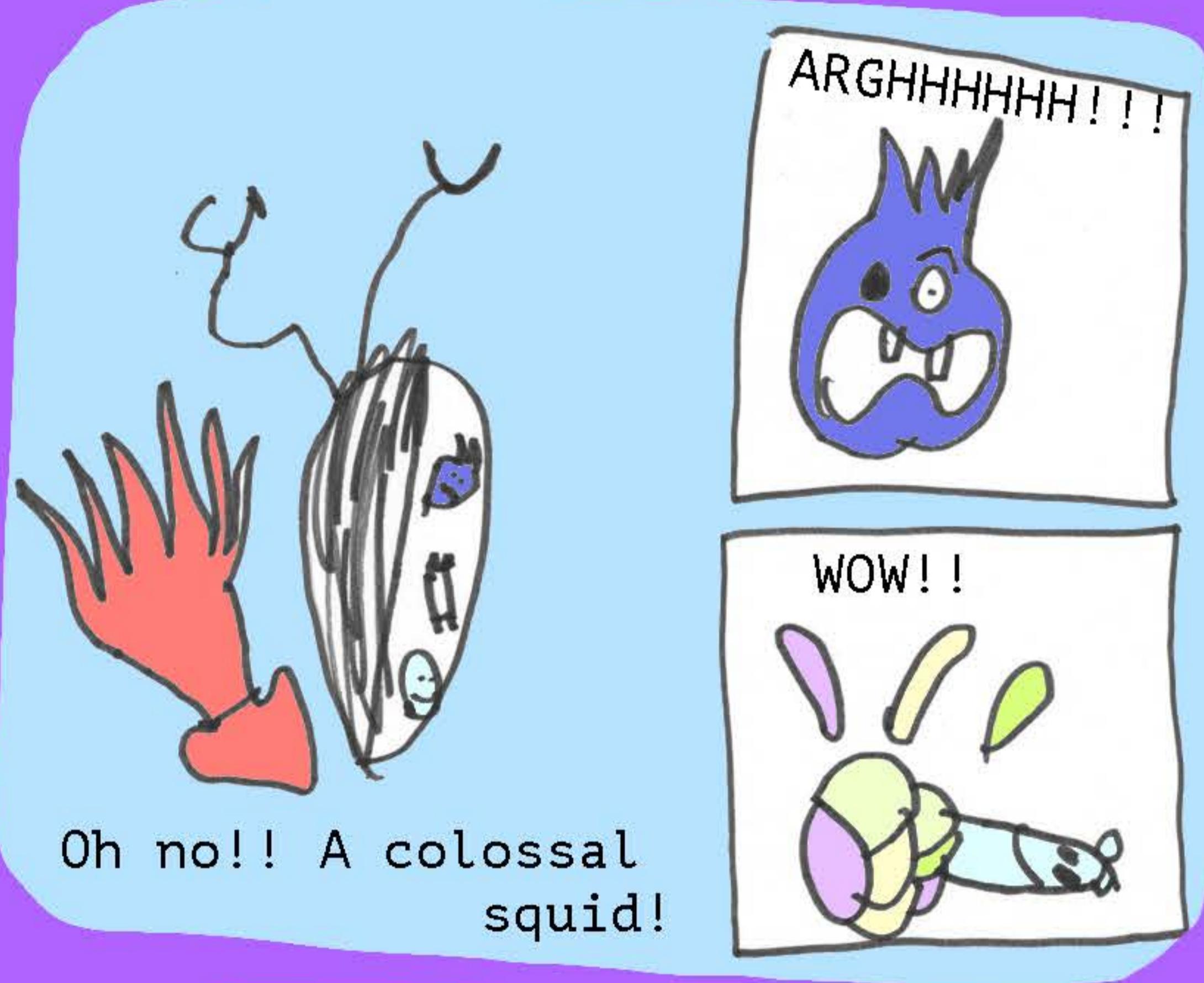


bUbble
Pubble

Comic strip by Arlo



Let's go
really deep!



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 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 #15 will be published Tuesday 22 September – deadline for contributions to this edition will be 13 September.

MIMAZINA #14

Credits

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Arlo Fleming

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Emma Bennett

Designed by

Foundation Press

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NOTES ON BACK COVER

The painting is titled *Pulling Down Melrose House* and I made the painting as a response to seeing the last remaining part of the building, when I walked past it being demolished on 5 June. Melrose House was located near to MIMA and housed the arts organisation Tees Valley Arts there for some time, it seemed like a perfectly good post war building and it was quite a shock to see it almost gone (now gone).

Emma Bennett

