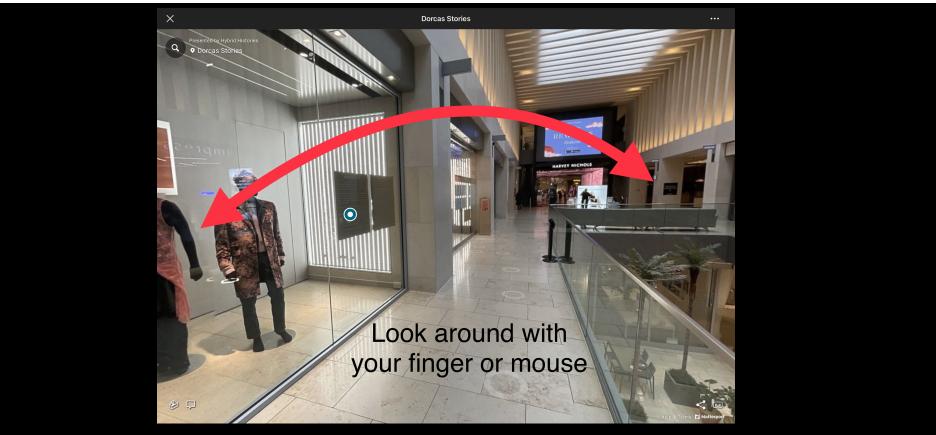
360 tour and model

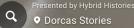
Hybrid Histories

NickyD 30/11/23

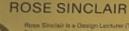


- The tour and model can be viewed on any smartphone, tablet or laptop.
- Look around with your finger or mouse





Tap on the Blue Buttons to get more information and links to videos, artists' websites and more.



Rose Sincher is a Design Lecture (Textiles), Design Education at Goldsmiths, University of London, She is also a researcher, textiles practitioner, curator and author. Craftspace convected with Rose through participating in Birmingham City University Research Fellow Karren Peter's 'Craft Expertise' project, Keren is also Director of the Centre for Equality, Diversity and Inclusion in the Arts (CEDIA).

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It was fascinating to learn about Rose's expert knowledge of Caribbean taxtilies, chatta and migrant experience in communities, together with her mount' unique research into Black British women's cretifing and design practices including textiles networks such as Donces Clubs/Societies and larms of participatory craft.

When we found out the grew up in Birmingham it felt important to invite her back to share her essearch and erchives through an ashibiton. Rose back with her family in Handaworth, Ladywood and Quinton and as she progressed through school and college, her passion for art, music and festiles flourished. She learnt sewing, knitting and cruchet from her man and leas surrounded by women of the local Derces Cub all of when seved or made. Much of the content of the isobilition is drawn from her own creft archives, some that belonged to, or were made by, her mum.

"I grow up with cloth all around me, using sewing mechines that could join, finish and embediath fabric. Miss Senh (Bernice) my mother migrated from lamatics to Britain in 1960, any was e professional dreamwark. So my life as child was slowys filled with pattern books parchased from Lewit In Birmingham city centra; seeing machines; women of all shapes and the being measured and dreamed for all functions; and next shapes abolg mate for the basis occasions. One of mum's specialities was making men's shirts, at well as unders for the latest cushions and chair backs to decorate from comma and sharch species."

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INTRODUCTION

This exhibition celebrates 75 years of Windrush, tracing its history and future legies; through stories of textile carts and lealiton, Donas Clubs and the symbolic Carbibaen from room. For many of the Windrush generation their crafting stories decorate the front room, but are also made in the front room; this la capacitally seen through textile networks such as the Donas Clubs which operated in the Black led dhurches many of which have roots in Birmingham. The exhibition juurneys through thread inetworks used as the Donas Clubs which operated in the Black led dhurches many of which have roots in Birmingham. The exhibition juurneys through thread linet togets and decades leter to where Windrush descendarits, contemporary creatives repurpose their craft Inheritance to claim Identify and cultural expression.

Windrush Arrivals, 1948 to 1962, filters the Windrush Insding cords to highlight 221 passengers who cited their profession as a cent or taxe. We abovesate the 24 centspecipies who mede the Midland's thair home. Archive photographs and traditional heritage objects evidence the creats skills and fashion styles that traveled to the UK with that Inst generation.

We are Here to Stay, 1962 to the 1990s, focuses on the production space for domestic and professional sewing and tailoring and represents the forging of new post colonnial identities through fashion and design both here and back home.

Windrush Futures signifies the continued role of creft and textiles in shaping the legacy for new generations. Creatives of Caribbean descent draw on the wealth of their grandparents' creat skills, stories of making and Dorcas Cub social change ethos.

Craftspace pertnered with Pannel Croft Village and artists to engage retired residents in reflecting on professions represented across different generations of heir families. The wall hanging created acknowledges the significant contribution of Caribbean people to public life and culture in the UK.

Welcome to Stories from the Front Room. As you engage with the work, we hope you will also share your journeys, stories or thoughts and participate in

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Caribbean textile narratives then and now

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A Craftspace

exhibition co-cursted

with Rose Sinclair

