

3
tuesday 28
april 2020



.....
Welcome to the third in a weekly series of community journals. Each issue aims to share ideas, stories and voices from the Tees Valley at this time of change. Send your contributions and letters for the next issue to: info@foundationpress.org

MIMAZINA #3

ARTWORK OF THE WEEK

Mi-Ah Rödiger's Crown Jewel, 2012

OUR HOMES ARE A MUSEUM

Paul on what a printed artwork by Oran O'Reilly means to him.

WHAT HAVE YOU DONE?!

Share your creativity in the pages of future issues of MIMAZINA.

THINGS TO DO

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

TEES VALLEY TREASURE

Josie tells us about about Ethel's quilt.

CLOTH CLUB

Cloth Club share images and poetry from their most recent project.

GROWING UP

Nature Looms

THE MIDDLESBROUGH SETTLEMENT

Paul Ingram

ARLO'S COMIC STRIP

An all new amazing adventure from the mind of Arlo Fleming.

ENTERTAIN ME

Fill your time with stuff.

RECIPE BOOK

Cloth Club's special recipe for flapjacks.

CALL OUT

How to contribute to future issues of MIMAZINA.

The Middlesbrough Collection, held at MIMA, encompasses 2,250 works from 1870 to 2020, made by local and international artists. The Tees Valley's art historical depository, it holds many voices and stories, intertwining various media, styles, periods, and subjects. Each week we select an artwork to share...

M
I
D
D
L
E
B
R
O
U
G
H
T
C
O
L
L
E
C
T
I
O
N



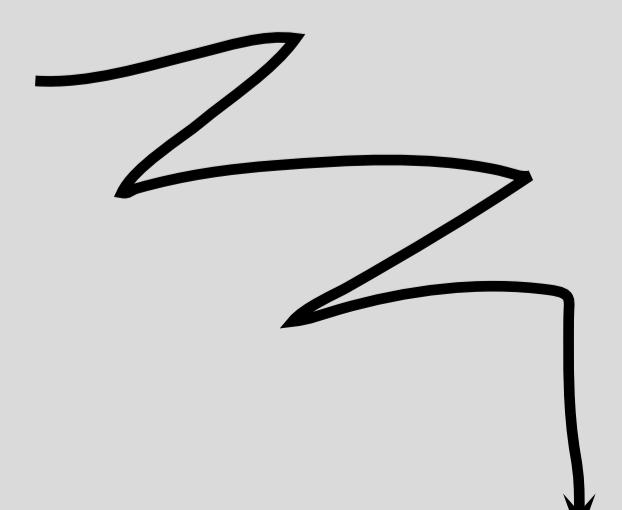
Image: MIMA / © Mi-Ah Rödiger / Words: Olivia Heron



Crown Jewel, 2012

Mi-Ah Rödiger
b. Germany 1981.

Silver, gold, topaz, labradorite,
silicone rubber, resin



This elaborate headpiece unites an eclectic range of materials. Softly gleaming jewels protrude from tough resinous blobs that swell from boulder-like rubber pads. Natural and artificial materials and forms collide. Its hybrid form conjures narratives of magic, myth and ritual, and science fiction visions of future civilisations. It conveys the transformation, growth and life force found in nature, and connects this to bodily experience.

The heady mix of textures, shapes and surfaces stimulates our senses. The artist intends to conjure the physical experience of overwhelming emotion. MIMA purchased Crown Jewel in 2013, following the #wearmima project, which invited local people to try on MIMA's collection of art jewellery. Workshops and discussions explored why we wear jewellery, and what it can say.

Mi-Ah Rödiger spent four years as a goldsmith's apprentice in Munich, Germany, honing a range of technical skills. Keen to develop the conceptual and sculptural aspects of her work, she enrolled for further study at the Gerrit Rietveld Academie in Amsterdam, the Netherlands. Her making process is guided by how each piece will be worn. She imagines the wearer immersed in the work, transforming their posture in response to the shape and weight of it, and finding a sense of empowerment.



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. Send us a photograph of the artwork and 300-750 words describing what it is and what it means to you.



Words: Paul Stewart / Artwork: Oran O'Reilly

This is a print by Oran O'Reilly, an artist based in Manchester. He was actually also my Lecturer on my BA Fine Art degree at Lincoln – many years ago. It was commissioned for the first Middlesbrough Art Weekender, an event that I co-founded back in 2017. The artwork now lives in my house and is a great reminder of that first year of the festival. To me, the artwork brings back all the effort, energy and teamwork it took to pull off that first year...

The print is roughly 7ft by 4ft, in 2 sections on vinyl. It scared the life out of me to install. In fact, I remember calling up staff at MIMA for help! My memory is vague but I think one of the technical team, Kingsley, came over to help install it.

Anyway, when de-installing the Art Weekender, everything was packed and being shipped back but I hadn't a clue how to store or keep this work. We removed it slowly and wrapped it onto a spare bit of 8ftx4ft material in the empty shop where the work was shown. Then with my friend Ross, we awkwardly carried it through town to our tiny house in Gresham on Palmer Street, where it stood for the next 2 years.

Three years on, now no longer running the festival and working at MIMA School of Art and Design, I see this work in my house as a reminder of both the possibilities in 'Boro for interesting cultural stuff to happen, and the kindness of all those who volunteered and put time in to help make the festival.



Image: Harold Offeh, *Industry Is A Drag*, performance at Middlesbrough Art Weekender 2017. Courtesy of the artist and MAW.

That year was amazing and the opening at MIMA was better than I ever could have imagined. There was an awesome performance by the artist Harold Offeh (titled *Industry Is A Drag*) and a dance performance by *Omsk Social Club ft. PUNK IS DADA*. As part of that last piece we let off vibrantly coloured smoke bombs in Centre Square. There were two young lads who spent the whole time during Harold's performance cycling alongside him, goading him to start with, but after a chat with MIMA staff (I think it was Claire Pounder) they came into MIMA to see the other performances. Funnily enough, these two boys were the only visitors who came to the opening at MIMA and also the closing event - a 3-sided football match in Centre Square.

Oran O'Reilly's print is loud and a bit obnoxious, it completely dictates our dining room! But I think it is also subtle, in terms of its meaning and memory to me.



Image: Smoke bombs being let off during *Omsk Social Club ft. PUNK IS DADA* at opening event of Middlesbrough Art Weekender 2017. Courtesy of the artist and MAW.



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



Max drew a walrus.



Tilly collected objects for our typeface.



Agnes began to crawl and eat anything put in front of her including phones.



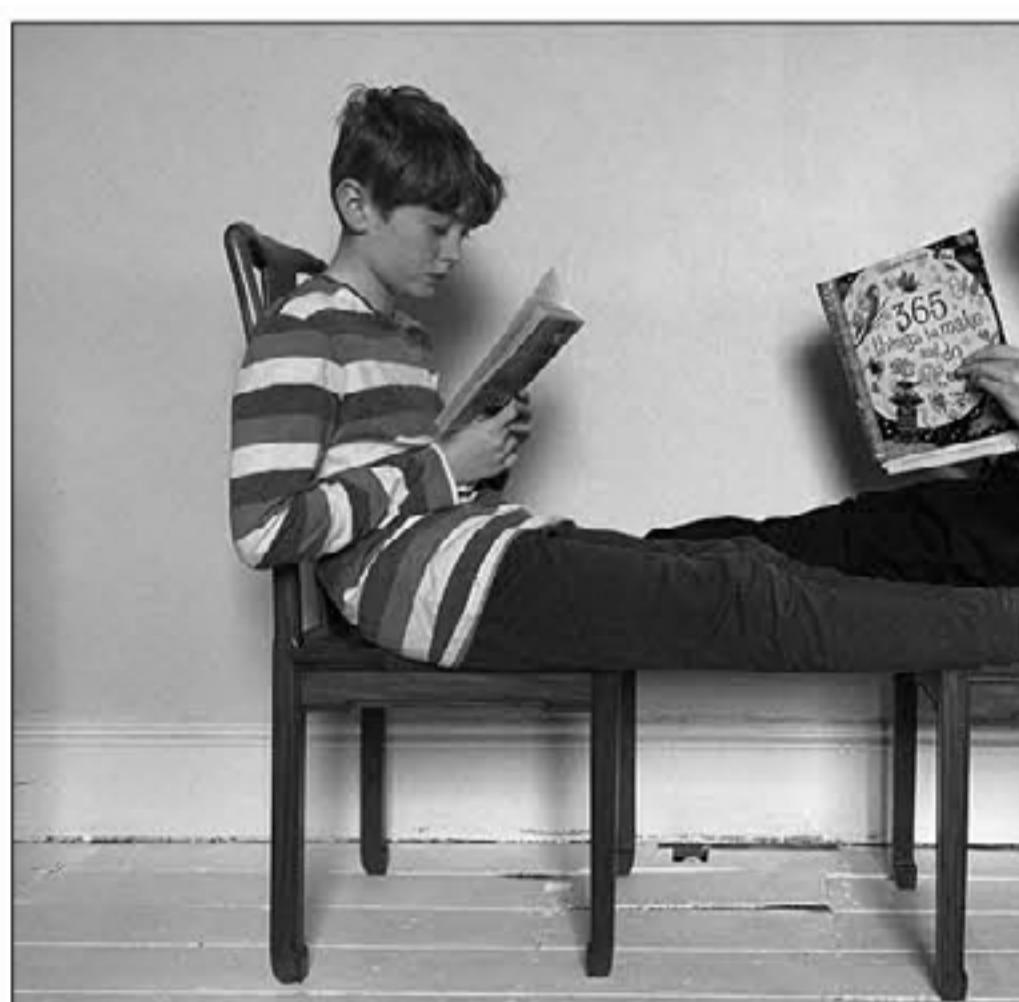
Martha's tulips blossomed.



The result of our 'Things to Do' activity in last week's issue of MIMAZINA. We asked you for help collecting objects from around the home that look like letters. Here is a selection of them that have been turned into a typeface and used throughout this week's issue of MIMAZINA. Thank you so much to everyone who sent them in! If you would like this typeface to install on your device, email us at info@foundation.org and we will send you the file.



**FIND A
NEW PLACE
TO SIT & READ
A BOOK**



FEATURING: ADAM, AGNES, ARLO, BILLY, DEBBIE, EDDIE, LOUIS, MARTHA. FOUNDATION PRESS, APRIL 2020.
'THINGS TO DO' IN RESPONSE TO BRUNO MUNARI'S 'ONE COMES HOME TIRED FROM WORKING
ALL DAY AND FINDS AN UNCOMFORTABLE CHAIR'. DOMUS 202 / OCTOBER 1944

History enthusiasts get in touch! If you would like to nominate an object for this column – we would love to hear about it.

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

Send your photographs to: info@foundationpress.org

Ethel's Quilt

In 1926 Harry and Ethel Symons, with their five-year-old son, Stanley, left Skelton-in-Cleveland for Chicago, to escape the economic depression of the twenties.

Harry had been a mechanic at the local ironstone mine, now closed, and was seeking work in the USA. The couple took with them their clothes and nothing else, apart from a double-bed-sized quilt. The quilt was Ethel's, and came from her first marriage to Billy Mills, a clerk at the Water Board offices in Skelton. The couple married at All Saints, Skelton in early June 1917, but sadly Billy was killed five months later near Cambrai in one of the Somme Offensives.

TEES VALLEY TREASURE



Words: Josie Bland

In August 2019, Ethel and Harry's granddaughter, Sharon Symons, visited Skelton from her home in Las Vegas, and was shown around by three of us from the Skelton History Group. While she was looking round All Saints, where her grandparents, Ethel and Harry, had married in 1920, she produced some photographs of the quilt. She told us that she didn't know the significance of the date embroidered on one of the panels – June 6th 1917. We were able to tell her that it was the date Ethel married Billy, and that she was standing in the aisle Ethel would have walked down – twice.

The panels that Sharon photographed show the quilt to be intensely patriotic, with images of soldiers, flags, Lord Kitchener and the National Anthems of the Allies. The material is pre-printed and someone, probably Ethel, has embroidered over and around some of the imagery. The purpose of the quilt is not known – did Ethel make it for her wedding? The war had been raging for three years, and possibly some of the panels were already owned by her and her family, used as tray covers for example. Larger panels of this type were often found as tablecloths. Or, sadly, was it

made after Billy's death as a commemoration? Whatever its function, the quilt was very precious to Ethel, and she eventually entrusted it to Sharon and her sister, Carol Ann Kramer, the daughters of Stanley (that five-year-old who left Skelton in 1926).

At present, the quilt is in the care of Carol Ann, who still lives in Chicago. The sisters would like it to find a permanent home back in England, preferably near to Skelton in Cleveland. The Quilters' Guild in York have shown interest in having it in their museum collection, and we have approached the Cleveland Ironstone Mining Museum in Skinningrove. Hopefully, post pandemic, the quilt, and its memories, will return.



Image: Sharon Symons

Cloth Club are a creative collective obsessed with fabric-based craft. The group meets at MIMA every Thursday morning and have explored everything textile-related, from silk painting to proggy mats.

The session has been running for just over five years and provides an open, creative space for all levels and abilities, working with established artists in the Tees Valley and beyond, and encouraging members of the group to lead projects and share skills.

Cloth Club's most recent project explores freeform crochet and knitting through a textile landscape of the River Tees. It takes inspiration from Riverscape (1992), a drawing by Vivan Sundaram which is part of the Middlesbrough Collection at MIMA. Cloth Club spent some time examining and unpicking the artwork, which is an aerial depiction of the River Tees and surrounding areas made during a residency in the area with Cleveland Arts in 1992-3.

The group's new tapestry (right) is made up of small pieces of freeform knitting and crochet patches called scrumbles. This technique makes a piece that is not constrained by patterns, colours, stitches or other limitations. The group used several in-depth photographs of the River Tees to plan and design the shape and form of the tapestry. They talked about the industrial, cultural and social history of the river and its ecology today..

The poem on the next page was written by the group, with Disabled artist and activist Lisette Auton.



Do you have something to share with us? Send us letters about what you are doing, ideas for one-off features, suggestions and ideas.

Email these to: info@foundationpress.org

Our River

When I am by the river it feels like paradise.
Swirling, foaming, rushing water;
Traces of peat from the source,
Traces of coal and metal from works
Long gone and salt from the sea.
It flows out wide-mouthed meeting
fresh to salty sea.
Green and fresh, and alive with new growth;
Sharp and sparkling with gushing waterfalls,
And boiling with melt water.

Came back, feeling lighter.

The river Tees, to wash, to grow your crops.
The river is important to me because it gives life,
Food like fishes, transport from A to B.
Babbling brook vs raging torrent.
Many generations have stood
On my banks or swam most waters.

Came back, feeling lighter.

The river is the best place in my city
And it holds fond memories for me.
My grandfather boarding a ship in 1914;
Did he know how brave he was?
The people who came before us
Viewed the river as a workhorse
Bringing iron ore, coal and necessities
Of the burgeoning new industry.

Came back, feeling lighter.

I can relax while enjoying the views all year round.
Spring revival.
Sudden warmth, a smile and laughter, welcoming.
It takes all my stress out
And make me feel like a better person.
Like a new woman again.
Green and fresh and alive with new growth.
First flowing fast and then slowly and sluggishly
As if reluctant to go to the sea.

Came back, feeling lighter.

The endless flowing water is an
enriching vein in the landscape.
The river flows into the sea and is lost.
It assumes the salt from the sea.
The sea gobbles it greedily.
To be beside the river is to feel free.
To go with the flow wherever it might go.
The river flows around the world.
Where it meets the sea and is finally free.

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.



Words: Kate Pounder

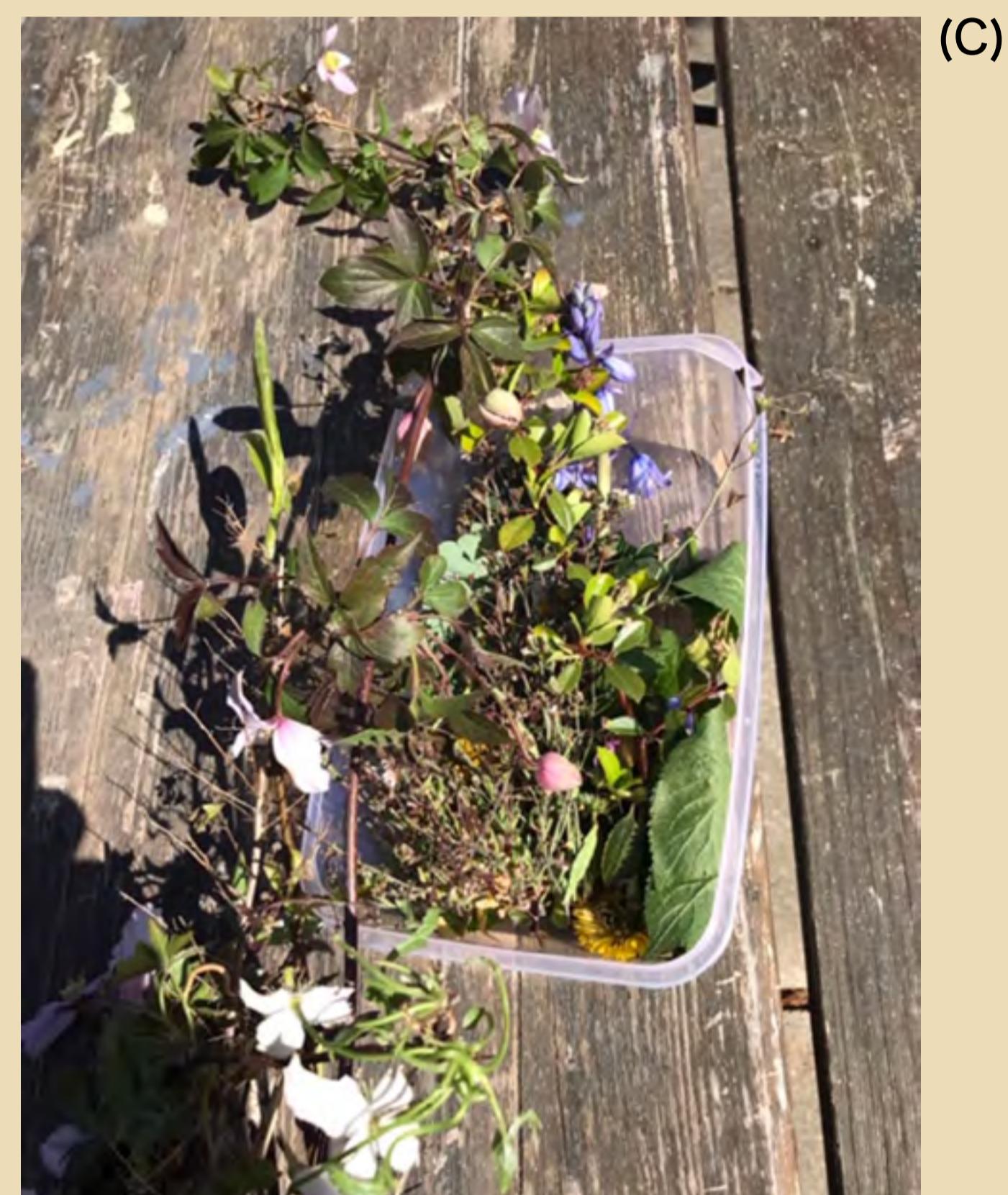
Nature Looms

You need some sticks, string or wool and stuff from nature, you can take it on your daily walk and weave your nature finds along the way, or collect them up and take them home for fun family weaving adventures.

1. Locate and gather up a series of sticks (A). You need 4 sticks per nature loom. We made loads and loads. Multiply by 4 the more you want to make.



2. Make a frame using the sticks. This could be square, rectangle or you could experiment with shapes – attach the sticks together at each corner using your string and a big knot.



(B)

3. Use wool, string, packaging or anything else you have about the house for wrapping round your sticks to make the loom (B).

4. Collect grass, feathers, twigs and other lovely nature stuff (C).

5. Weave the items collected one at a time over and under the frame (D), alternating to create more interest.

6. Step back and admire your lovely creations (E).



(D)

Share your looms with MIMA by tagging @mimauseful

The story of Heartbreak Hill at Boosbeck in the 1930s and the creative people connected with it have been an important reference for MIMA's Great Place Tees Valley Project, the Middlesbrough Settlement (funded by Arts Council England and Heritage Lottery). Together with Paul Ingram, we staged a series of events to re-tell the musical heritage of the project. This week, Paul reflects on Michael Tippett's time in East Cleveland.



Words: Paul Ingram / Image: Performance of Robin Hood Overture, St Aidan's, Boosbeck / Courtesy of Paul Ingram.

My own life feels like hearsay now, but I grew up with no money in East Cleveland, in the 1970s. I did meet Ruth Pennyman, owner of Ormesby Hall, Middlesbrough, and Michael Tippett, the famous composer. Ruth I saw many times while I was acting with Teesside Youth Theatre. Tippett I spoke with just once in the 1980s.

By then I knew that Tippett had known Ruth in the 1930s, and had lived in East Cleveland for a while. That felt like hearsay, too. In fact, Tippett had needed a job and became the musical director for the Heartbreak Hill scheme, paid for by Ruth and husband Jim (James). Tippett always had left-wing views, but moved more decisively towards this in the 1930s, embracing Communism. Tippett's motivation wasn't politics *per se* but "... the compassion I felt for the deprived and poor people - especially the children I had encountered both in this country and abroad."* (Tippett 1991 p45).

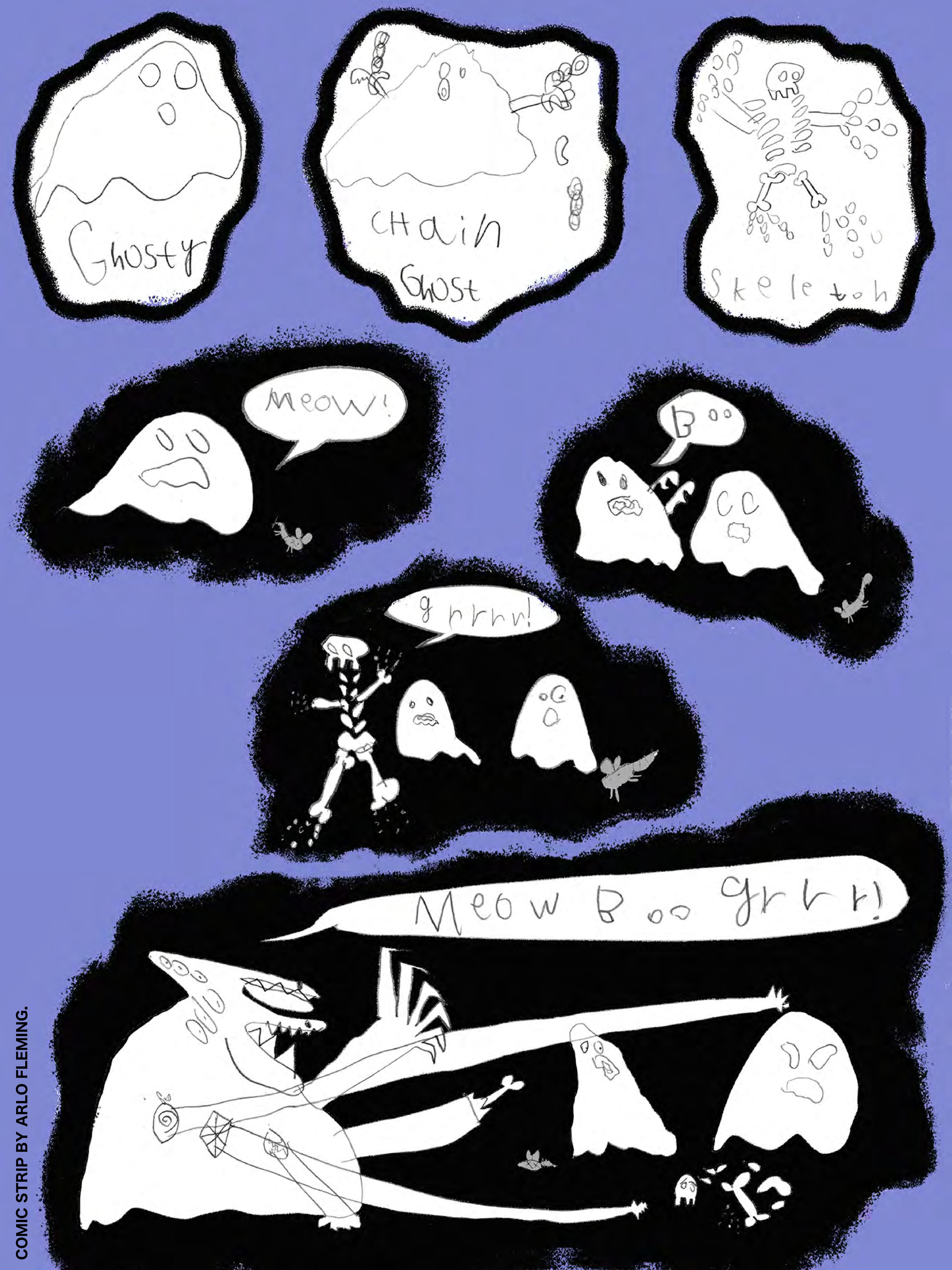
He mounted a sell-out performance of *The Beggars' Opera* in Boosbeck in 1933 and the following year he presented *Robin Hood*, his first opera, sung by locals, words written in part by Ruth. He also composed much of his First Quartet in Boosbeck. Tippett took his warm-hearted sense of social justice back to London and Morley College - and then became internationally recognised. In later life his Boosbeck memories remained happy, but performance of *Robin Hood* was not permitted.

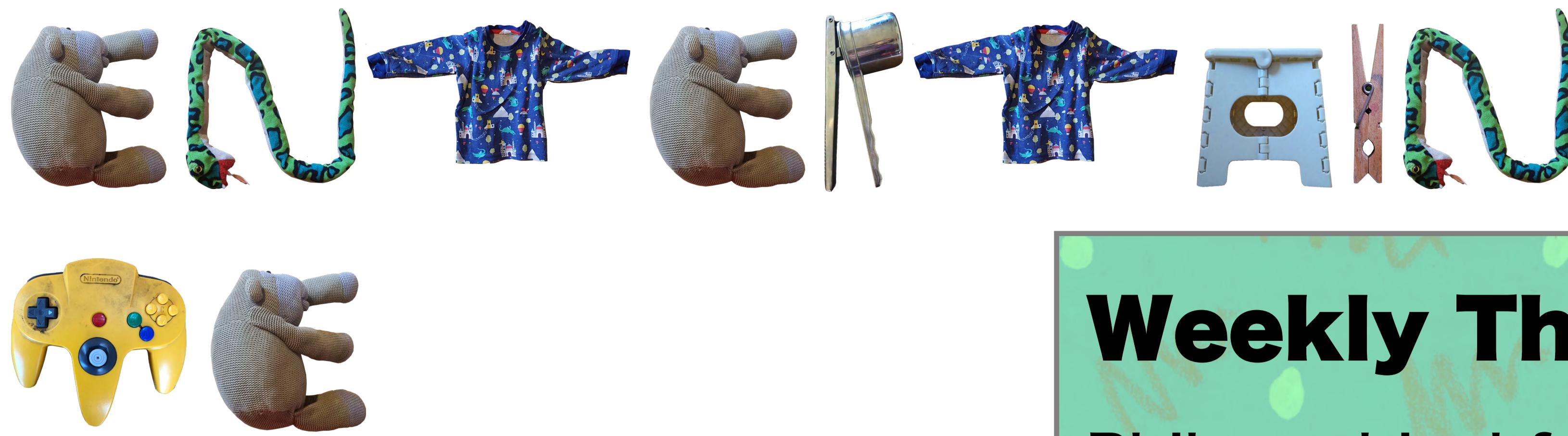
We recently played the *Robin Hood Overture* live in Boosbeck, for the first time since the 1930s. Sight of the fully-costumed karaoke at Boosbeck Village Hall inspires thoughts for a revival of the whole-community performing tradition that Michael Tippett tapped brilliantly and which never quite died in East Cleveland - music can still truly unite, like nothing else.

*Tippett, Michael. *Those Twentieth Century Blues* (Hutchinson, 1991)



Image: Fully-costumed karaoke at Boosbeck Village Hall. Courtesy of Paul Ingram





Jamie's Jammin'

Song: *I Was Made For Lovin' You*
Artist: Kiss

Jamie is the award-winning MIMA Community Day volunteer who brightens up everyone's day. Here he shares top tunes for isolation boogies.

YouTubing?

Video Title: *Neighbours*
Artist: Norman McLaren
Year: 1952
Duration: 8 mins
Link to view: [Click Here](#)

Pablo Picasso once described this as 'the greatest film ever made'. Scottish-Canadian animator Norman McLaren was a magician. This famous short film is funny and strange, but also carries a strong anti-war message. You can watch an intro to this (possibly topical?) animation from writer Penelope Bartlett by clicking [here](#).

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:

Does a dog know it's a dog?

Rene P's Box Set

Rene's not watching box sets and isn't watching loads of TV but when she is the list is endless...

- *Hercule Poirot* (takes you back to time of amazing fashions and art deco)
- *Rising Damp* (always good for a laugh)
- *Father Brown*
- *MasterChef* (if you like watching people stuffing their faces and eating out of the same pot!)

Rene P is one of MIMA's amazing, wonderful and knowledgeable Gallery Assistants and works tirelessly to bring the exhibitions to life with interesting facts and stories about the works and artists.

Cloth Club's Favourite Flapjacks

Each week we will share a simple recipe which might inspire new approaches to cooking during this extended time at home.

Details

Serving Size: Makes 20 flapjacks

Skill Level: Easy

Prep Time: 10 mins

Cook Time: 15 mins

Vegetarian & Gluten Free (only if you use gluten free oats)

Ingredients

250g porridge oats

125g unsalted butter

125g light brown sugar

2-3 tbsp golden syrup

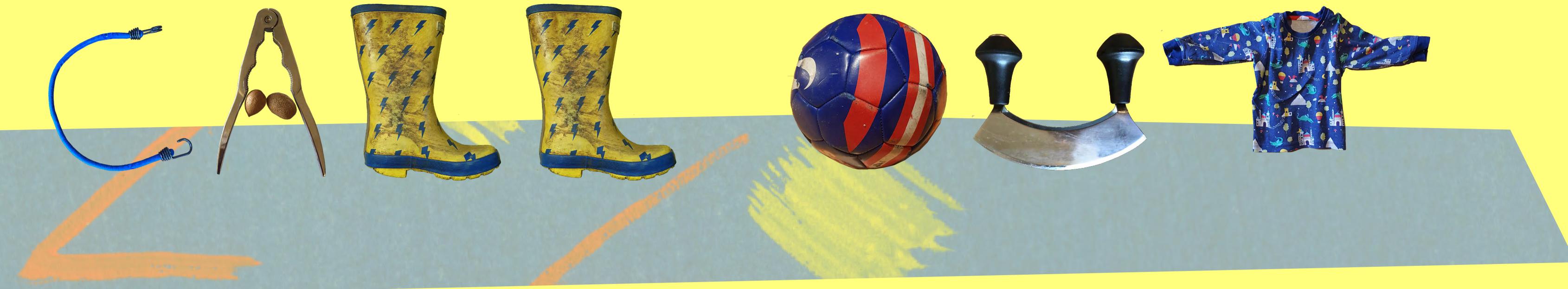
Method

1. In a medium pot, melt butter, sugar, and syrup over a low heat.
2. Stir in the porridge oats until fully coated.
3. Pour into a greased and lined 8x10 inch baking tin.
4. Bake at 200c for about 15 mins until nearly golden brown.
5. Cut into squares while warm.

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

The book brings together recipes shared by constituents with a spectrum of knowledge and experiences who regularly contribute to MIMA's community. Food is an important part of MIMA's programme; through growing and cooking together we embark on conversations about creativity, biodiversity and cultural exchange.





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

WE ARE LOOKING FOR THE FOLLOWING CONTRIBUTIONS:

1. OUR HOMES ARE A MUSEUM

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

Format: Written contribution – no longer than 750 words in length + 2 images (one of the overall artwork and one detail).

2. TEES VALLEY TREASURE

Suggest intriguing artefacts from the Tees Valley. We are interested in a real variety and those that have a story to tell! They can be historical or more recent.

Format: Written contribution – no longer than 500 words in length + accompanying images (or links to where images can be located online).

3. WHAT HAVE YOU DONE?!

Share your activities and creative work whilst in isolation.

Format: Pictures of all artforms welcome – please be sure you are happy for us to share and provide a short written caption to tell us what it is.

4. FOLK STORIES

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

Format: Written contribution – no longer than 500 words in length + any connected images which we would be able to publish.

5. POSSIBLY BASED ON A TRUE STORY

Share your own stories and myths relating to the region. It could be an urban legend, folk story or a tale of the unexplained.

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

6. LETTERS

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

7. OCCASIONAL/ONE-OFF FEATURES

Send us proposals, suggestions or ideas.

8. LOCAL CROSSWORD

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

Notes for submissions:

- Content should be sent via email to info@foundationpress.org
- Please only submit content that you would be happy for us to publish in MIMAZINA.
- We will try our best to share as much content as possible but cannot guarantee to publish all suggestions and content we receive. Content may be edited before publication.
- Content should be appropriate for audiences of all ages.

MIMAZINA #3

Credits

Commissioned By

Middlesbrough Institute of Modern Art, April 2020.

Contributors

Bella Adams
Claire Pounder
Cloth Club
Elinor Morgan
Jamie
Josie Bland
Kate Pounder
Kates Moses
Olivia Heron
Paul Ingram
Paul Stewart
Rene P

Edited and Designed by

Foundation Press
(Adam Phillips and
Deborah Bower)

Additional Illustrations

Martha Jackson

Cartoon

Arlo Fleming

MIMAZINA typeface

Ak, Arlo, Bee, Frida,
Gill, Helen, Jane, Lucy,
Marie, Max, Mireille, Tilly,
Nicholas, Nick, Rory,
Tiffany, Sally, and to our
youngest contributor yet;
baby Robin.

With thanks to Sally
Pearson and all of the
MIMA team.

Foundation Press

Are a collaborative group
who create design and
editorial projects with
artists, students and
communities.

foundationpress.org
@foundation.press

MIMA

Middlesbrough Institute
of Modern Art
Centre Square
Middlesbrough
TS1 2AZ

visitmima.com
@mimauseful



The Middlesbrough
Settlement is part
of Great Place Tees
Valley, funded by
Arts Council England
and Heritage Lottery.

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