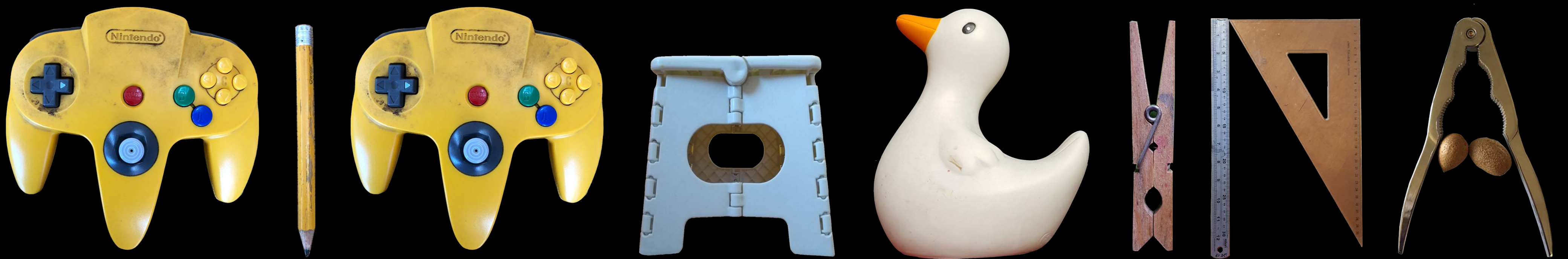


Welcome to the fourth in a weekly series of community journals. Each issue aims to share ideas, stories and voices from the Tees Valley at this time of change. Send your contributions and letters for the next issue to: info@foundationpress.org



4
tuesday 5
may 2020

MIMAZINA #4

ARTWORK OF THE WEEK

Paula Rego's The Neverland (1992)
from her series illustrating Peter Pan

OUR HOMES ARE A MUSEUM

Gail tells us why she loves her
seascape by Miranda Richmond

WHEN H.G.WELLS CAME TO MIDDLESBROUGH

Apocalyptic poetry sent
in by Mark Abel

TEES VALLEY TREASURE

Phill and Jill's lockdown collection
of found pottery fragments

FOG DETONATORS

A story sent in by Hayley Liversidge

GROWING UP

Box Lid Landscapes

THE MIDDLESBROUGH SETTLEMENT

Danyel Gilgan on a woodcarving
by Wilfred Franks

BASED ON A TRUE STORY?

Terry Scott Vs Transporter Bridge

THINGS TO DO

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

ARLO'S COMIC STRIP

ENTERTAIN ME

Recommendations +
building rollercoasters in your house

RECIPE BOOK

Klinta's Sautéed Vegetables

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...

ARTWORK OF THE WEEK



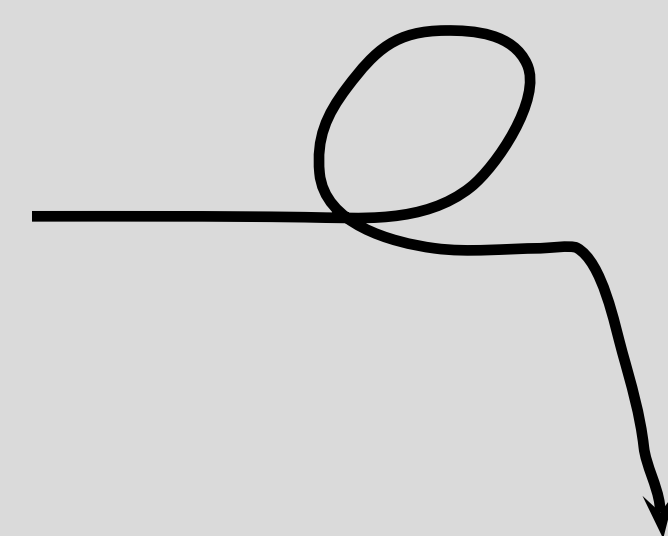
Image: MIMA / © Paula Rego / Words: Helen Welford

Peter Pan series: The Neverland, 1992

Paula Rego
b. Portugal, 1935.

Etching and aquatint on paper

Purchased with assistance from the Art Fund and the Arts Council England
/Victoria & Albert Museum Purchase Grant Fund



‘In the midst of them, the blackest and largest in that dark setting, reclined James Hook, or as he wrote himself, Jas. Hook, of whom it is said he was the only man that the Sea-Cook feared. He lay at his ease in a rough chariot drawn and propelled by his men, and instead of a right hand he had the iron hook with which ever and anon he encouraged them to increase their pace. As dogs this terrible man treated and addressed them, and as dogs they obeyed him. In person he was cadaverous [dead looking] and blackavized [dark faced], and his hair was dressed in long curls, which at a little distance looked like black candles, and gave a singularly threatening expression to his handsome countenance’.*

Storytelling is at the heart of Paula Rego’s work. Fairy tales, myths and literature inspire her. She produced a set of fifteen dark and compelling prints to illustrate an edition of the children’s book *Peter Pan* by J. M. Barrie. Lively and crowded with detail, they show moments of action lifted from the pages of the novel.

This etching illustrates Chapter Five. It shows the cast of characters who inhabit Neverland, Barrie’s imagined island. A skeletal Captain Hook wearing a pink gown and elaborate wig sits in a cart hauled by a huddle of pirates, while the infamous crocodile follows behind. Beyond Hook, a silhouetted Peter Pan flies as a giant emerges out of the waters beneath him. Wendy, in a green dress, hovers above the water unaware of the figure with a cow skull poised menacingly beside her. Rego depicts contrasting areas of light and shadow. These variations in tone and colour may symbolise childhood longing for high adventure, contrasted with nightmares and fear of the unknown. This print represents Neverland as a mysterious place, both alluring and terrifying, that exists in the minds of children.

* Barrie, J. (1911). Chapter 5: The Island Come True. *Peter Pan* (Lit2Go Edition). Retrieved May 04, 2020, from <https://etc.usf.edu/lit2go/86/peter-pan/1543/chapter-5-the-island-come-true/>

I love this painting
'Arisaig' by local
landscape artist,
Miranda Richmond. It
has been on my living
room wall since
I bought it in 2011...

What art in your home do you think should be added to these pages? Each week we would love to share a piece from people's homes. We are really interested in art that speaks to you, or that has an interesting story behind how it came to be in your home. Send us a photograph of the artwork and 300-750 words describing what it is and what it means to you.



Words: Gail Henegan / Artwork: Miranda Richmond



I first saw Miranda's work when I attended a poetry reading organised by The Black Light Engine Room press at Python Gallery at Royal Middlehaven House, Gosford Street, Middlesbrough in August 2011. Miranda was holding an exhibition of her paintings in the same space and her painting of a storm at Sutton Bank was directly behind the stage. I love landscapes that are painted outdoors and this was Miranda's speciality. I went back to the exhibition the next day and bought 'Arisaig', an oil painting on board 60cm by 50cm that Miranda painted while on a painting retreat at Arisaig with her husband, the artist Miles Richmond.

The painting is the view from Arisaig, a village on the west coast of Scotland looking across the sea to the small islands of Eigg and Rum. The painting is full of light. The pale yellows, oranges and pinks suggest early morning and the white streaks and empty white spaces in the canvas makes the blue sea brim with light too. I love the confidence and lightness of touch in the brushwork. It captures movement in the air and the sea.

I still look at the painting many times a day and never get tired of it.



WHEN H.G. WELLS CAME TO MIDDLESBROUGH

A drink from a sacred bottle
Hidden in plain sight
Beside a centre of art and knowledge
Displaying arcane maps of regions
Long vacated
Deserted and avoided
where loathsome rivet wasps
Still nest, swarm, and lunge
Their stingers shattering glass
Pockmarking steel like the Trouble Times.

Inside the abandoned drawing room
The player piano seranades no one
Cigars smoulder in a Linthorpe ashtray
Next to a cast aside round
Of tarot card poker
The tower and fool
The invisible man's hand
Grey smoke caressing the gas mantles
As the ghost in the corner
Ponders suicide, rebirth, and reincarnation

The inventor and the scientist
With trembling hands block their bleeding ears
Lured north by a magnetic flux
Reaching unseen fingers into haemoglobin
Past a conga line of blind gardeners
Clinking trowels against railings
To summon help from a bicycling bobby
Their only sins had been to pray
For an errant death ray to
Trim their privet hedges

From the marsh comes a cacophony
Groaning and shrieking
An off key ferric torture
Unheard in any foundry
Like giant tarpaulins torn in two
Metal dinosaurs take the high ground
Creating a defence
As blue and red exoskeletons
Sniff the air and tentatively move forward

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

TEES VALLEY TREASURE

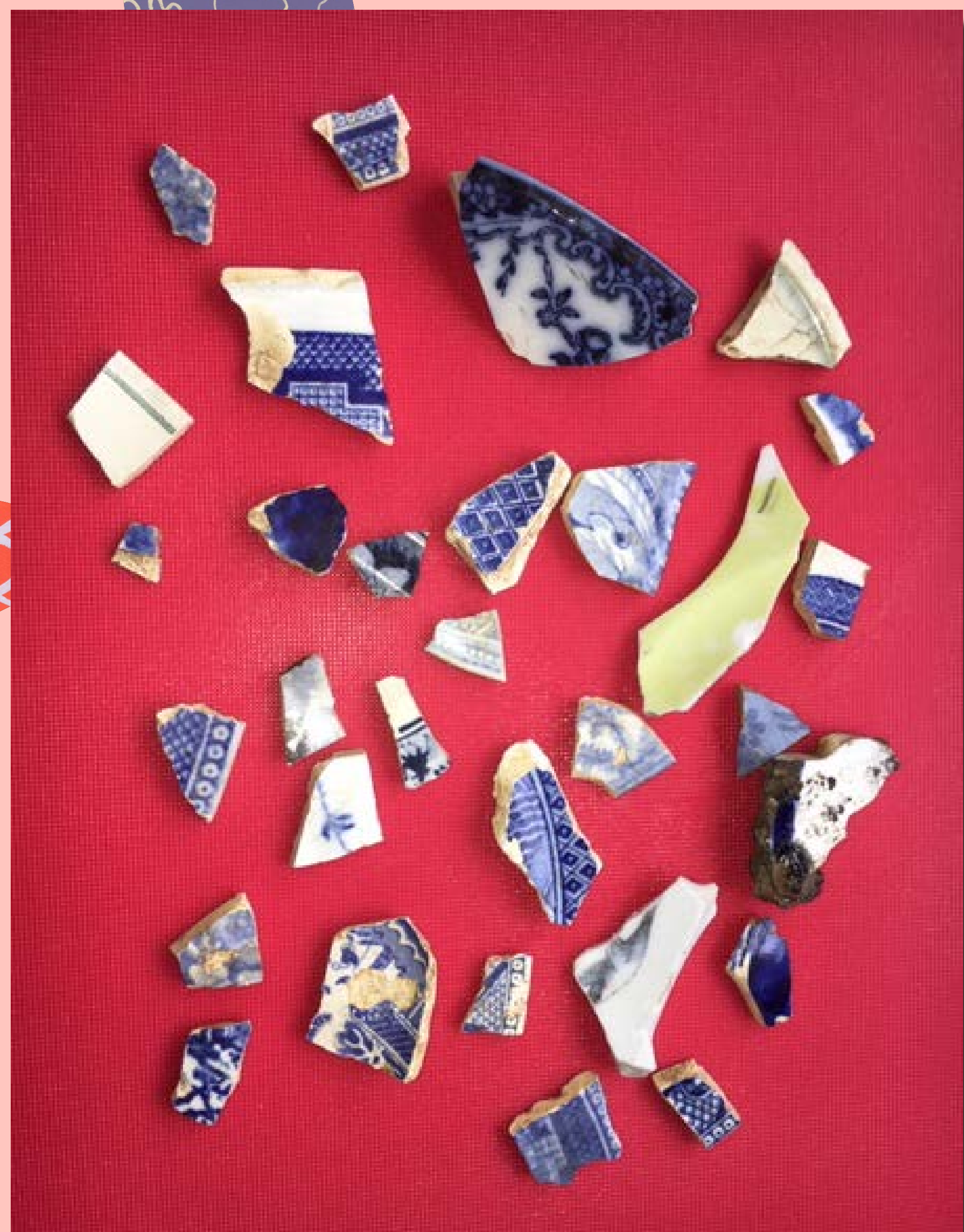
Every day since lockdown started Phill & Jill have gone on a walk. The walk usually ends by walking through one of the nearby farmers' fields.

Every day Phill has picked up one or two pieces of broken coloured pottery from the same field. Not an easy task as this is a ploughed and planted field, so he can only pick up what he can reach from the public footpath.

Phill really wants to understand: how does all this broken crockery end up in farmers' fields?

Also, does anyone have any ideas for what he should do with them? He's thinking about gluing them to a plant pot. (We're not sure about that one Phill!)

Phill is one of MIMA's outstanding volunteers. He pops into MIMA every Thursday to serve our Community Day Friends; we all love Phill. Jill is married to Phill and much loved at MIMA.



FOG DETONATORS

No doubt there are many stories about Stockton Railway Station. The line between Stockton and Darlington was the first one ever built in the UK, so has quite a claim to fame. Some tales will be quite amusing, others less so. This story is from a someone who lived in Stockton sixty years ago.

In the 1940s fog detonators were used on railways. Sometimes drivers would not be able to see the danger signals due to poor visibility. So rail workers would stand at the foot of signals and place a detonator on the line. As the train went over the detonator it exploded making a loud bang, warning the driver of danger.

Fog signalling is now extinct as colour light signals are bright enough to be seen. However at that time these devices could be kept in trackside sheds that weren't always locked.

As a prank a boy of about ten stole a fog detonator. He slipped into his parent's back garden and climbed up onto the roof of the wash house. With a huge grin on his face he shouted, "I die for the Führer."

Feeling quite the thespian, he dramatically threw the detonator to the ground.

The prank backfired, literally. The detonator exploded on impact. Some shrapnel blew up into the air and the lad ended up in hospital while the damage to his face healed.

Perhaps his parents said: "What are the youth of today coming to? It was never like this in my day!" In which case they would have been echoing the thoughts expressed on a piece of ancient Greek pottery.

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.

GROWING UP

(1.)



(6.)



Words: Kate Pounder

Box Lid Landscapes

Fun for all the family. If you don't have a box lid or pizza box you could use a plastic lid, biscuit tin, baking tray or anything with sides, use your imagination. The landscapes could be imagined, real or a bit of both. Use your daily walk for inspiration or make it up.

1. Gather together your lid, bits and bobs and get busy making. I made a full series of landscapes inspired by my walks and the buildings, trees and stuff I noticed. Magic! My box was from a delicious pizza from my local pizza shop we are supporting every week.



2. I decided to give my box lid landscape some perspective so put a building in the background to get me started.



(2.)



(3.)



(4.)

3. I added stuff collected from my walk: I found loads of stones, cones, mini boulders and branches to bring my mini garden to life.

4. Starting to put stuff in the lid, I played about. I used reflective paper for a pond, cones for big trees and stones for the grounds the building is situated in.

5. Looking good. The dog also likes it!



(5.)

6. My finished box lid landscape...



Share your
landscape with
MIMA by tagging
@mimauseful

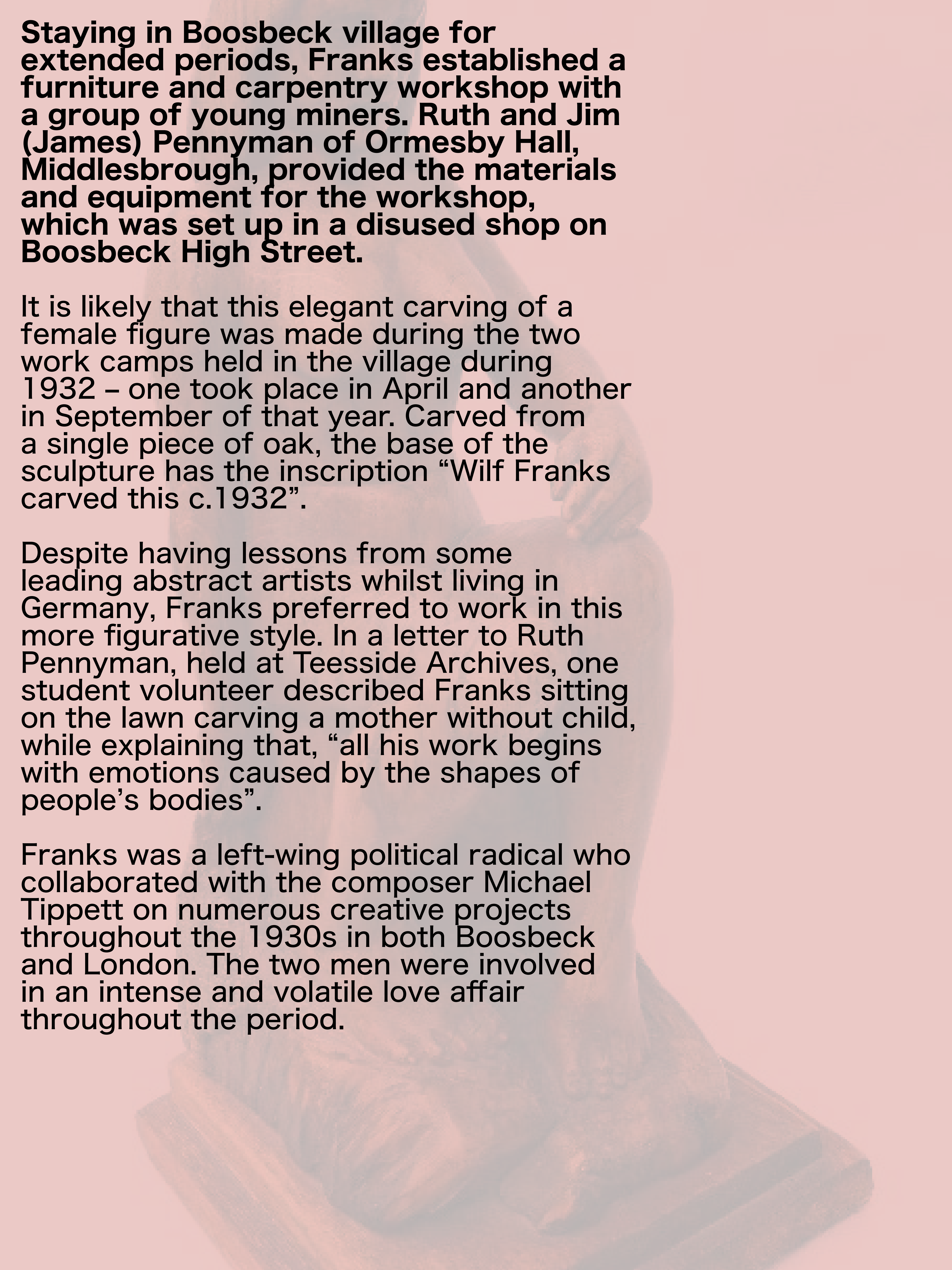
THE MIDDLEBROUGH SETTLEMENT



Image: Woodcarving by Wilfred Franks, 1932
Credit: Danyel Gilgan / Words: Danyel Gilgan

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). This week, Danyel Gilgan, reflects on his grandfather Wilfred Franks' involvement with the scheme.

With other artists, musicians and performers, Wilfred Franks (1908-2003) attended the East Cleveland work camps, known locally as Heartbreak Hill, between 1932 and 1934. He was a London-born artist and furniture maker who had trained for a period at the Bauhaus art school in Germany.



Staying in Boosbeck village for extended periods, Franks established a furniture and carpentry workshop with a group of young miners. Ruth and Jim (James) Pennyman of Ormesby Hall, Middlesbrough, provided the materials and equipment for the workshop, which was set up in a disused shop on Boosbeck High Street.

It is likely that this elegant carving of a female figure was made during the two work camps held in the village during 1932 – one took place in April and another in September of that year. Carved from a single piece of oak, the base of the sculpture has the inscription “Wilf Franks carved this c.1932”.

Despite having lessons from some leading abstract artists whilst living in Germany, Franks preferred to work in this more figurative style. In a letter to Ruth Pennyman, held at Teesside Archives, one student volunteer described Franks sitting on the lawn carving a mother without child, while explaining that, “all his work begins with emotions caused by the shapes of people’s bodies”.

Franks was a left-wing political radical who collaborated with the composer Michael Tippett on numerous creative projects throughout the 1930s in both Boosbeck and London. The two men were involved in an intense and volatile love affair throughout the period.

BASED ON A TRUE STORY?

I have a love/hate relationship with Middlesbrough's most famous bridge. It drives me mad that it's one of the first things people from outside of the area are transfixed by when they come to the town and that it's forever brought up as the thing most locals are proud about in the area. It *is* magnificent. It's colossal. And blue. Really blue.

Words: Kingsley Hall

Yet, be honest, it's just a bridge, admittedly a very strange bridge... a bridge that's closed when it's windy... but a bridge nevertheless. I won't go into detail as to why it's unlike any other bridge in the country (apart from a similar but slightly less pretty one in Newport, South Wales)... but maybe my assumption that you already know as to why the Transporter Bridge is unconventional is a little misguided? Perhaps you don't know what makes it different to other bridges? The comedy actor Terry Scott certainly didn't know in March 1974.

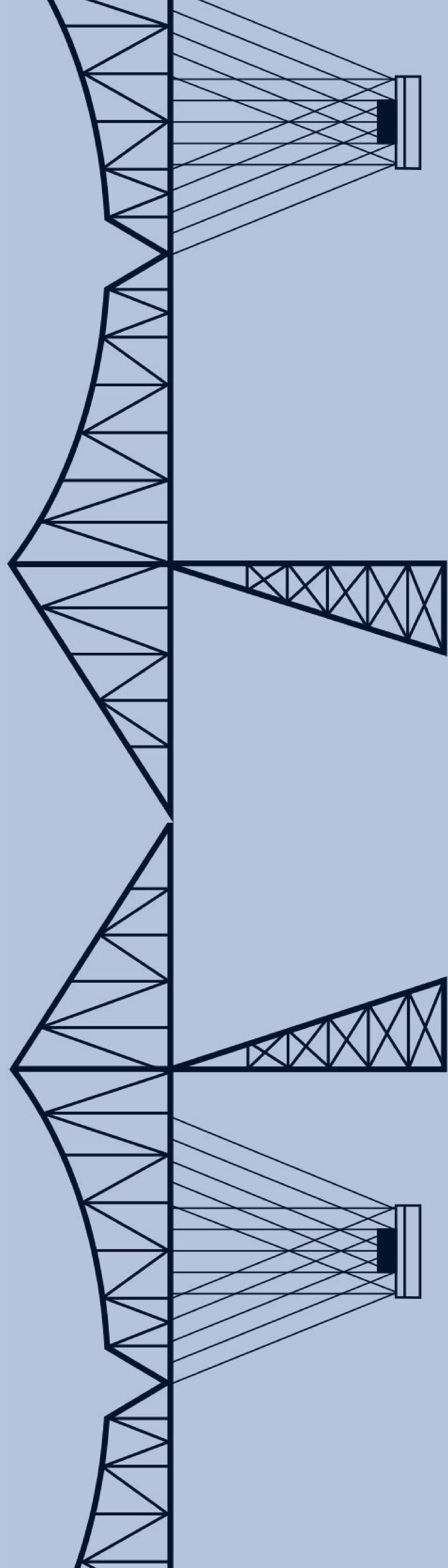
You know Terry Scott; he was in Carry On films in the 60s and 70s and starred in the TV sitcom *Terry and June* in the 80s. This guy: ————— squeaky voice, frenetic, sideburns, comfy jumpers. He's a giant of post war British comedy. He was also the voice of Penfold in *Dangermouse*.



In March 1974 Scott was starring in a bawdy British farce at the Billingham Forum theatre called *A Bed Full of Foreigners* alongside Lynda Baron (who is incidentally another colossus of British comedy, most famous for playing Nurse Gladys Emmanuel in the sitcom *Open All Hours*) but the hotel he was staying at was in Middlesbrough. Billingham and Middlesbrough are on opposite sides of the River Tees.

Legend has it that Scott left his hotel in Middlesbrough in daylight hours and set off for Billingham via the Newport Bridge – a slightly more conventional bridge than the Transporter that you can drive over without stopping. He performed the play, told his audience that they lived in awful surroundings – describing Middlesbrough as being, “just like a scene from Doctor Who, frightening” – had a couple of post-show refreshments and stepped back into his Jag to go back to Middlesbrough.

Unfortunately for Scott, the unfamiliar roadways of Teesside became even more unfamiliar under the smoggy cloak of night and he ended up trying to cross the Tees from the Port Clarence side of the river near the Transporter and not via Newport Bridge. The ‘gondola’ that transports cars back and forth across the river was on the opposite side to Scott as he approached.* He casually drove past the safety barrier and he and his Jaguar fell off the edge of the road into the safety net below. Thankfully, for the sake of mainstream 70s British comedy, he was unhurt.



By no stretch is Scott the only person to almost plummet to his doom due to a complete misunderstanding of the gondola concept. As this [footage from the BFI shows](#), during the opening ceremony in 1911 a bowler-hatted gentleman had the very first Scott-esque lucky escape.

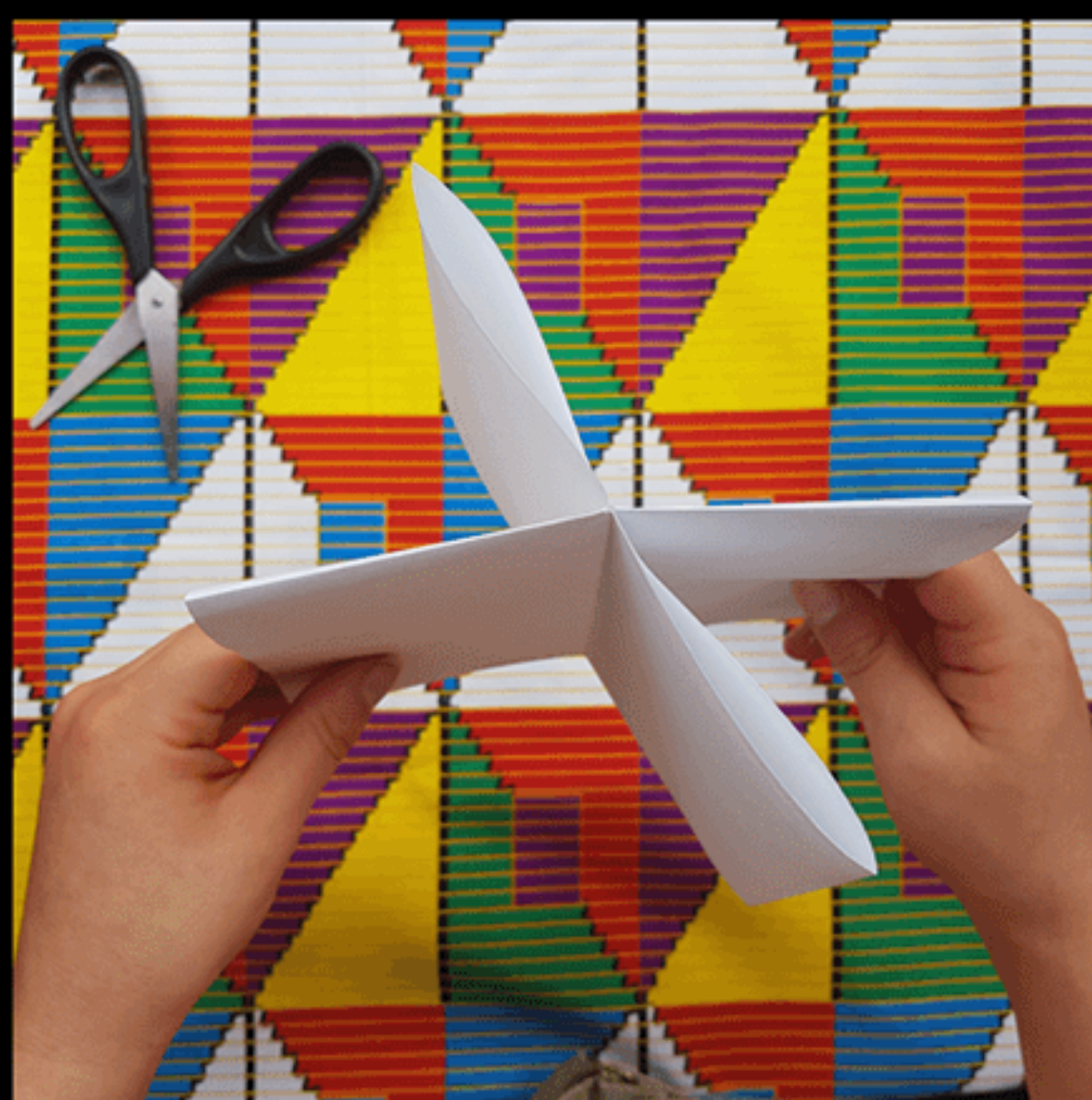
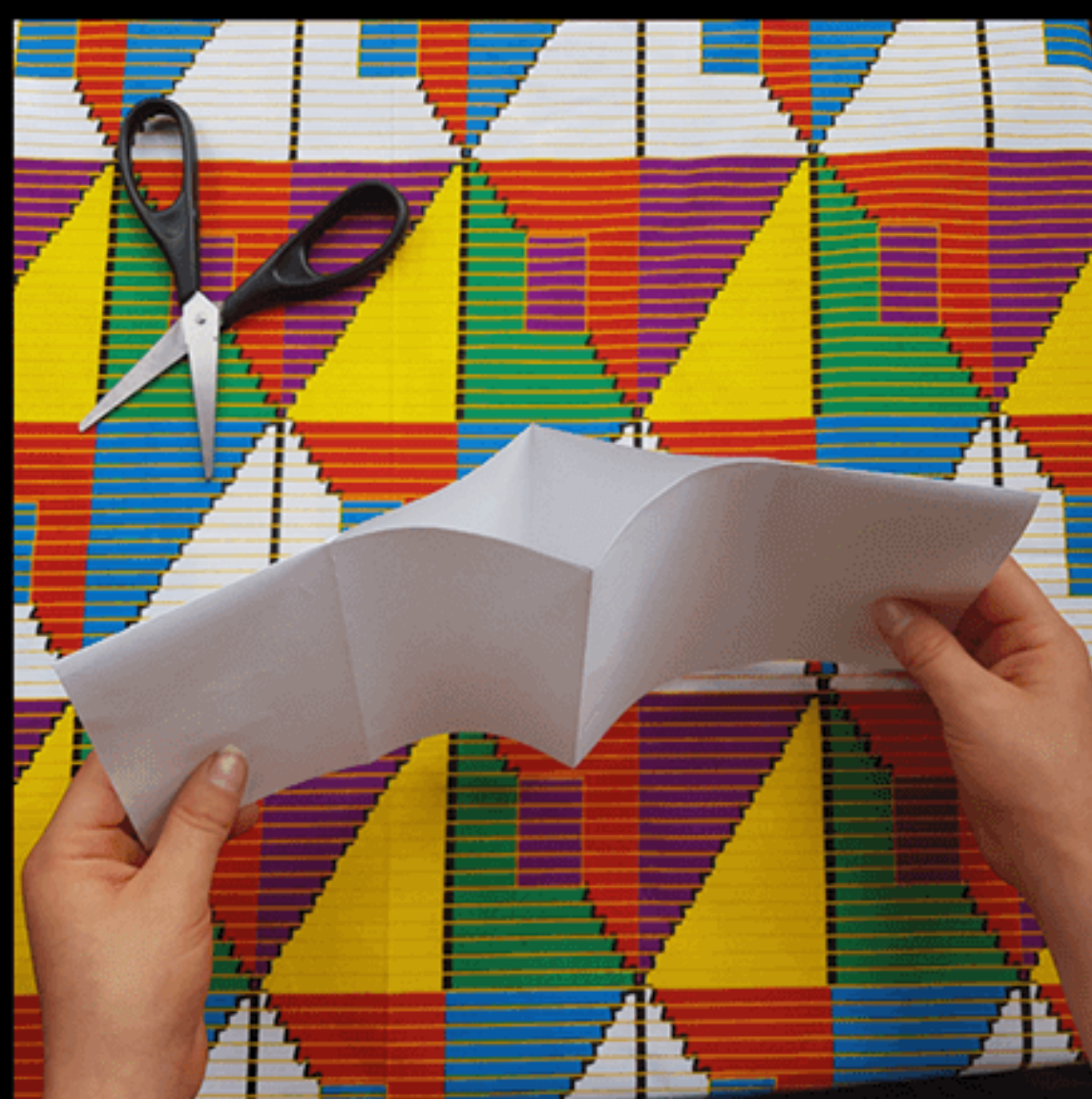
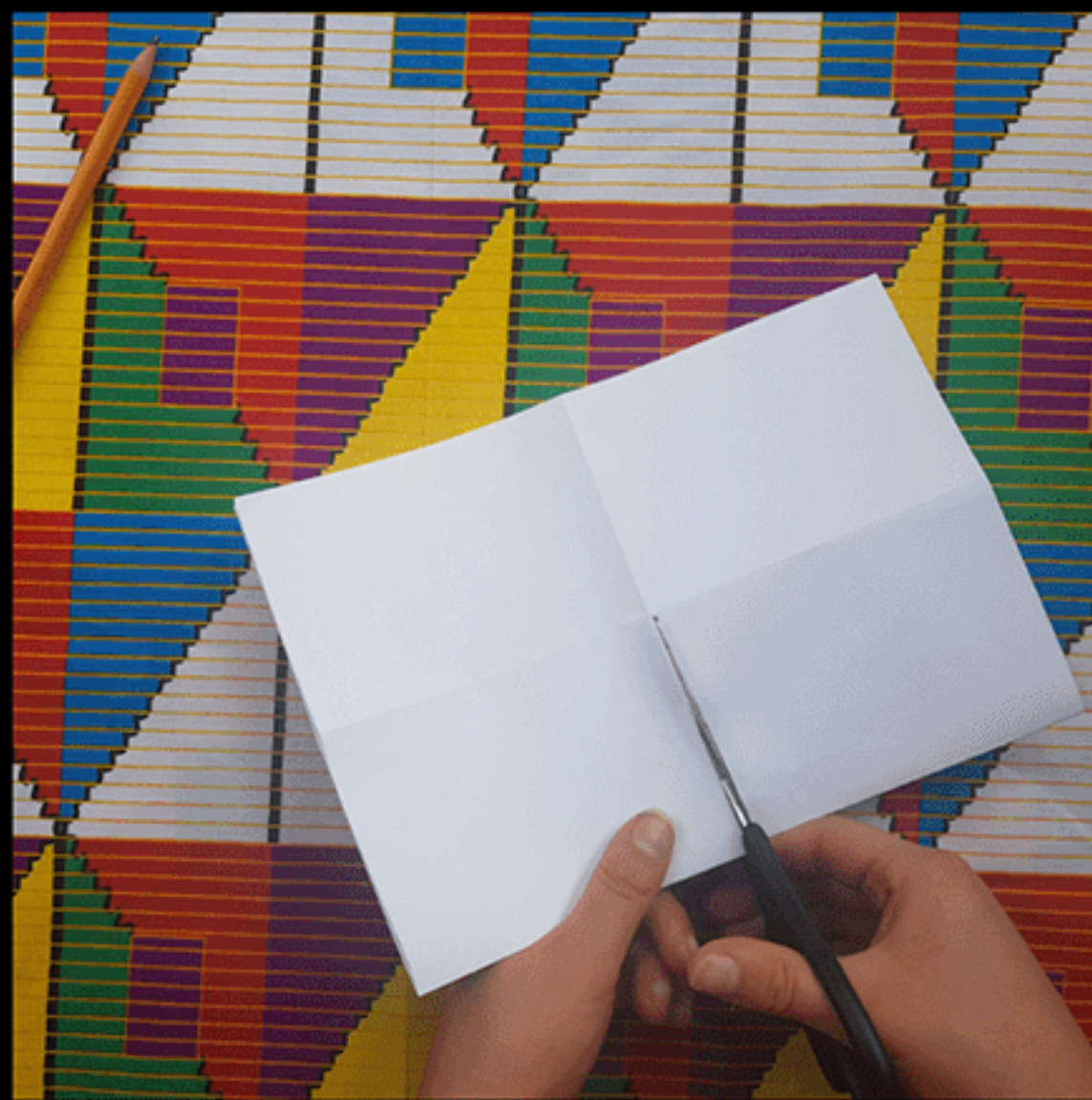
*** This is what makes the Transporter different (in case you don't know or hadn't guessed) – it is not a road bridge, it moves people and cars via a 'gondola' – a sort of platform that moves from one side to the other.**

Images:



MAKE
A ZINE

THINGS TO DO



Time to fill those pages!

Pick something you want your zine to be about. It could be about ANYTHING.

Maybe your zine is about:

- What happened today
- Things you saw on a walk
- Your favourite recipes
- Every haircut you've ever had
- Someone you know
- Your favourite TV programme
- Something you believe in
- A memory
- An imagined future

Who is your zine for?

Who is going to read it?

Maybe:

- Just for you
- A friend
- A neighbour
- Someone in your family
- Someone you have not spoken to for a while

What goes on each page?

You have a cover, 6 pages and a back cover. You can always make a plan of what you want to put on each page or you can start and see what you can fit in as you make it.

Finished?

Once you've made your zine make sure you or someone else enjoys it! In the future, you could take it to a library and photocopy it. If you unfold your zine you will see all the drawing and writing is one side of the piece of paper, so it's really easy to photocopy it. Then you can make these copies into more zines by following the folding instructions again.



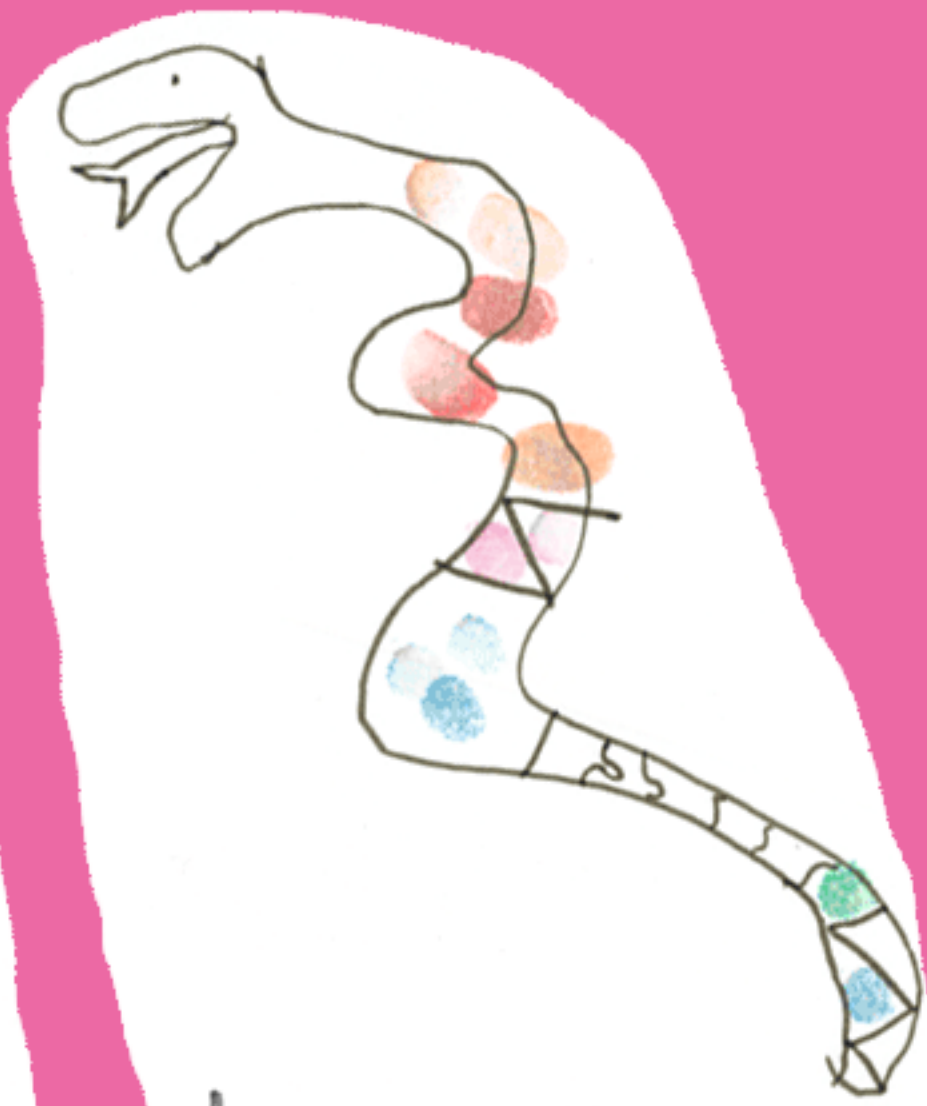
Starring...



Smasher
Rock



tripler
Smasher



mallet
ate



tea cup!



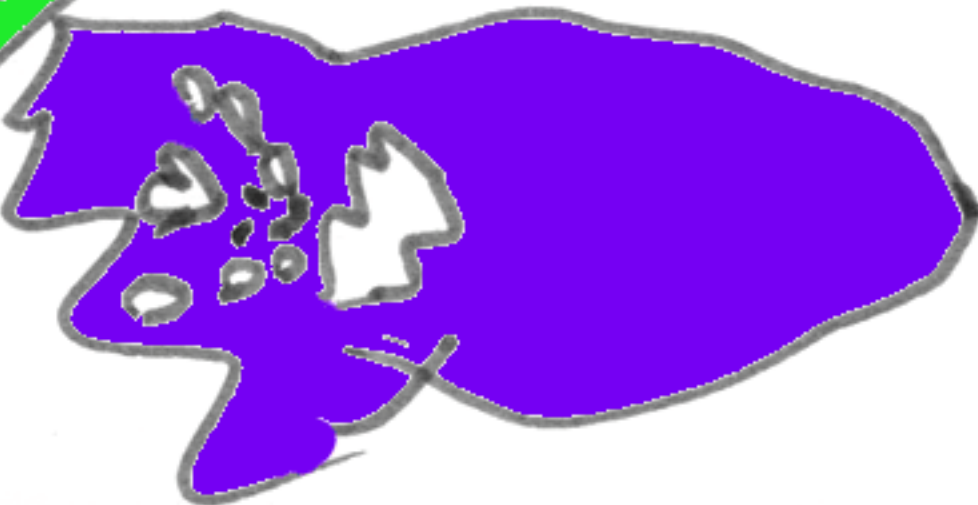
SAturh



Look behind you!



oh no!
tea CUP IS
COMING!



Words: Kingsley Hall

Suddenly SAturh comes flying through SPACE

S PLAT!



ENTERTAIN ME

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:

Can you bend air?

Harry, Martha, Poppy and Jimmy's Box Set...

This week's suggestions are brought to you from the most amazing mini humans...

Harry is nine years young and is loving *Star Wars: The Mandalorian*.

Martha is seven years young and is into *The Worst Witch*.

Poppy is five years young and laughs her head off at *Shaun the Sheep*.

Jimmy is eleven months young and loves *The Baby Club*.

YouTubing?

Video Title: *The Termite Backyard Rollercoaster*

Year: 1989

Duration: 8 mins

Link to view: [Click Here](#)

Kim Pedersen was a fanatic for rollercoasters, so much so that he made one in his backyard called *The Termite*. This self-deprecating film shows the stages of making it as well as his long suffering family.

Jamie's Jammin'

Song: *Rock Lobster*

Artist: B-52s

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

Klinta's Sautéed Vegetables with Chillies

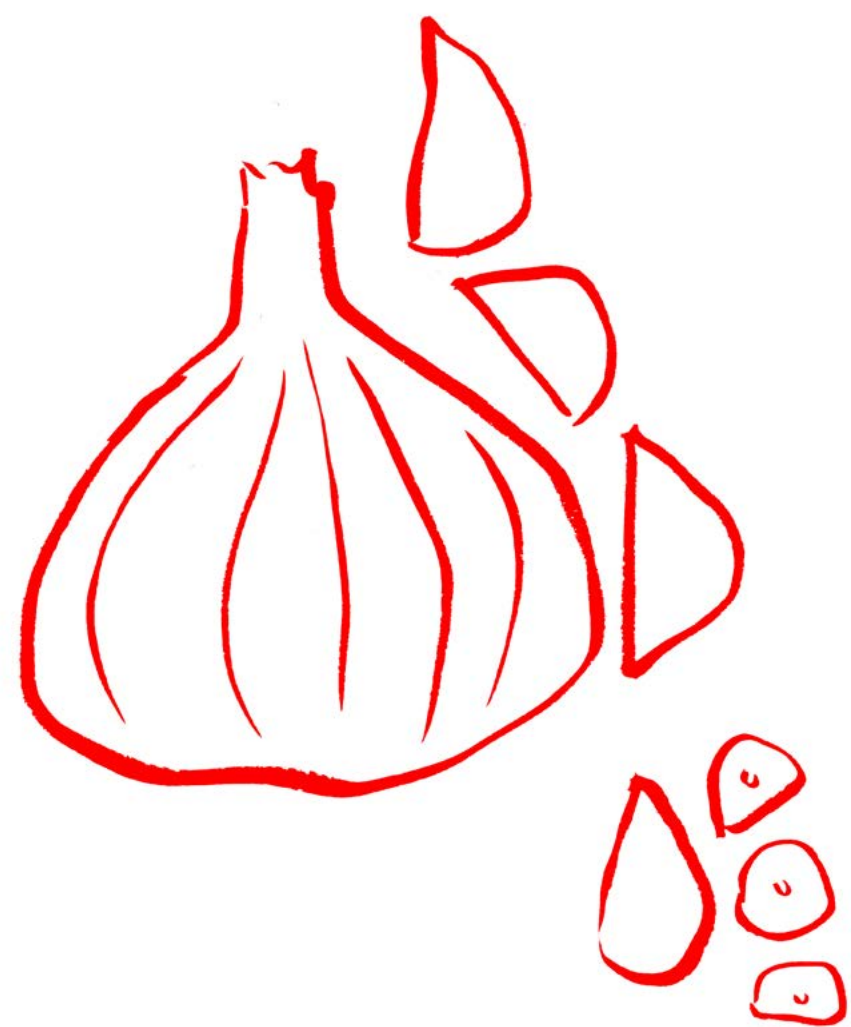
Serving Size: 4 Servings

Skill Level: Easy

Prep Time: 15 mins

Cook Time: 15 mins

Vegetarian, Vegan



Ingredients

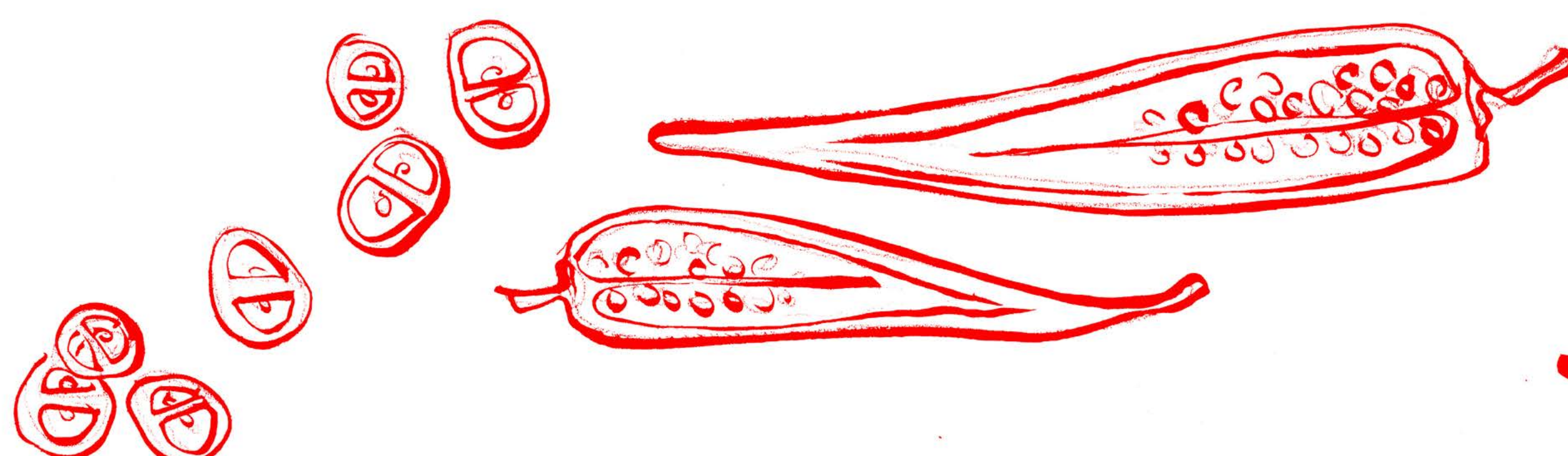
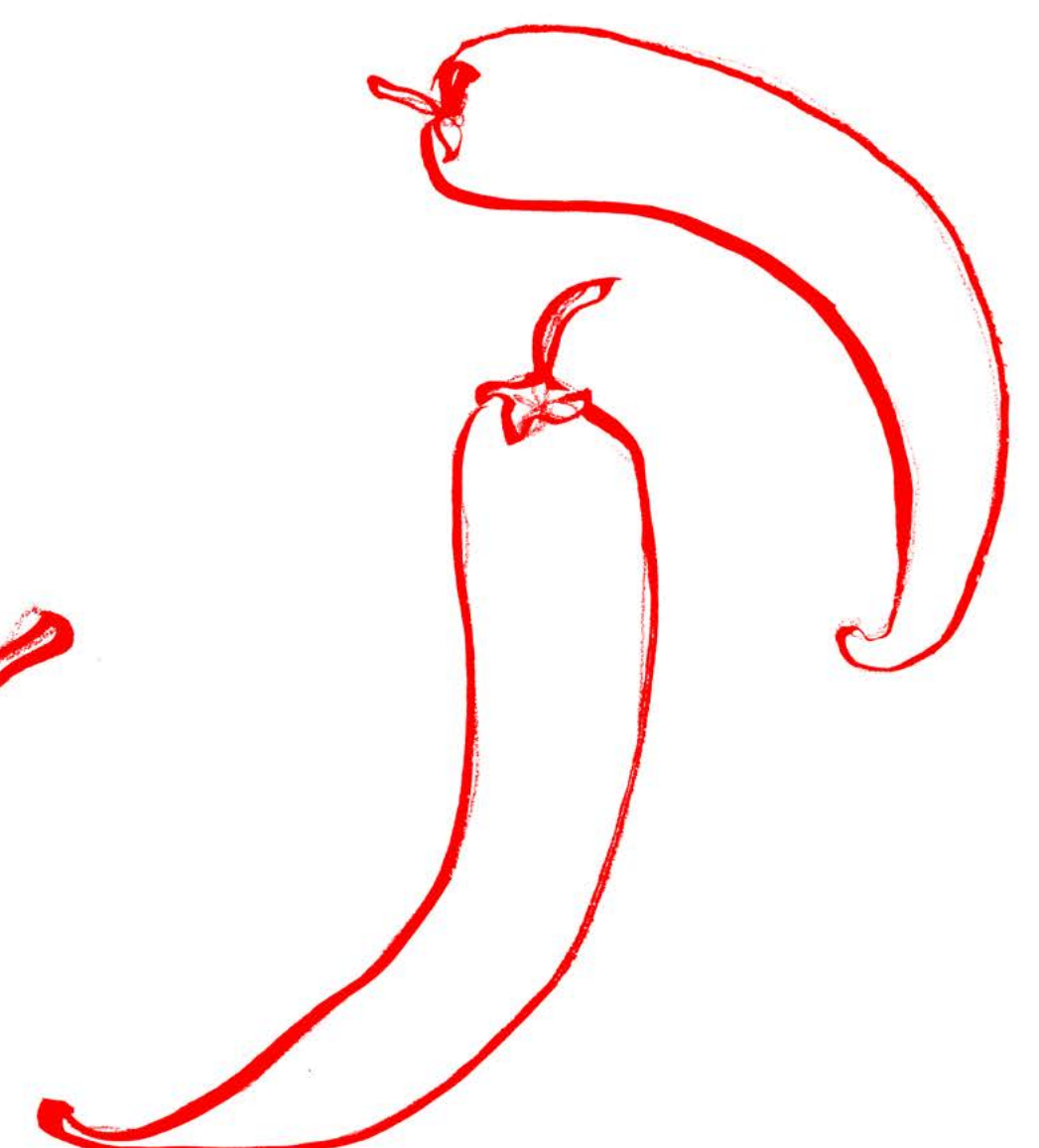
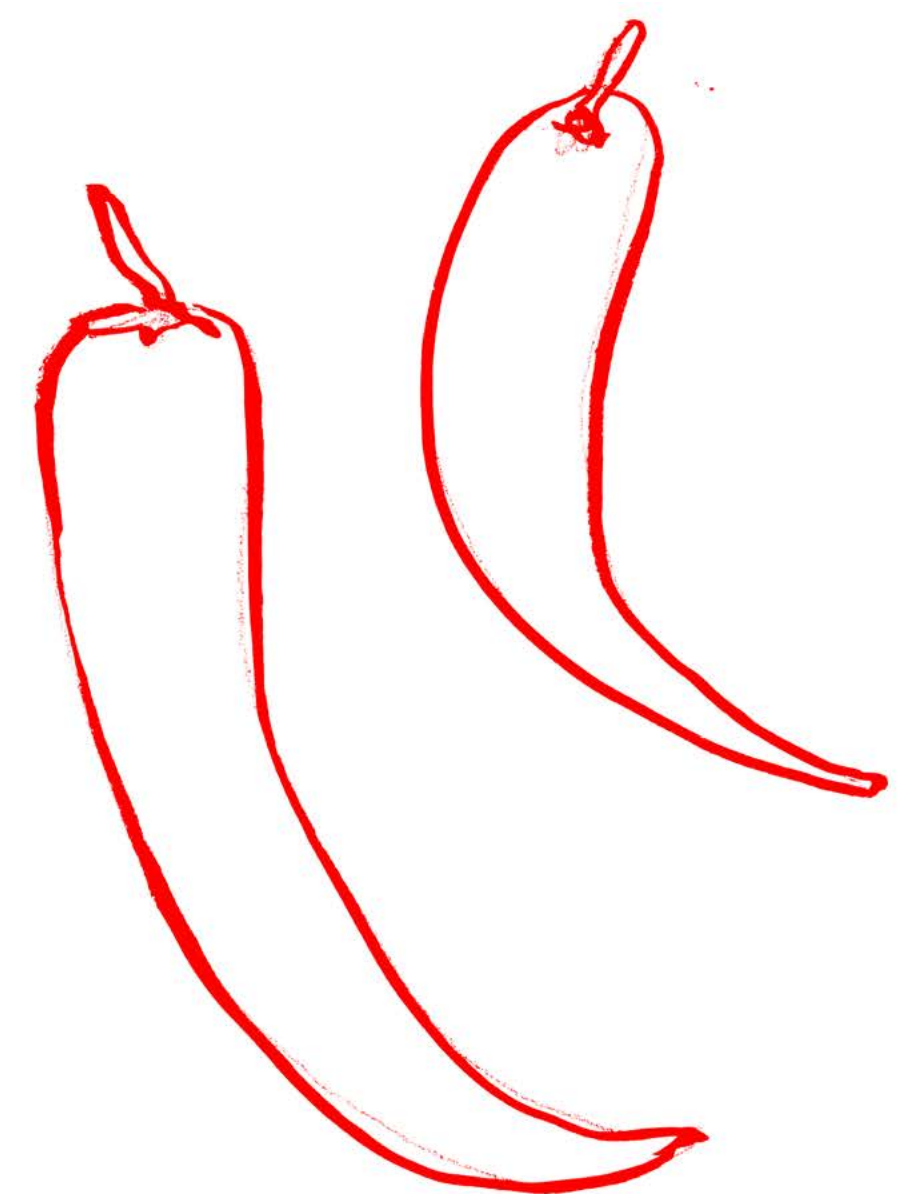
- 1 head of cabbage
- 1 onion
- 3 chillies
- 2 cloves of garlic
- 1 carrot
- 2 tbsp olive oil
- Salt to taste

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.

Method

1. Chop all vegetables
2. Add oil and cabbage to pot and sauté for 3 minutes.
3. Add remaining vegetables and sauté for about 15 minutes
4. Serve with slice of bread



WE ARE LOOKING FOR CONTRIBUTIONS, INCLUDING:

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

WHAT HAVE YOU DONE?!

Share your activities and creative work whilst in isolation.

OUR HOMES ARE A MUSEUM

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

TEES VALLEY TREASURE

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

FOLK STORIES

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

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.

Notes for submissions:

- Content should be sent via email to info@foundationpress.org
- Please keep written contributions to less than 1000 words.
- Please only submit content that you would be happy for us to publish in MIMAZINA.
- We will try our best to share as much content as possible but cannot guarantee to publish all suggestions and content we receive. Content may be edited before publication.
- Content should be appropriate for audiences of all ages.

+ YOU MIGHT BE INTERESTED BY: MASS OBSERVATION DAY 12TH MAY 2020

The MASS OBSERVATION PROJECT are doing a call for 'day diaries' to record lived experiences on 12th May 2020.

The Mass Observation movement's first survey was in 1937, when they put out a call for people (from all parts of the UK) to record everything they did from when they woke up in the morning to when they went to sleep at night on 12th May. In 1937 this was the day of George VI's Coronation.

The diaries collected over time and repeat surveys since 1937 provide a glimpse into the everyday lives of people across Britain and have become an invaluable resource for those researching countless aspects of different eras. On 12th May this year you can contribute to the ongoing story...

You can read more about the Mass Observation movement and how you can take part in this year's survey, by clicking on the [link here.](#)

MIMAZINA #4

Credits

Commissioned By
Middlesbrough Institute of
Modern Art, April 2020.

Contributors
Claire Pounder
Danyel Gilgan
Elinor Morgan
Gail Henegan
Harry, Martha,
Poppy and Jimmy
Hayley Liversidge
Helen Welford
Jamie
Kate Moses
Kate Pounder
Kingsley Hall
Klinta
Mark Abel
Olivia Heron
Phill and Jill

Additional Illustrations
Martha Jackson

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Edited and Designed by
Foundation Press
(Adam Phillips and
Deborah Bower)

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

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are a collaborative group
who create design and
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The Middlesbrough
Settlement is part
of Great Place Tees
Valley, funded by
Arts Council England
and Heritage Lottery.

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