



WALINA

#8
tuesday 2
june 2020

MIMAZINA #8

ARTWORK OF THE WEEK

Necklace by Hermann Jünger (1990)

THE MIDDLESBROUGH SETTLEMENT

Tosh explains the history and legacy of Middlesbrough's Winter Garden

OUR HOMES ARE A MUSEUM

Maggie tells us about a painting of the woods – dark and deep

THE NAUGHTY BOY, THE LUMPY CUSTARD AND THE GERMAN AEROPLANE

A tale from Patrick's childhood

TEES VALLEY TREASURE

The story of *The Scullery Sink* by Glynn Porteous as told by Rene

NORTH EAST ART COMPETITION

We look at artworks made by the participants of a new competition

GROWING UP

Make a suncatcher whilst the weather is good

THINGS TO DO

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

ARLO'S COMIC STRIP

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

ENTERTAIN ME

Recommendations and links including the mystery of Bob Ross

RECIPE BOOK

Theresa's Mince and Dumplings

CONTRIBUTIONS

We need stories for future issues!

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

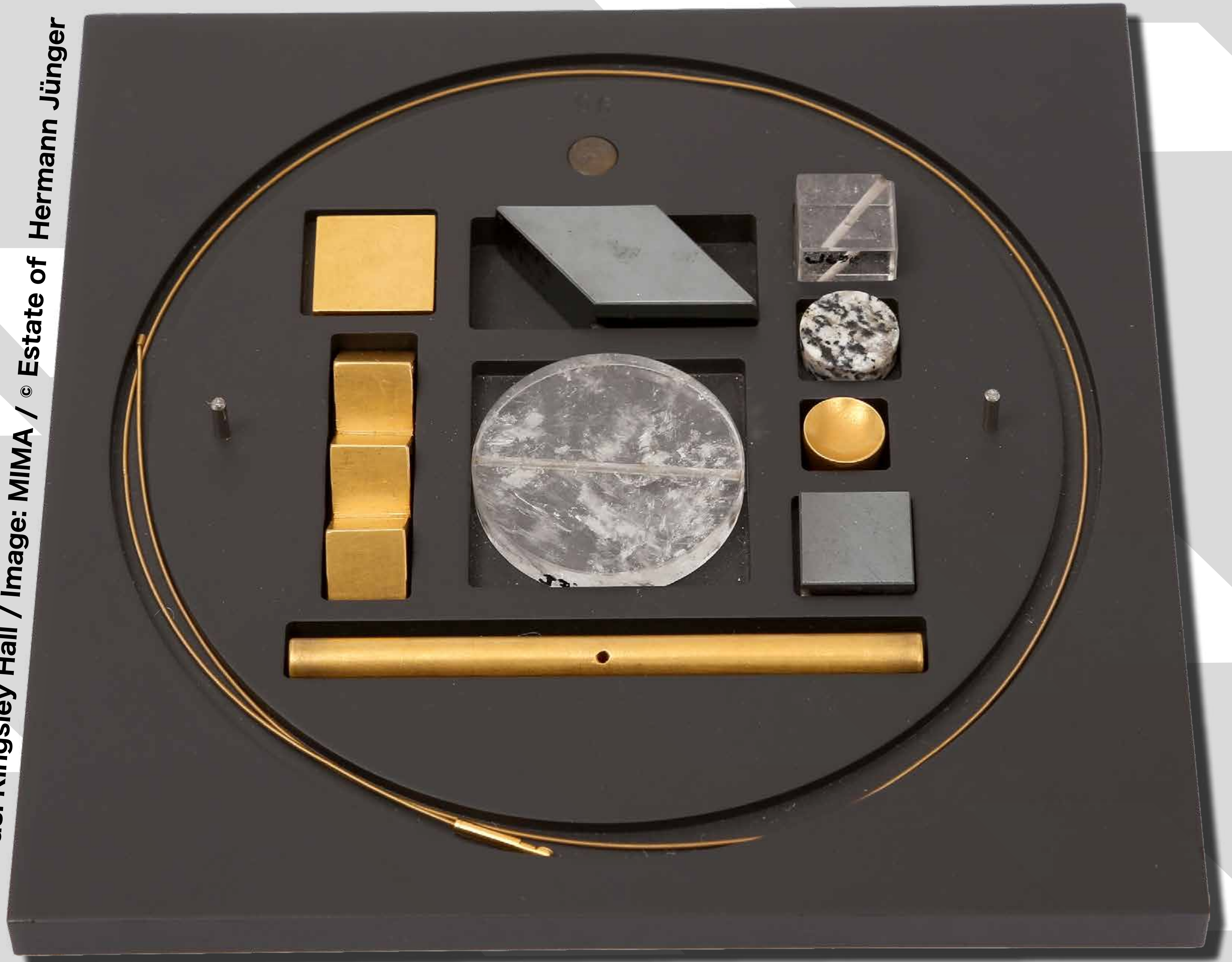
Necklace, 1990

Hermann Jünger
Germany, 1928-2005

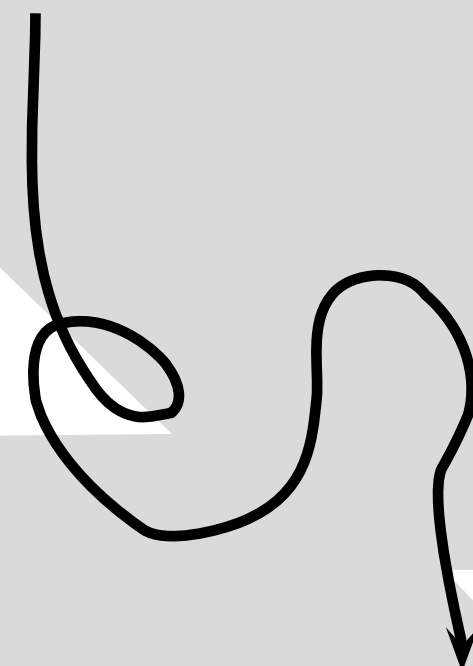
Gold-plated silver, bronze,
rock crystal, haematite, gold wire

Purchased with assistance from the
Victoria & Albert Museum Purchase Grant Fund

Words: Kingsley Hall / Image: MIMA / © Estate of Hermann Jünger



On first glance this piece by the German jeweller Hermann Jünger looks nothing like a necklace...

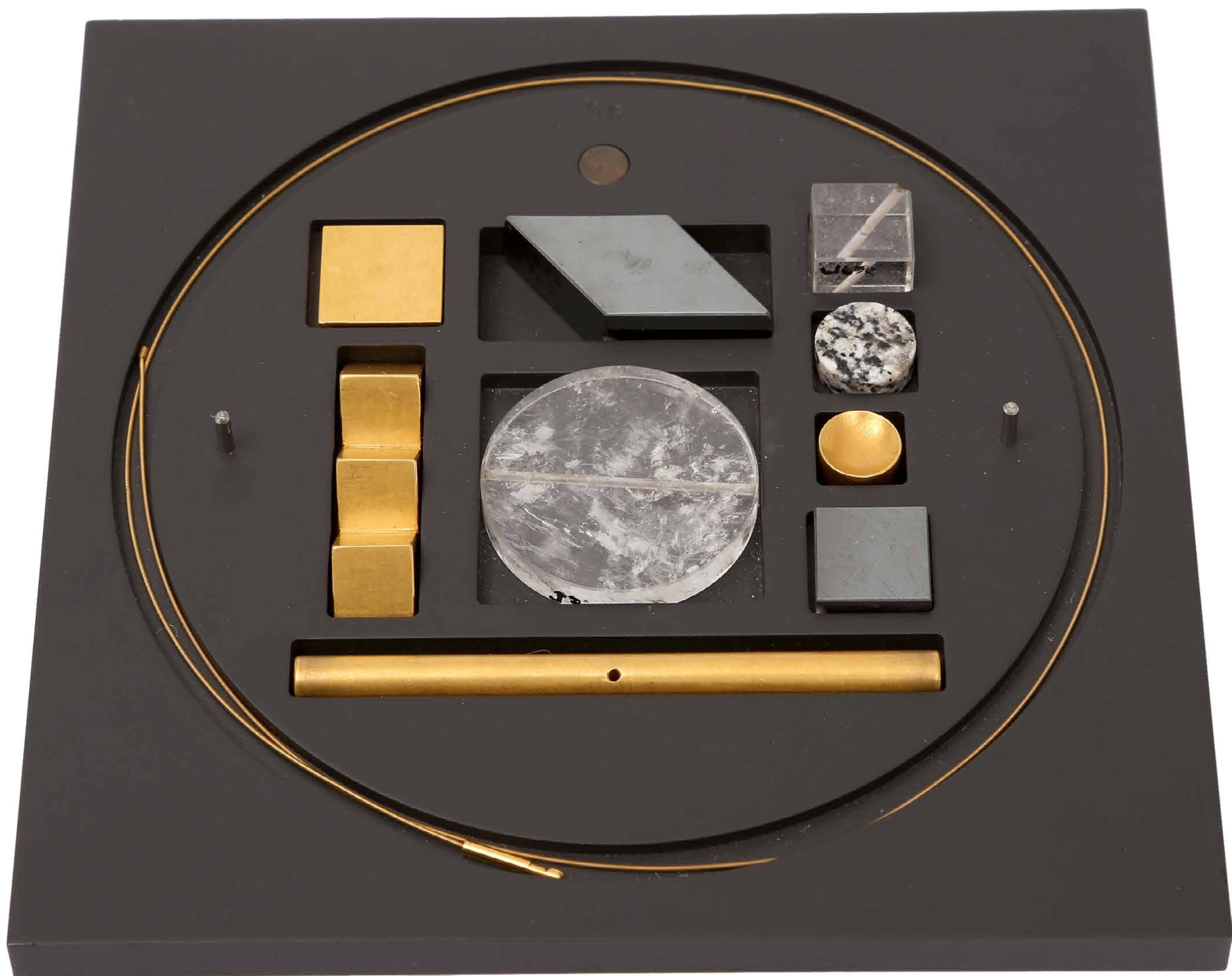


We are presented with a black display box containing an assortment of different precious and semi-precious materials. There are nine separate components variously made from gold-plated silver, bronze and haematite, in contrasting precisely cut geometric shapes. Each component has a small machine-drilled hole through the centre. Surrounding the components in the box is a length of gold wire.

At the close of the Second World War Jünger started his training as a goldsmith in Hanau and Munich but quickly became disillusioned by an emphasis on technical precision, symmetry and perfection, so he began to focus on innovation and experimentation.

With this piece he took a conceptual approach to jewellery, replacing traditional notions of symmetry and ornament with more expressive compositions. Rather than creating a finished piece, here Jünger presents an assortment of components in a box which can be put together to make a necklace in multiple ways. This undermines traditional notions of creative vision, shifting some authorship from the creator to the wearer.

Undoubtedly one of the most influential jewellers of the twentieth century, Jünger died at his home in Pöding, Germany, in 2005. Through his practice jewellery became an artistic expression, something which has continued to influence contemporary jewellers to this day.



THE MIDDLESBROUGH SETTLEMENT

The Middlesbrough Winter Garden was an important reference for The People's Winter Garden and Barrow, designed by Wayward and commissioned by MIMA as part of The Middlesbrough Settlement in 2019. There will be more on Wayward next week. This week, Tosh Warwick of Heritage Unlocked explores the original initiative and its legacy. The Middlesbrough Settlement is part of MIMA's Great Place Tees Valley project, funded by Arts Council England and Heritage Lottery.



Words and images by Tosh Warwick, Heritage Unlocked
Photograph of The Middlesbrough Winter Garden /
Credit: Courtesy of Middlesbrough Libraries

The History and Legacies of the Middlesbrough Winter Garden

Established in 1907 by social investigator, playwright and philanthropist Lady Florence Bell, with significant financial backing from her steel magnate husband Sir Hugh Bell, the Winter Garden provided a counter-attraction to the morally corrupt trappings of the Ironopolis' plentiful beer houses and pubs.

With admission set at a penny, visitors could frequent the acclaimed, affordable 'People's Palace' and enjoy music, play billiards, read, enjoy teetotal refreshments and relax in the warmth and comfort of the well-lit, spacious, and self-improving environment of the Winter Garden.

The Winter Garden mobilised as a key institution in the heart of the town at times of strife including aiding assimilation of (Belgian) refugees during the First World War and supporting the people of Middlesbrough during struggles, strikes and stoppages. Amongst cultural initiatives were a number of exhibitions that sought to compensate for the town's lack of an art gallery at that time.

In 1912 an exhibition of Medici Society reproductions 'appeared to give much pleasure to the frequenters of the Winter Garden and aroused the keenest interest', so much so that these were purchased by friends of the Winter Garden and presented to the institution to form 'a notable addition to the attractiveness of the place'.

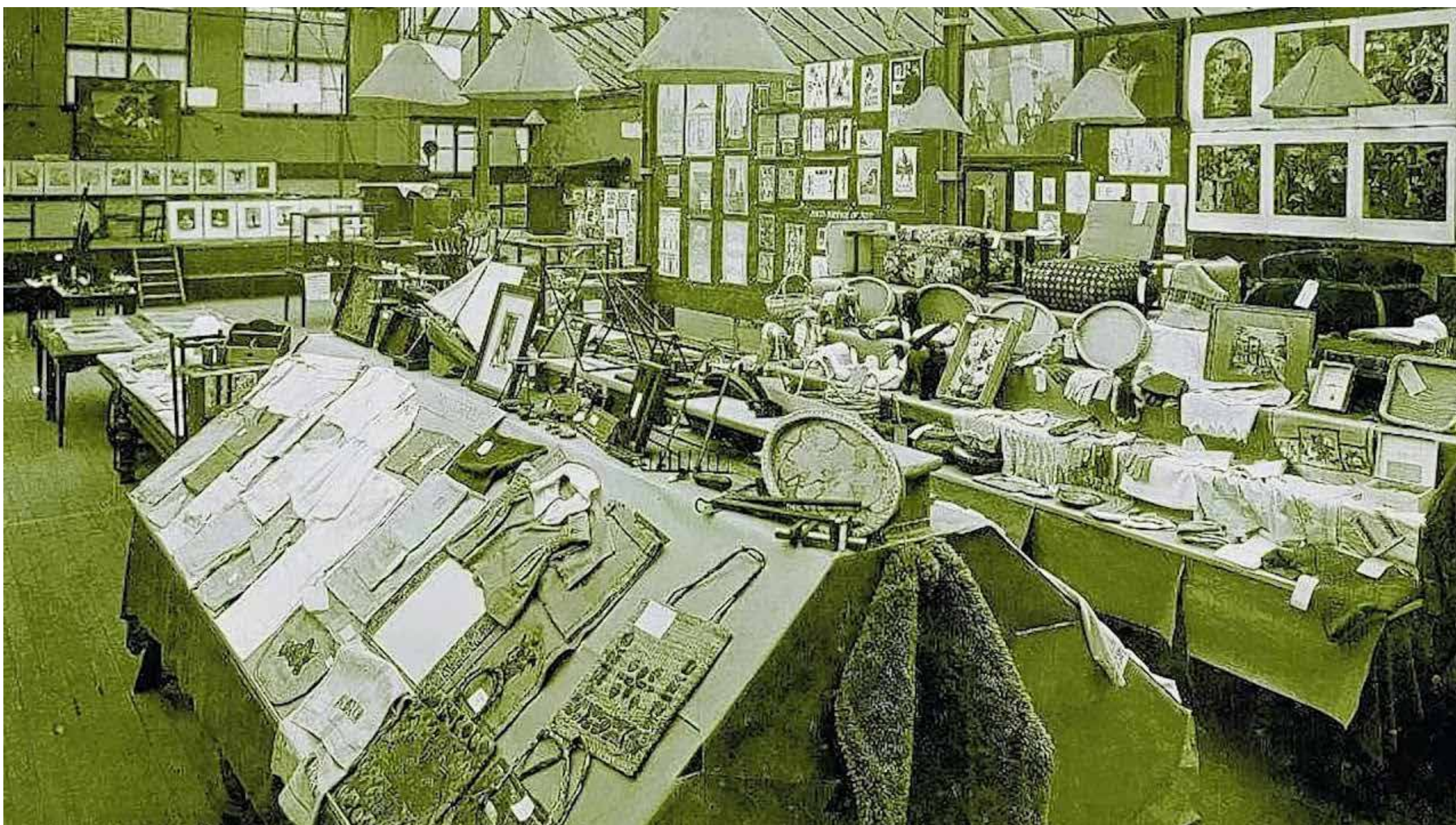


Image: An exhibition at The Winter Garden /
Credit: Courtesy of Teesside Archives

In 1927 a significant Arts & Crafts exhibition – a movement the Bells had embraced through the decor of their commercial and private properties – was held, with the organisers desiring ‘to find a way of removing the stain’ of the town’s lack of an art gallery.

Over a century on from its opening, the former Dundas Street venue provides inspiration for new celebrations, exploration and cultural projects. In 2013, Navigator North’s* Work & Play programme instigated a series of artist-led events, artist residencies, exhibitions and workshops including collaborations with the Tees Transporter Bridge Visitor Experience Project. Their subsequent financial backing and support aided the development of the Middlesbrough Winter Garden Research Project.

Last year, the Heritage Unlocked collaboration with Creative Factory** showcased the legacies of the Winter Garden at a Middlesbrough Town Hall event and has led to a potential new collaboration with Teesside-based artist and lecturer, Alyson Agar. In 2019, the MIMA Barrow project picked up threads of this history through public workshops with artists and gardeners.

By highlighting the history of the Winter Garden to new audiences and crucially drawing upon this to inspire, Lady Bell’s ‘social experiment’ can benefit the citizens of Middlesbrough in these newly challenging times.

*Navigator North are a Teesside based artist-led organisation who initiate activities to raise the profile of artists and creative practice in the North East.

** Creative Factory is Middlesbrough Council’s Great Place Tees Valley Project.

OUR HOMES ARE A MUSEUM

What art in your home do you think should be added to these pages? Each week we would love to share a piece from people's homes. We are really interested in art that speaks to you, or that has an interesting story behind how it came to be in your home.

Words: Maggie Harrison



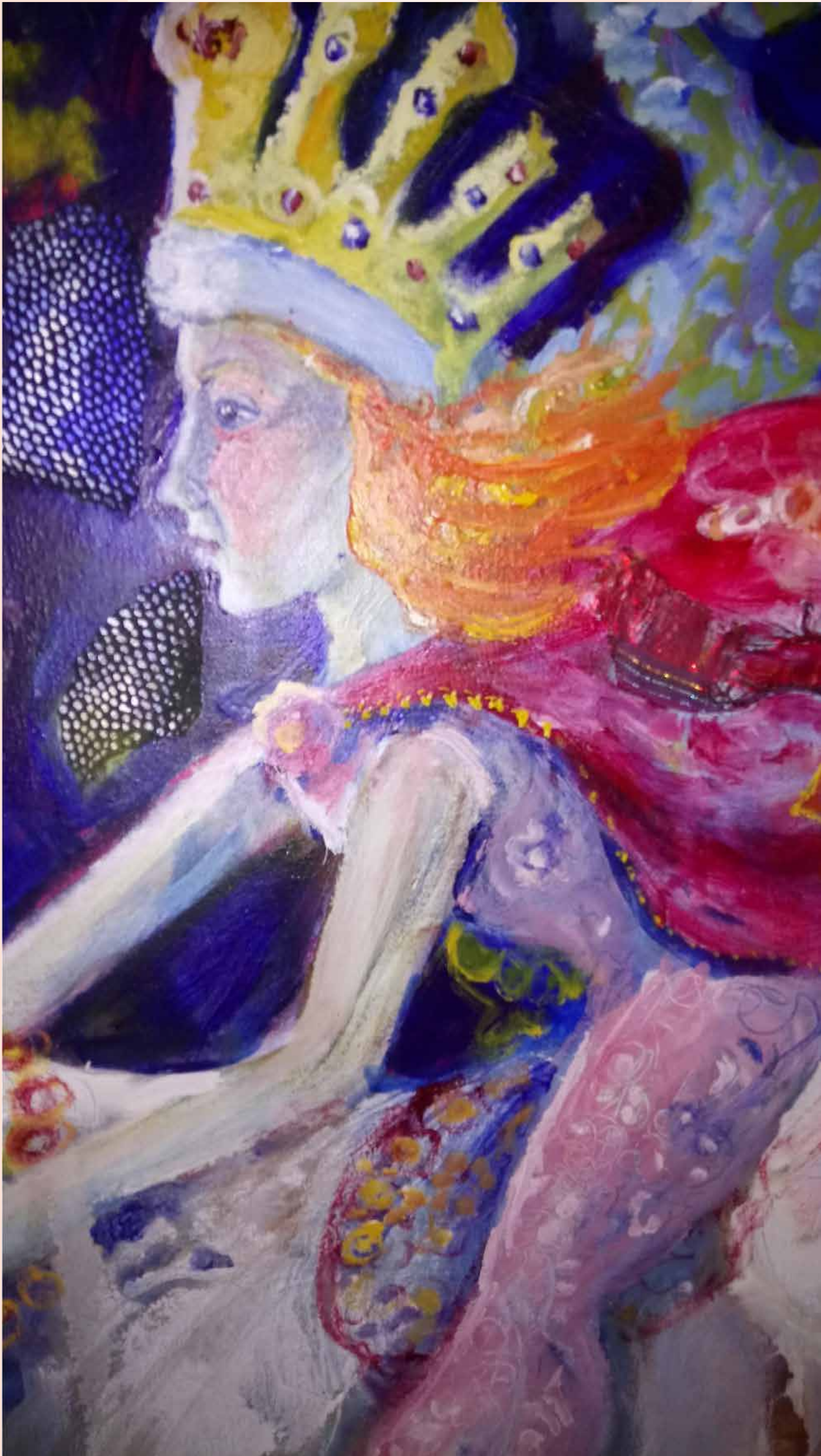
This is a painting which is 20 years old entitled, *The Woods are lovely, dark and deep but I have promises to keep and miles to go before I sleep...*

I didn't know where the words came from until recently. I meant it to signify that I would not be distracted from my work as an artist, but when I exhibited it at Palace Arts in Redcar, the curator Mark Hickson told me the words were from a poem by Robert Frost called *Stopping by Woods on a Snowy Evening*. I have never read that poem!

The painting was done at the time when I was doing my Master's Degree in Art in Context specialising in stained glass at University of Sunderland. At the time I was in love with stained glass and could think of nothing else, but one of the tutors was convinced that I was more suited to Fine Art and suggested that I did an emotive painting in order to compare it with a stained glass piece I was working on and thus discovered my true calling.

This was the painting I made. The meaning behind it is that I would not be tempted by the lovely deep woods (i.e. Fine Art) but be determined to carry on with my journey (i.e. working with stained glass). I did carry on with the stained glass and was moderately successful with my career. However, I now know that the tutor was correct and Fine Art was really my true calling. My main reason for saying this is simply because of the joy it gives me.

Speaking of joy, being a part of MIMA's Cloth Club has enabled me to add textiles to my work which has given me such pleasure as well.



THE NAUGHTY BOY, THE LUMPY CUSTARD AND THE GERMAN AEROPLANE

It was school as usual in South Bank, but, to be truthful, there was nothing usual in South Bank, or elsewhere for that matter – there was a war on and South Bank was right bang in the middle of it all!

Because of the iron and steelworks, as well as the shipbuilding on the River Tees, so close by, our home was a major target for enemy bombers – yet the children going to school in South Bank were never evacuated. South Bank was bombed – houses were destroyed and, sadly, people (including children) did lose their lives.

Precautions were taken; we had Barrage Balloons, ack-ack (anti-aircraft) guns, air raid shelters, early warning sirens, helmets for the air raid wardens, the police and the Home Guard, as well as gas masks for everyone – young and old!

Share your stories with us – we love reading them. They can be about anything Tees Valley related! This week we share a story by Patrick Mackin – with one of the best titles so far!

Words by Patrick Mackin / Originally published in SOUTH BANK TALES (Black Path Press, 2019). Black Path Press was a project devised by Foundation Press. It was a Great Place Tees Valley project, funded by the National Lottery Heritage Fund and Arts Council England National Lottery Projects in partnership with MIMA.



Middlesbrough Road School had air raid shelters but it didn't have a canteen where the children could go for their lunch. At lunchtime the school was closed, children and teachers who lived nearby went home. But the children who didn't live nearby had to go to Princess Street School for their food. So they were taken 'crocodile fashion' along Middlesbrough Road, past the police station with the air raid warning siren on top, and round to Princess Street – where we hung up our coats and gas masks on hooks in the corridor.



I suppose the meals were not so bad and the little boy did have a good appetite in those days. But what he really didn't like was lumpy custard and that was exactly what he was given for his sweet! Never mind the instructions he had been given by his teacher: 'Do not leave the dining room until everyone has finished! When everyone is finished, we will all go and get our coats and our gas masks and then line up in the yard and all go together back to our school!'

He still, to this day, blames the lumpy custard for what he did next. He wasn't noticed by any of the teachers, probably because he was only small. Leaving his schoolmates behind, off he went into the corridor, picking up his coat and gas mask along the way, out into the school yard. There were plenty of other kids playing in the yard but he didn't know any of them – they were all Princess Street students. He decided then and there to go back, on his own, to his own school where he would be able to play with children he knew – his friends.



Off he went, passing the police station once more, back up Middlesbrough Road to discover the school closed and the playground empty. But he didn't have time to feel sorry for himself, because at that exact moment (now etched forever in his psyche) all hell broke loose.

The siren on top of the police station sounded, a banshee wailing. The 'Moaning Minnie' began moaning as it had never before. There he was, the naughty boy transfixed in the middle of the deserted schoolyard. There was one person in the whole wide world who could help him and he yowled for her: 'MAMMY!!'

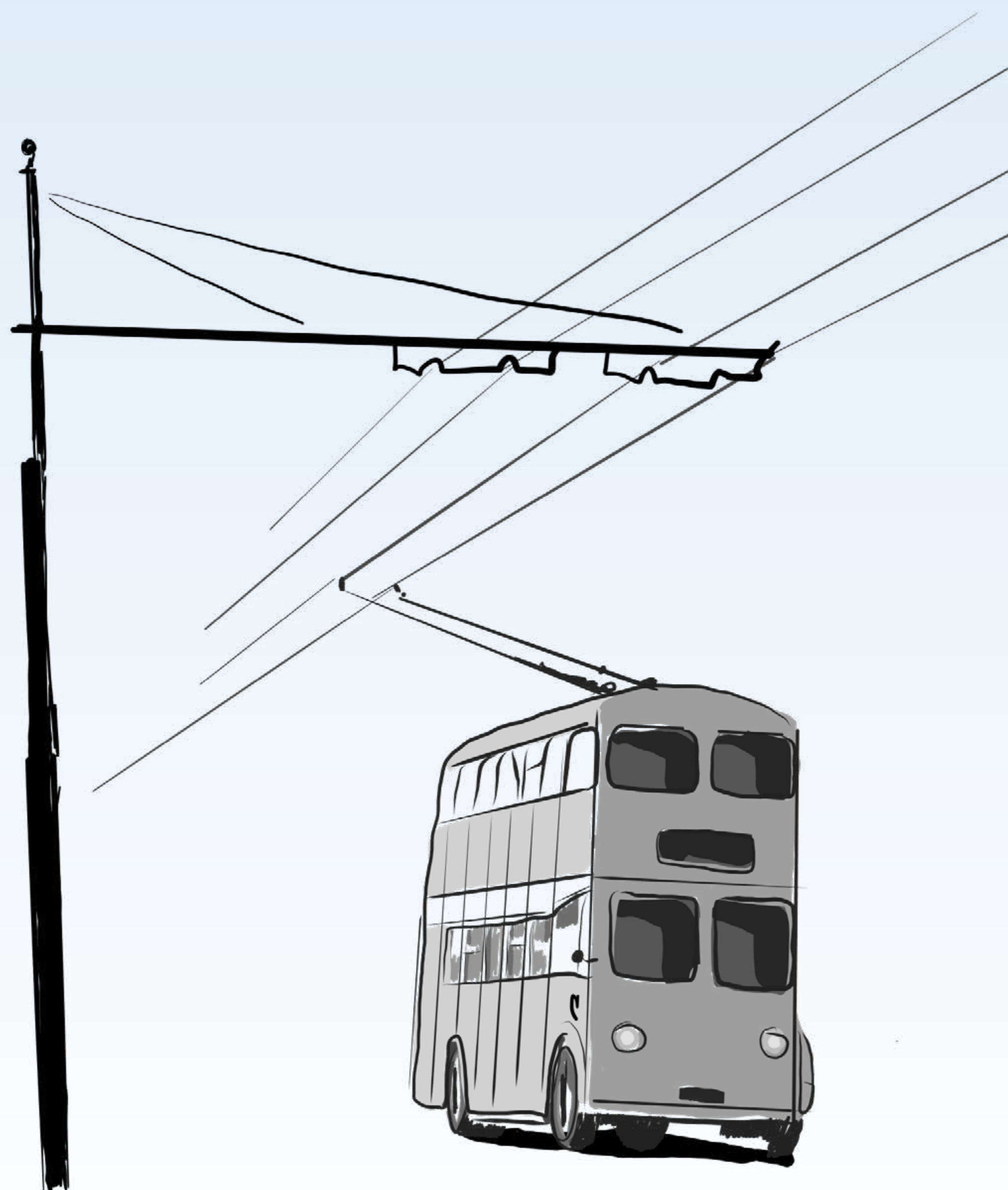
The trolley bus opposite the school was filling up fast – nobody noticed the little boy scrambling aboard among a sea of legs and shopping bags. The streets of South Bank were quickly emptying as the bus sped silently up Normanby Road.

The boy jumped out at his stop and heard people shouting, 'Look! Look!' People were pointing up to the top of the Eston Hills. There it was – flying low over the Nab and along the top, he could see the black cross and the swastika on the plane. He could hear the engine roaring and steadily getting louder. He ran home to

his mammy as fast as his little legs could carry him!

Later that afternoon (when the 'all clear' had sounded) Mary Agnes Mackin, along with baby Laurence, arrived home from shopping in Middlesbrough. Curled up on her doorstep, asleep, she found her tear-stained, raw and bedraggled little boy Patrick. Yes, yours truly – me. How could I ever forget that day.

Postscript: That same evening I was on the trolley bus again, with my dad (who incidentally had been on his 6am-2pm shift at Cargo Fleet Iron Works), going to South Bank. Everybody was talking about the German plane on the Eston Hills. One of Dad's friends said that he was walking with his wife and their dog near the Nab when the German plane flew over them. Terrified, they flung themselves to the ground. When they looked up to see what was going on, would you believe it, they saw the German pilot was smiling and waving at them!



TEES VALLEY TREASURE

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

The Scullery Sink, Glynn Porteous (1954)

Courtesy of Glynn and Rene

Words by Rene Porteous / Image:



Glynn Porteous (1935 – 2003) was a popular local artist and this work was painted in Middlesbrough's Acton Street. Porteous painted Scullery Sink before he went to the Slade School of Art in 1957, at a time when artists and writers who were part of the 'Kitchen Sink' movement were celebrating everyday life in art. Porteous was keen to reveal the unexpected beauty in everyday life. The artist's palette of greens, greys and yellows, white highlights and tiny touches of red, show his wonderful use of colour. You can also see how he has built up his brushstrokes to create something which is both abstract and recognisably real. There is no glamour in the scene, yet it is lovingly painted to be a delight to the eye.

In 1954 Glynn painted *The Scullery Sink* at a house on Acton Street, Middlesbrough, where he lived with his family. This painting was exhibited in the Middlesbrough Municipal Art Gallery, Dunning Street, along with work by other students.

It was purchased by a lady who wished to be anonymous. At a later date *The Scullery Sink* was donated to the Gallery by the lady who had bought it, becoming part of the permanent collection. What a generous deed to allow everyone to enjoy this great work for posterity. Consequently, it is now part of the Middlesbrough Collection at MIMA.

In November 2011 it was part of an exhibition in which works of art were chosen by the public. Glynn's little scullery sink painting caused quite a stir, being voted the painting of the week. I found Glynn's preparatory drawing and gifted it to MIMA. They were so delighted to receive it, and held a little presentation ceremony. The Evening Gazette photographed the drawing being presented to Kate Brindley (former MIMA director).

At art college Glynn did his thesis on artist Walter Sickert, who believed that 'serious' art avoided the drawing room and flourished in the scullery or kitchen. I'm particularly fond of *The Scullery Sink*, which Glynn painted six years before we met. It gives me enormous pleasure and the more I see it, the more I love it. It brings back memories of Glynn's father, who was a heavy smoker – he smoked Capstan full strength – and was responsible for the colour of the walls and woodwork. Such a nostalgic piece of work and so peacefully painted, it has been so well admired by the many visitors to MIMA. British art historian Andrew Graham Dixon described *Scullery Sink* as 'a great little painting' and James Beighton, curator, described it as 'a little gem'. And so the story continues...



my bessie friend, Claire Pounder, suggested to me that it would be a good idea to see if the scullery sink still exists. On arriving at the house on Acton Street we knocked on the door. No answer – we knocked again. Then decided to make our way back to MIMA... thinking we would try the next day. On her way home Claire drove down Acton Street to try again and a man came to the door. No problem, it was arranged for Claire and me to visit the following day. All very exciting... the next day



as arranged Bernard answered the door and welcomed us in. He was so pleased to meet us! We went straight into the kitchen but it was nothing like the scullery sink that was there previously. Glynn's dad had sold the house in 1956 to a builder who knocked out

the lovely scullery - replacing it with 1950s style kitchen fittings: stainless steel sink unit and the usual worktops and cupboards. Standing in Bernard's kitchen I looked into the yard. He had planters on his wall exactly the same as the ones on my backyard wall. He had an overgrown tree needing pruning but Bernard had been having back trouble.

We asked him stuff about his life. He had worked in the sewers. I said, 'That's funny; Glynn was in the 6th Royal Tank Regiment and was in the Suez campaign at the time his father was selling the house.' We exchanged lots of stories. Bernard said he was lucky to be alive as a big new sewer had been built at the sewage works meaning that the old one had to be filled in. This is usually done with concrete but there was a cheaper product that had just been invented that would be as good as concrete – but the owners of this cheap product would need to come and inspect the sewer.

It was arranged for them to come at 1pm on a certain day. Bernard and his assistant were supposed to show them around, so they took an early lunch so that they would be free to show the visitors the inside of the sewer. However, the men arrived early and

were very annoyed that there was nobody to show them round. Feeling bullied into it, the three men on duty took the visitors down into the huge sewer. One man stood at the bottom of the steps calling every so often, 'Are you alright?' Suddenly he started feeling ill... fumes were drifting towards him... he struggled back up the steps to the others and collapsed on the ground. He survived but spent a spell in hospital.

The five men had disturbed things as they made their way into the sewer. Methane gas was rising. If more time had passed, they would have been killed. Wow, what a story! If the visit had gone ahead later as planned Bernard and his assistant would have shown them round and may not have lived to tell the tale.

It was decided that Bernard would be a special guest at the preview of the exhibition at MIMA which would include The Scullery Sink. On the evening of the preview Bernard arrived looking extremely smart and he was treated like a celebrity. We showed him the painting... how happy he was. That evening I talked with a retired taxi driver who had brought his grandchildren to the exhibition. This gentleman was interested in Bernard's story.

He said: 'I have a story for you; my uncle who is very old now is also very lucky to be alive. He is a retired fireman... a long time ago the fire brigade were called out to an accident in the empty sewerage pipe. My uncle was sent down but with all his safety equipment he couldn't get down the steps. The space was too narrow to accommodate the oxygen cylinder so he went down without, with it to be passed by a colleague. When he was at the bottom, the oxygen cylinder slipped from his colleague's hand and hurtled down hitting him on the head and knocking him unconscious. He had to be rescued quickly. He survived thank goodness and received an award for bravery'.



Suncatcher

Collect and capture special leaves and flowers forever in this easy to make window suncatcher.

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.

1.

You probably need cardboard, tape, glue, scissors and all the leaves, flowers, grass and other bits collected from your daily walk.



Words and Images: Kate Pounder

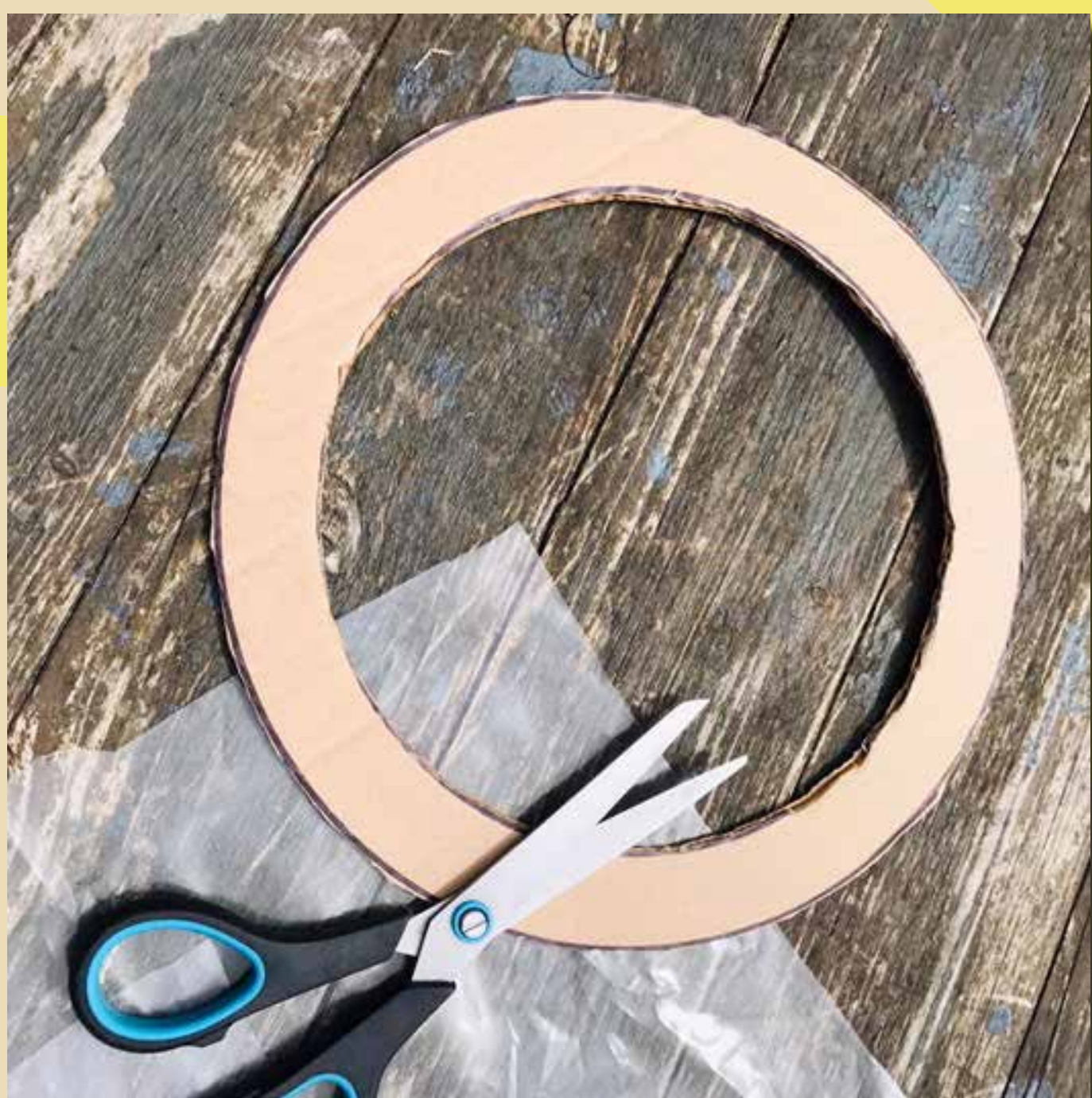
2.

I'm making a circle suncatcher but you could draw and cut out any shape from cardboard or paper.



3.

Cut out your frame. You might want to ask for help.



4.

Stick recycled plastic, cling film or something similar to your frame.



Share pictures of your suncatcher with MIMA by tagging @mimauseful

5.

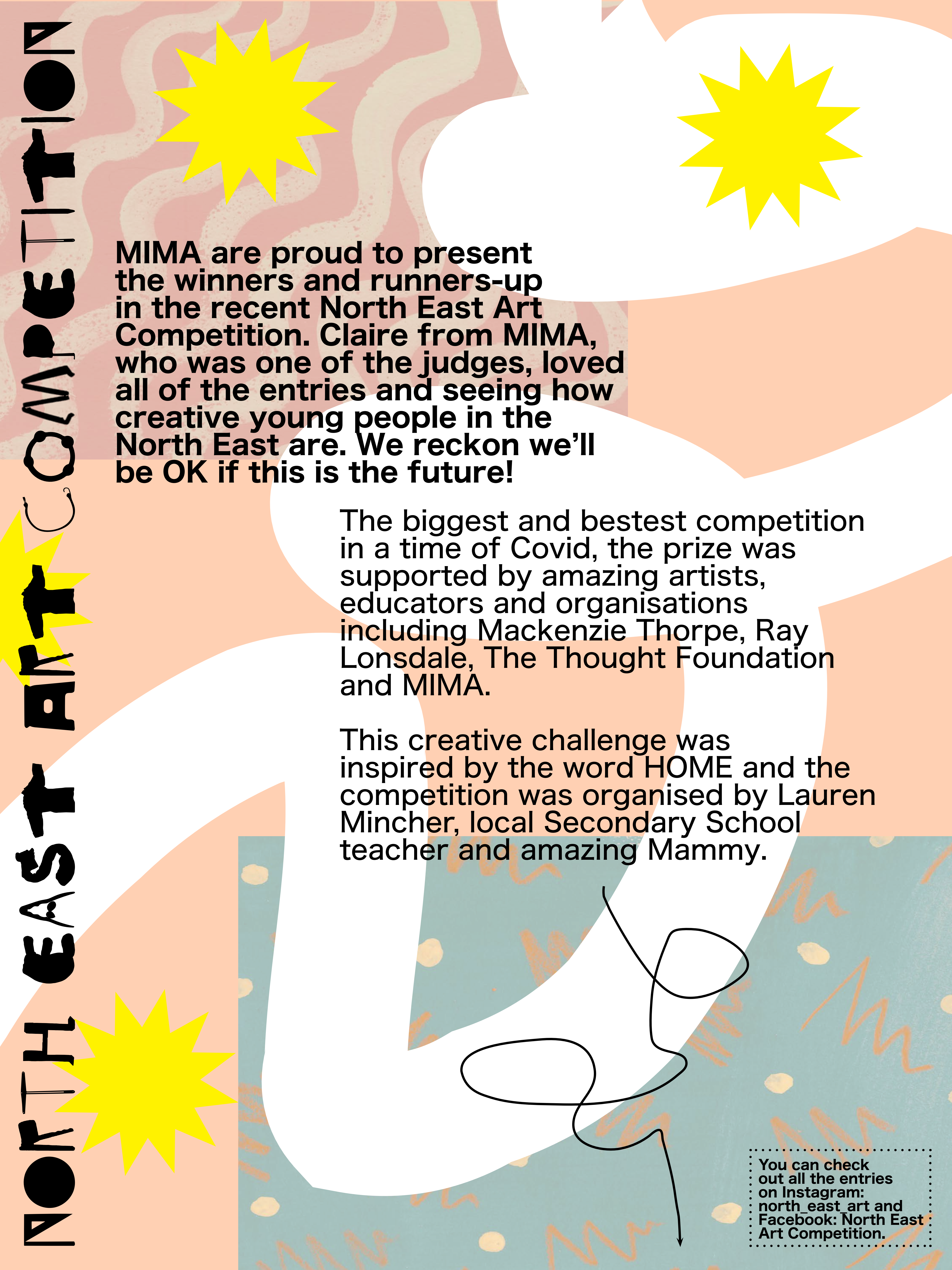
Stick, glue or tape your leaves, flowers, grass and bits to the plastic.



6.

Stick to any window (car windows, front windows, friends' windows). You should probably ask first before you stick stuff to all the windows though!





NORTH EAST ART COMPETITION

MIMA are proud to present the winners and runners-up in the recent North East Art Competition. Claire from MIMA, who was one of the judges, loved all of the entries and seeing how creative young people in the North East are. We reckon we'll be OK if this is the future!

The biggest and bestest competition in a time of Covid, the prize was supported by amazing artists, educators and organisations including Mackenzie Thorpe, Ray Lonsdale, The Thought Foundation and MIMA.

This creative challenge was inspired by the word HOME and the competition was organised by Lauren Mincher, local Secondary School teacher and amazing Mammy.

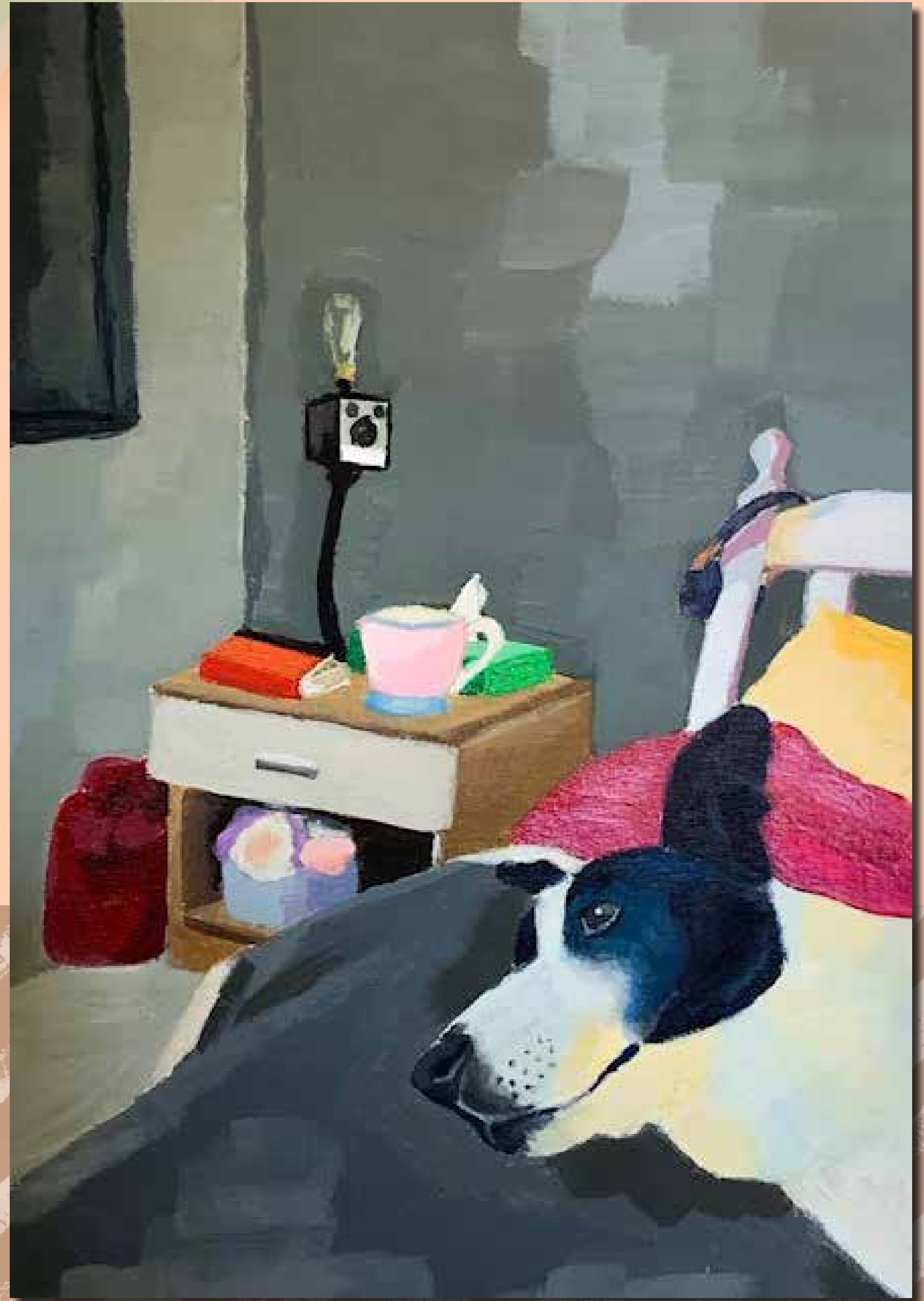
You can check out all the entries on Instagram: [north_east_art](#) and Facebook: [North East Art Competition](#).

11-16 Years Old



Winner:

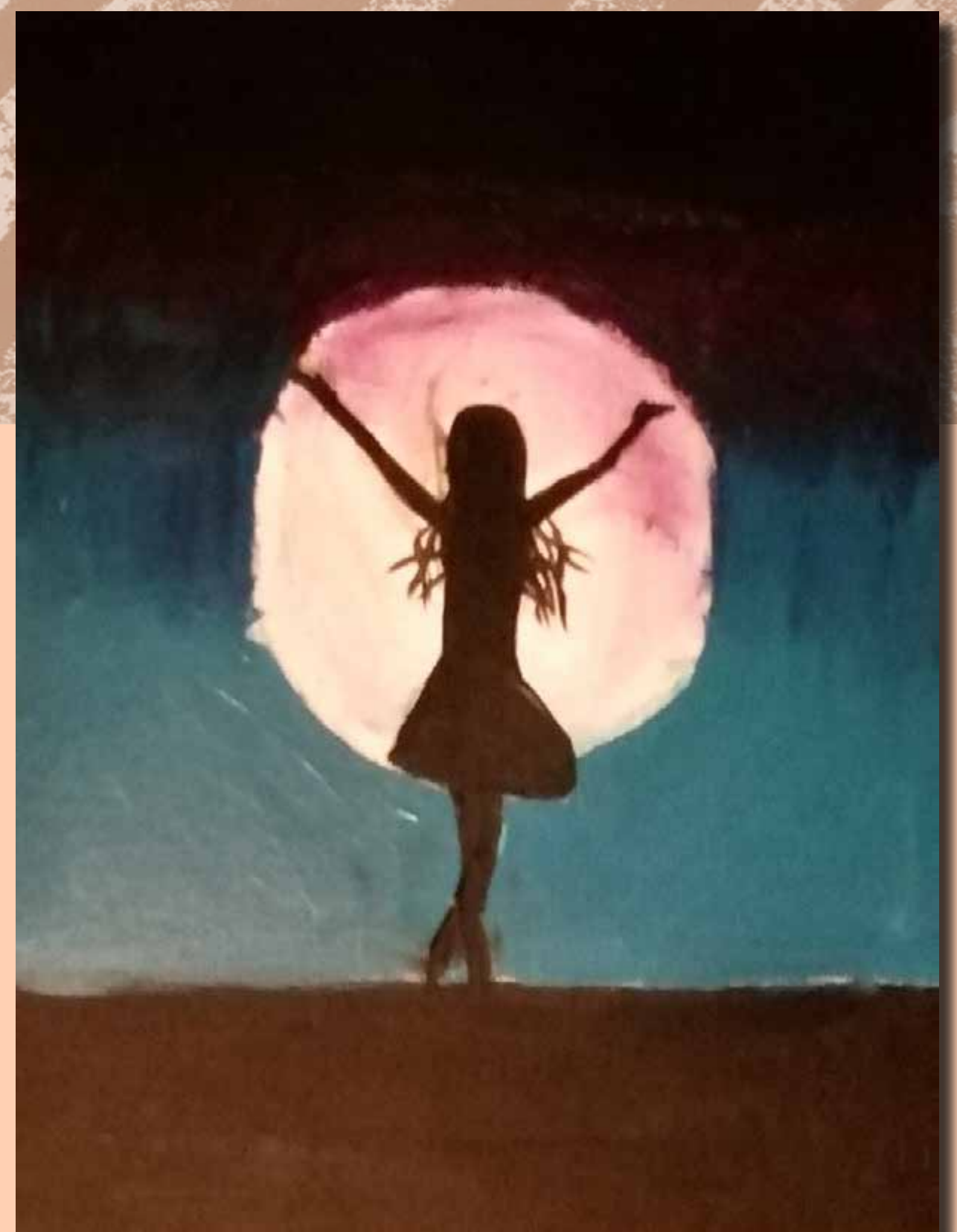
Emma, 14, Durham.

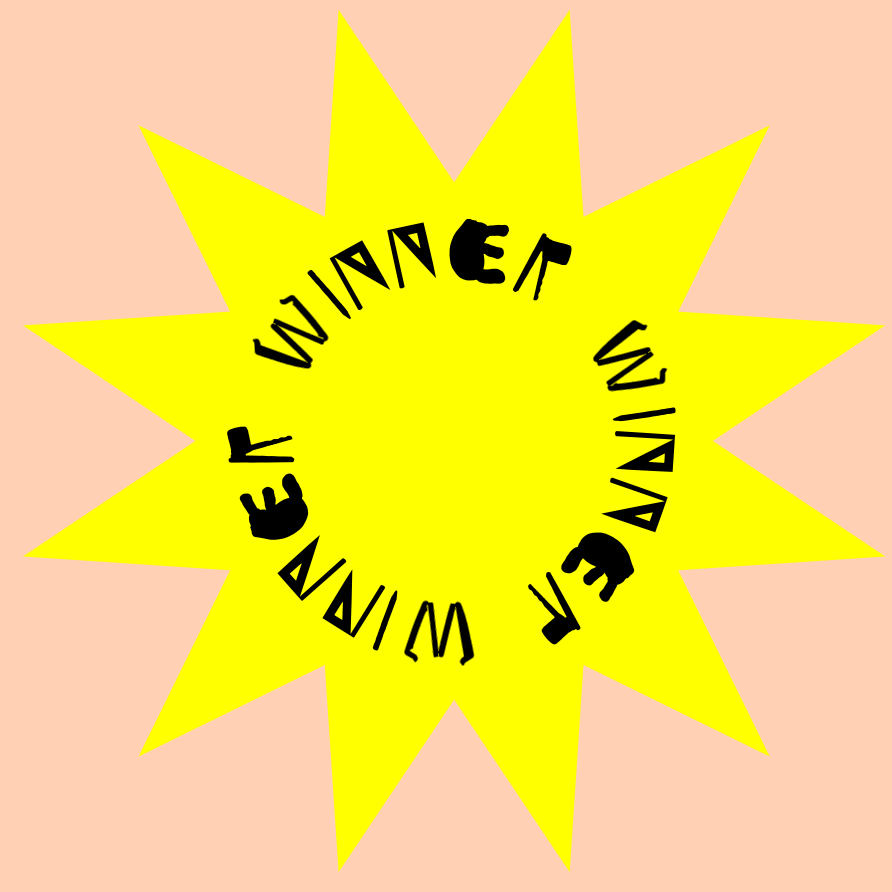


Runners-up:

Nicole, 14, Newcastle

Holly, 15, Newcastle





Winner:

Chloe, 5
Billingham



Runners-up:

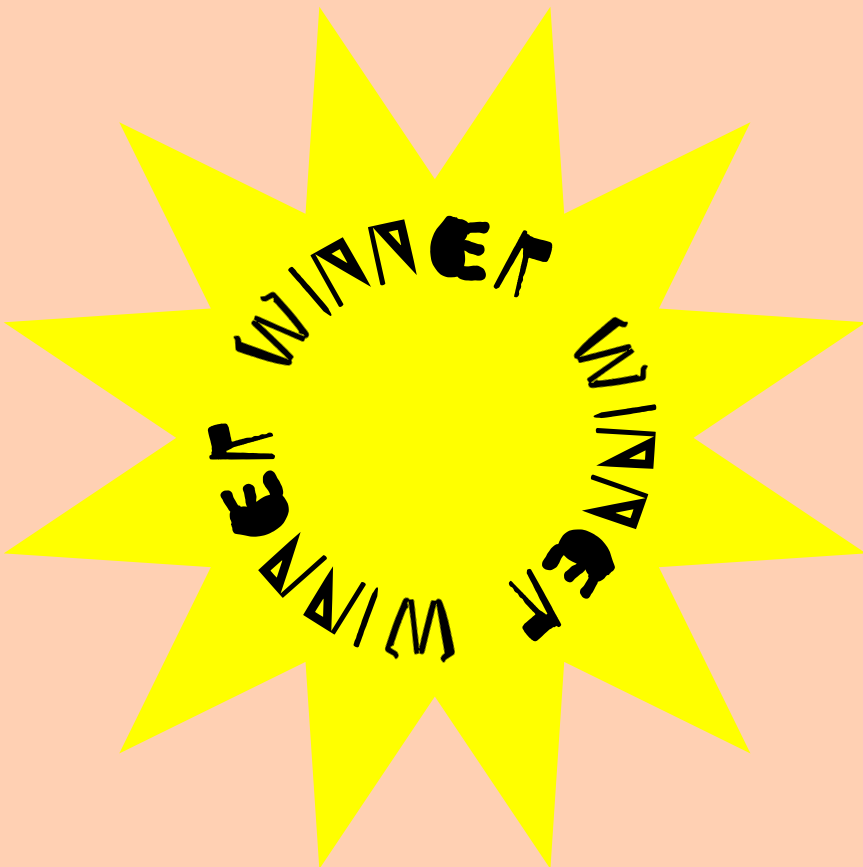
George, 7, Newcastle



Lily, 9, Sunderland



Under 5 Years Old



Winner:

Evie, 3
Newcastle



Runners-up:

Lillie, 4, Peterlee

Darcy, 4, Hartlepool



THINGS TO DO

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

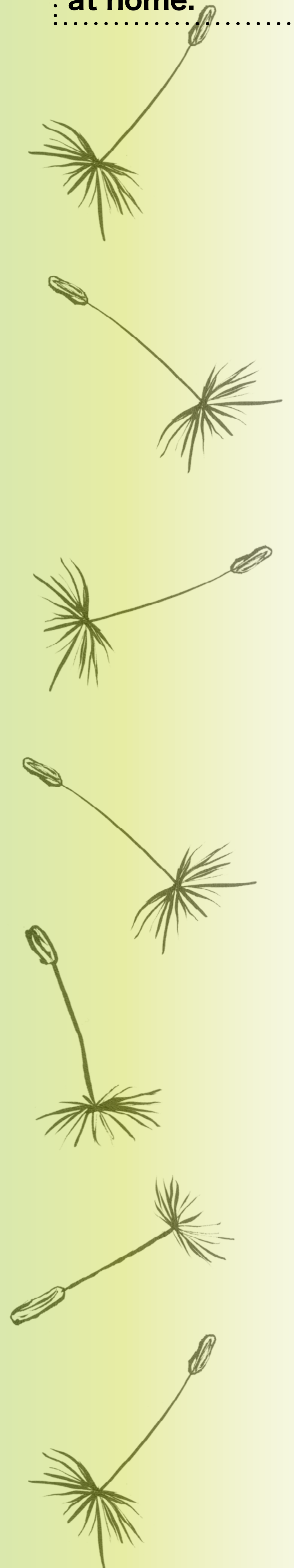
Go for a walk and make a poster about it.

The walk doesn't have to be in the countryside. It can be a route you take everyday. Take photos or draw to record what you see. When you get home use these to make a poster as a memento of your walk. Your poster might be an arrangement of your photos, or you might draw or write what you saw.

If you take a walk you have done many times before you may have to pay extra attention to see beyond the familiar. When walking in urban areas and looking for nature, people's gardens, roadsides, cracks in pavements and parks still provide a massive variety of wildlife. I took my walk at a nature reserve and took photos with my phone.

Try and find the names for some of the wildlife you have photographed and include these details in your poster. I knew what a few of the plants were, but I had to look a lot of them up. There are lots of plant identification websites online and you can also use #wildflowerhour on twitter for help identifying plants.

Some things I saw but I couldn't photograph. One was a bird with a yellow head and brown body. I used the RSPB [website](#) to help me identify it and it looks like it was a yellowhammer.





Yellowhammer

Yellow Rattle

Northern Marsh Orchid

Dandelion

Cuckoo Flower

Germander Speedwell

Ribwort Plantain

Tadpoles

Gorse

Green-veined White

Red Campion

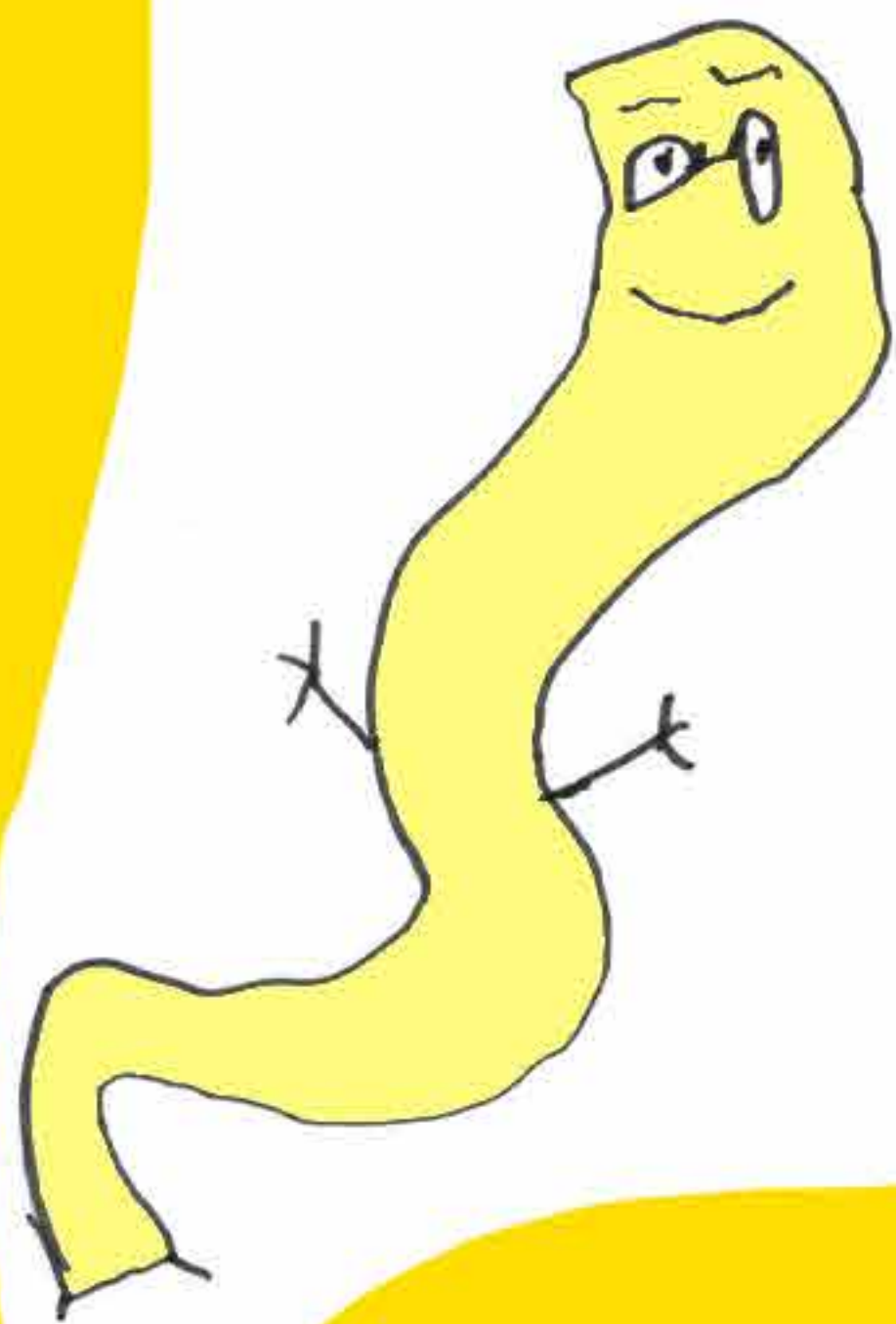
Goosegrass

Bluebell

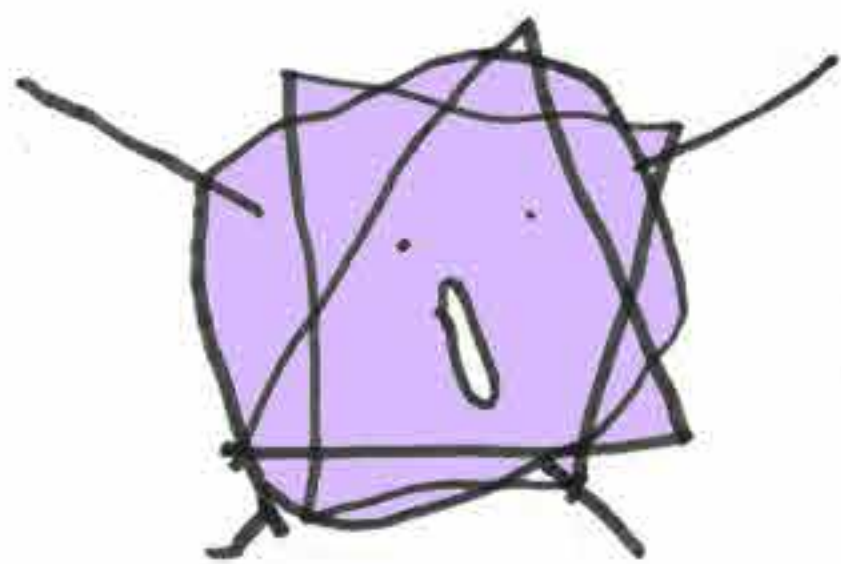
Forget-me-not

Wednesday 27 May 2020

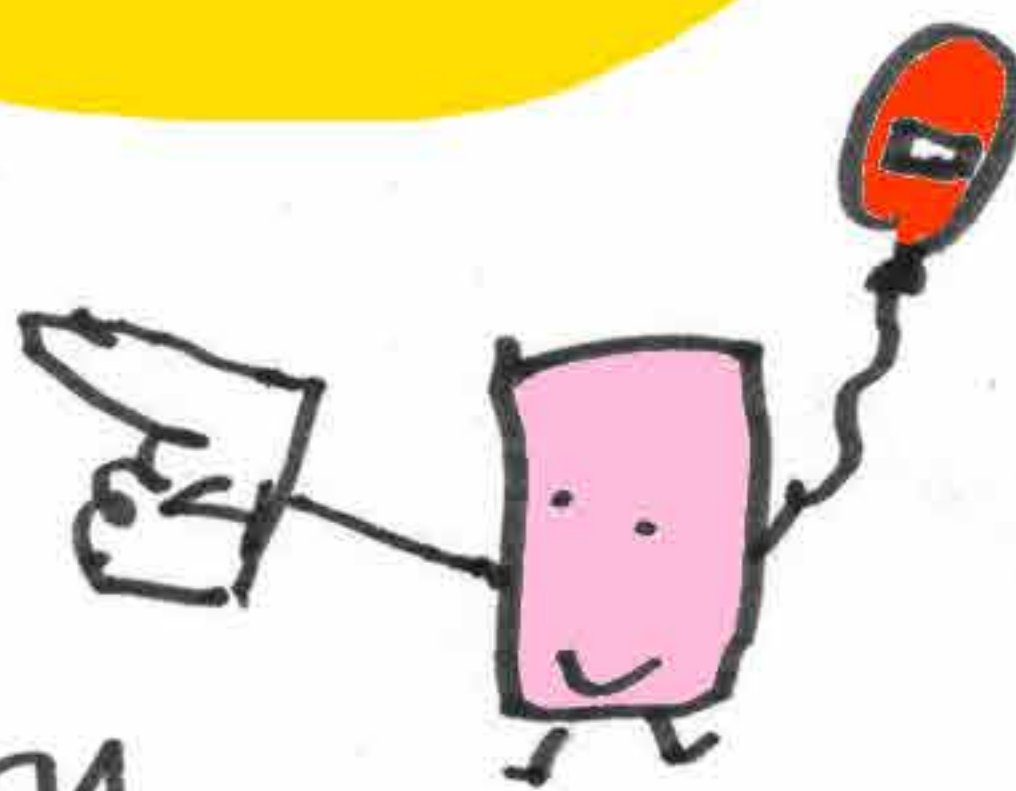
Yellow
Fellow



Starring...

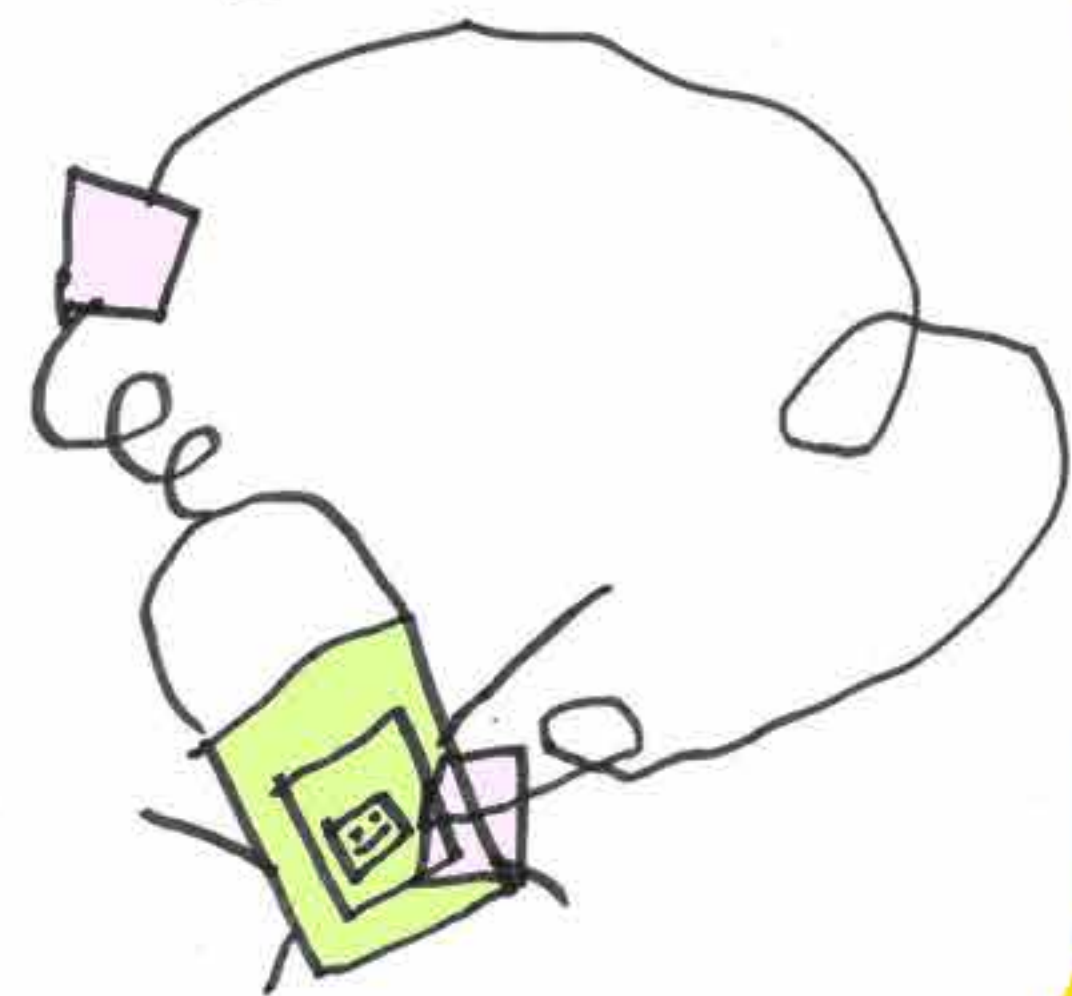


ShoPe Guy

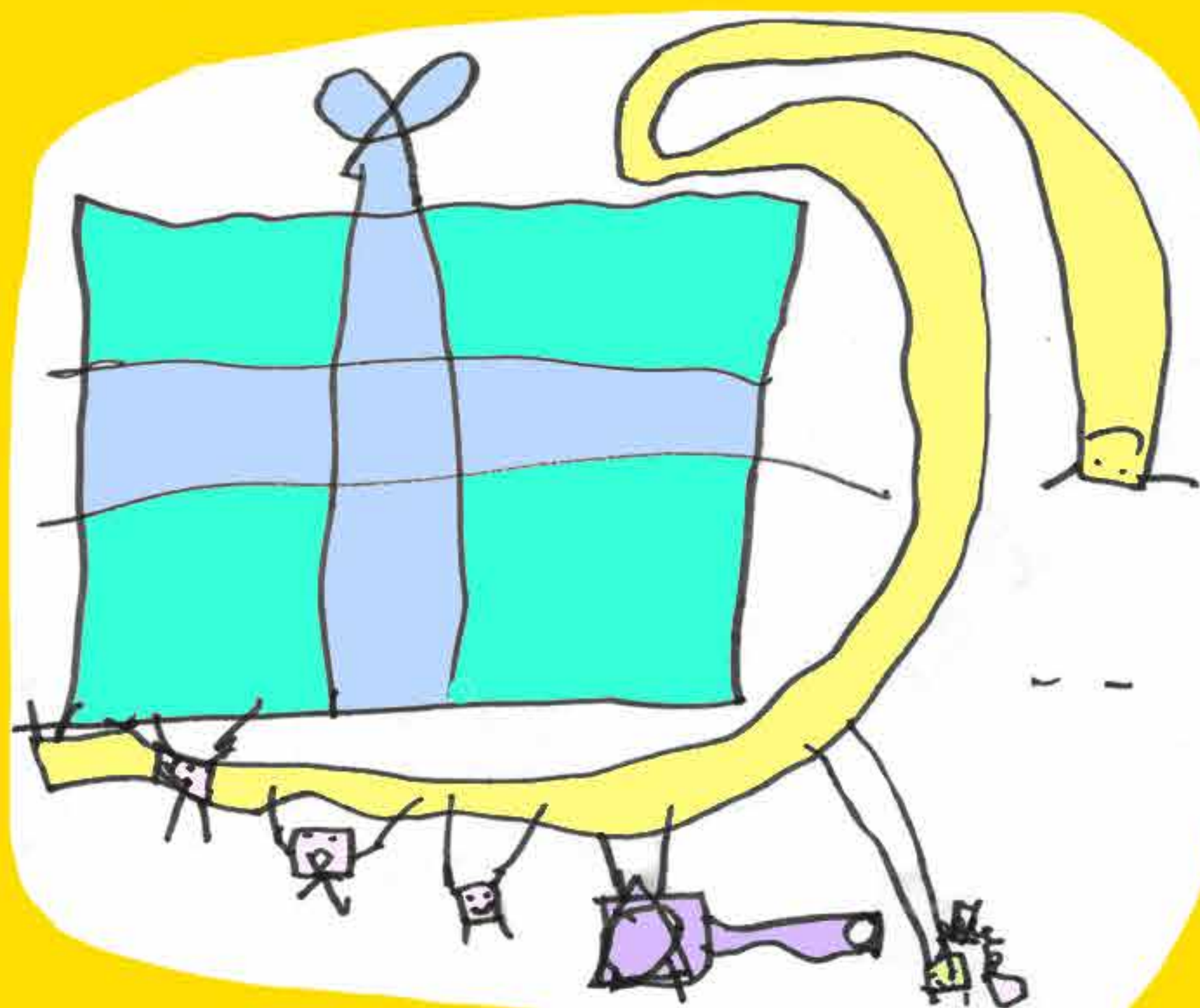
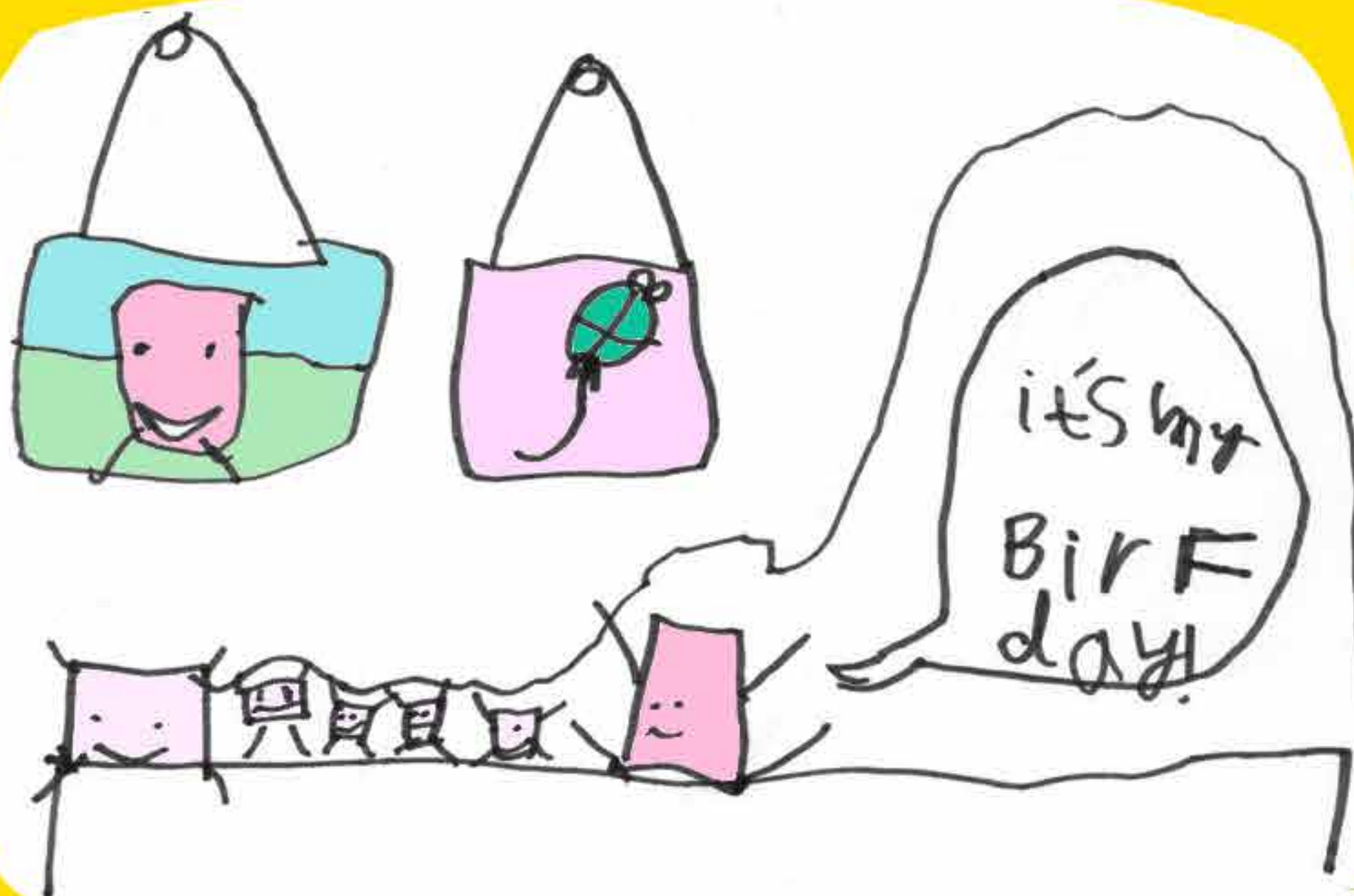


Marshmellow
Fellow

Zing SaP



Comic strip by Arlo Fleming



ENTERTAIN ME

Jamie's Jammin'

Song: *Don't Stop Me Now*
Artist: Queen

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

Recommended!

Olivia is watching:

- *Blue's Clues & You*
- *Get Well Soon with Dr Ranj*
- *Alphablocks* and *Numberblocks*

Neve is loving:

- *Deadly 60* (a programme about different animal species).

Amy-Leigh is into:

- *Ryan's World* and *Bluey*.

Sophie loves to watch:

- *Mister Maker's Arty Party*.
- *Waffle the Wonder Dog* .
- *Sarah and Duck*
- *Jojo & Gran Gran*
- *Topsy and Tim*.

What a great mix of fun TV for all the family brought to you by local pupils in year 1 (aged 5 and 6) who are missing MIMA's school programme. Don't worry, we will see you all soon!

Weekly Thunk

Philosophical fun for all the family. A thunk is a simple question with NO right or wrong answer. It makes you stop and think about the world around you. The thunk for this week is:

Is the moon in the sky?

YouTubing?

Title: *Where Are All The Bob Ross Paintings?*

Year: 2019

Duration: 10 mins

[Click Here](#)

A film made for *The New York Times* investigating the revived public interest in TV painter Bob Ross (1942-1995). Famous for his 'happy little trees' and gentle voice, the distribution of Ross' TV show *The Joy Of Painting* via YouTube has created a new generation of fans. This film looks into the estate of Bob Ross and where all the thousands of TV paintings actually are.

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.

Theresa's Mince & Dumplings

Details

Serving Size: 4-6 Servings
Skill Level: Moderate
Prep Time: 25 mins
Cook Time: 50 mins

Ingredients

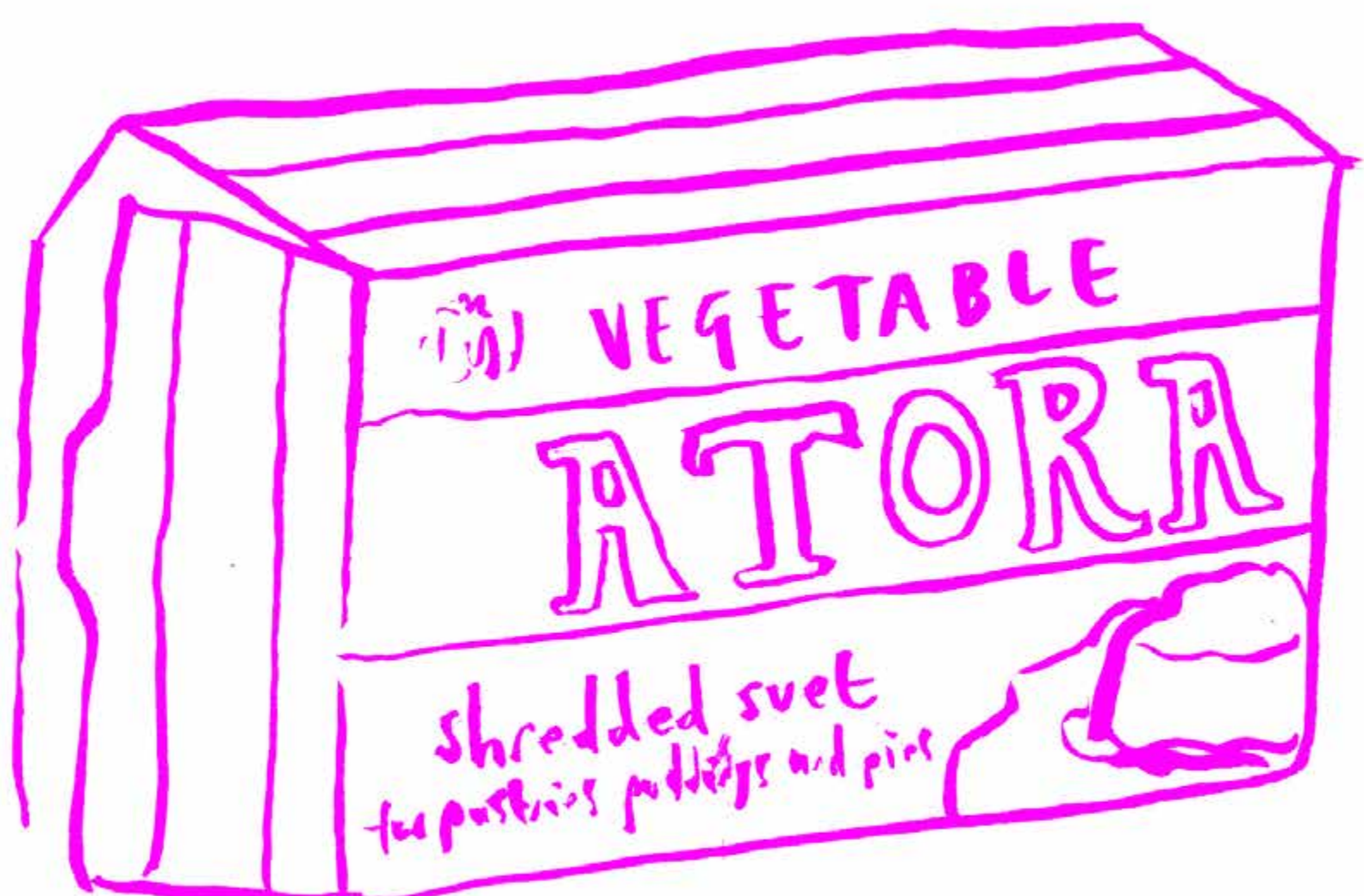
For the mince:

1lb beef mince
2 large carrots
1 large onion
2 Oxo cubes
2 tbsp cornflour
3 tbsp milk
1 tsp herbs
Salt & pepper to taste



For the dumplings:

4 oz self-raising flour
2 oz suet mix
4 tbsp water
1 tbsp milk



Method

1. Brown mince in pan over medium heat.
2. Add chopped carrots, onion, herbs, salt and pepper. Cook for 5 mins on low heat.
3. Add hot water and 2 Oxo cubes.
4. For dumplings, mix flour, suet mix, milk, and water in deep glass bowl.
5. Separate into 6 dough balls.
6. Place mince into ovenproof dish and place dough balls on top.
7. Place in oven on 190°C for 35-45 mins or until golden brown.

WE NEED YOU!

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

CONTRIBUTIONS WANTED, INCLUDING:

• LOCKDOWN FAN ART

We are looking for hand-drawn fan art celebrating something you have enjoyed during lockdown, it could be a TV show, book, music album or a daily walk or job.

• WHAT HAVE YOU DONE?!

Share a picture of your activities and creative work.

• OUR HOMES ARE A MUSEUM

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

• TEES VALLEY TREASURE

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

• FOLK STORIES

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

• BASED ON A TRUE STORY?

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

• ONE-OFF ARTICLES AND STORIES

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

Notes for submissions:

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

MIMAZINA #8

Credits

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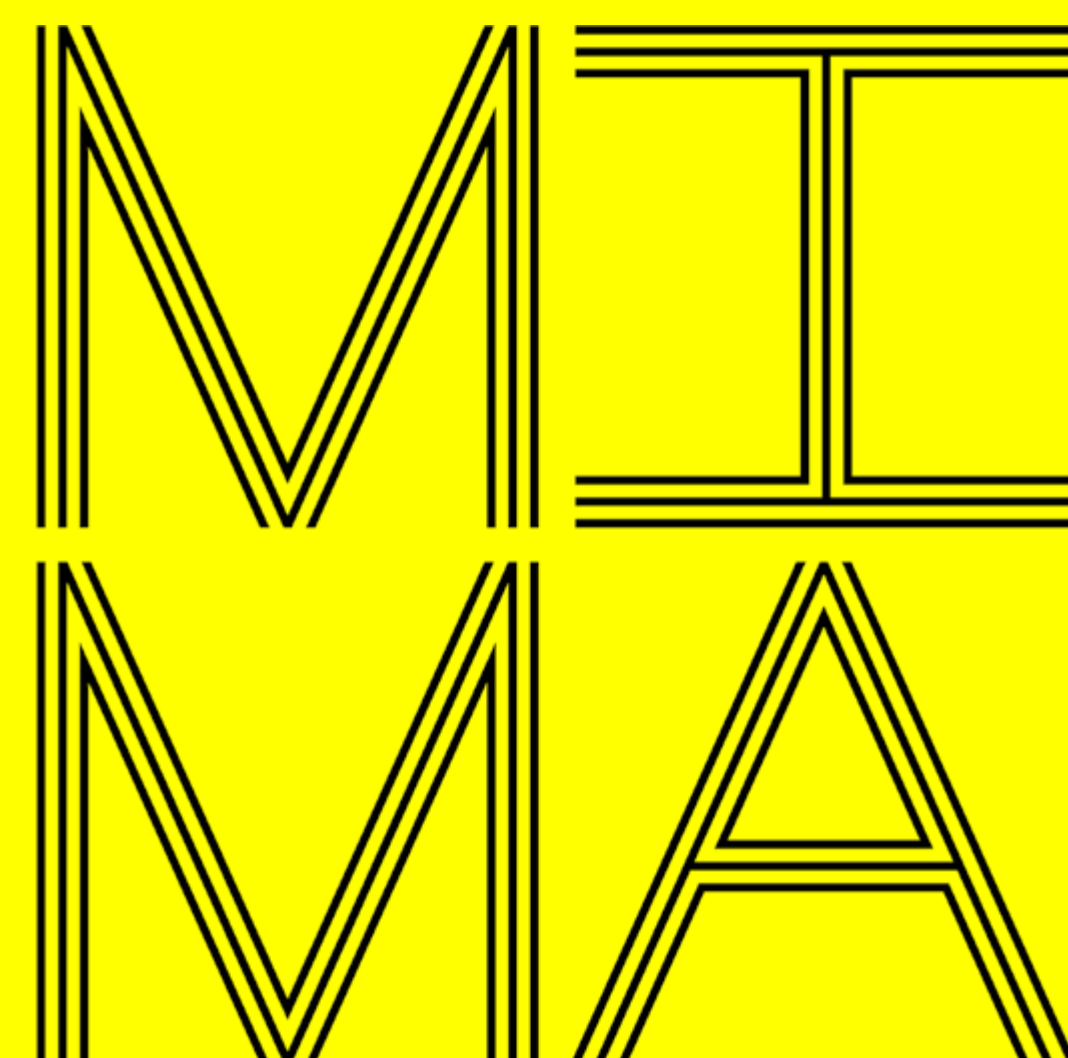
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**That's all for now –
see you next week.**