Crafting the Community III

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Crafting the Community III

Claire Barber

Fig.1 Crafting Community exhibition, North Light Gallery Huddersfield, 2011 Curated by Year 2 students, Textile Crafts Department, University of Huddersfield.
Introduction

Fig. 2 The Sleeping Bag Project, Knitting and Stitching Show, Harrogate November 2012. Curated by Claire Barber, Charlotte Cullen and June Hill and developed by Year 2 students, Textile Craft Department, University of Huddersfield.
Our Philosophy

Fig. 3 The aftermath of Leeds Music Festival, 2011.
A short plotted history of Crafting the Community

Fig.4 The Sleeping Bag Project, Knitting and Stitching Show, Harrogate November 2012. Curated by Claire Barber, Charlotte Cullen and June Hill and developed by Year 2 students, Textile Craft Department, University of Huddersfield.
snap shots –
regional, national & international recognition

Fig. 5 *The Sleeping Bag Project*
Claire Barber and Dr Rowan Bailey presentation
The Subversive Stitch: Politics of Cloth Symposium
Victorian and Albert Museum, Nov 2013
Small beginnings

Fig. 6 & Fig. 7 Claire Barber personalising salvaged and washed sleeping bags from Leeds Music Festival, 2010.
A ‘moral holiday’

Fig. 8 The aftermath of Leeds Music Festival, 2011.
What difference could such a thing make?

“The bottom line,” Werner Herzog has said “is the poet must not avert his eyes – you have to take a bold look about your environment – about what it is around you – even the ugly things, even the decadent things...You can look at the New York telephone directory and think you have all the information on those people that you need, but I want to know what do they dream? Do they cry into their pillow at night?” (Herzog 2011)
Nishida’s fold

Robert Clarke states in his paper for Outside:

In his account of pure experience, Nishida refers to the double fold of the outside and the inside of consciousness in which experience is akin to two sides of a single piece of fabric. One side of the fabric is consciousness of the self, and the other is consciousness of the world; but world and self are of one and same piece of cloth, wholly interdependent and woven from the same threads. Therefore, pure experience is synonymous with direct experience. When one directly experiences one’s conscious state, no subject or object yet exists, and knowledge and its object are completely integrated. This is the purest form of experience (Nishida, 1960).

Fig. 9. Personalised sleeping bags presented to St Stephens Shelter, Bradford, 2010.
The nature of conversations

Fig. 10 Second year textile crafts students, talking with Juli Thompson, Manager of the InnChurches homeless Centre, Bradford, 2010.

Fig. 11 Claire Barber and Rowan Bailey at the Lee Mills Knitting and Crochet Archive, 2012
Conversations with the hierarchies of place

Fig. 12 You Are the Journey, a public artwork by Barber and Webb (R.A.Webb and Claire Barber collaboration), sited on the front of the Hythe Ferry Ten Journey ticket.

Fig. 13 Hythe to Southampton ferry and pier train commute.
Fig. 14 ‘Stitch the Line’, Barnsley Station, 2013
Engaging with uncertainty

Fig. 15 The Dream Rocket Project, The International Fiber Collaborative, www.thedreamrocket.com/
Encourage new debate into the institution

Conference: ‘Outside: Activating Cloth to Enhance the Way we Live’ (2012)

http://www.hud.ac.uk/research/researchcentres/cricp/events/outsideactivatingclothtoenhancethewaywelive.php
What is the impact for students?

Fig. 16 Emma Swinnerton presenting mindful stitch workshops at V & A, London, Nov 2013

Fig. 17 Second year textile crafts students talking with Juli Thompson, Manager of the InnChurches homeless Centre, Bradford, 2010.
What now?

Fig. 18 The Sleeping Bag Project
Claire Barber and Dr Rowan Bailey presentation
The Subversive Stitch: Politics of Cloth Symposium
Victorian and Albert Museum, Nov 2013
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Volunteers at Lee Mills knitting and crochet archive

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