



# REDRESSING HISTORY

A global perspective  
on dress and textile history

This series seeks to foreground the work of African diaspora researchers whose work and histories are currently under-represented, and often overlooked, within publications, academia, museums and the media.



Hinds-Smith, *Becoming a Memory*,  
Mixed Media on Fabric Variable Dimensions, 2015.

# Miriam Hinds-Smith

Mother, Wife, Artist, and Educator

“I take it down to the fibre to create a conversation. I look outside, I look inside, I look at what it is, particularly within the Jamaican context.”

Hinds-Smith 2021

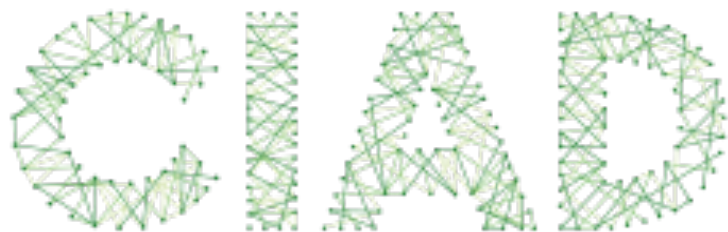
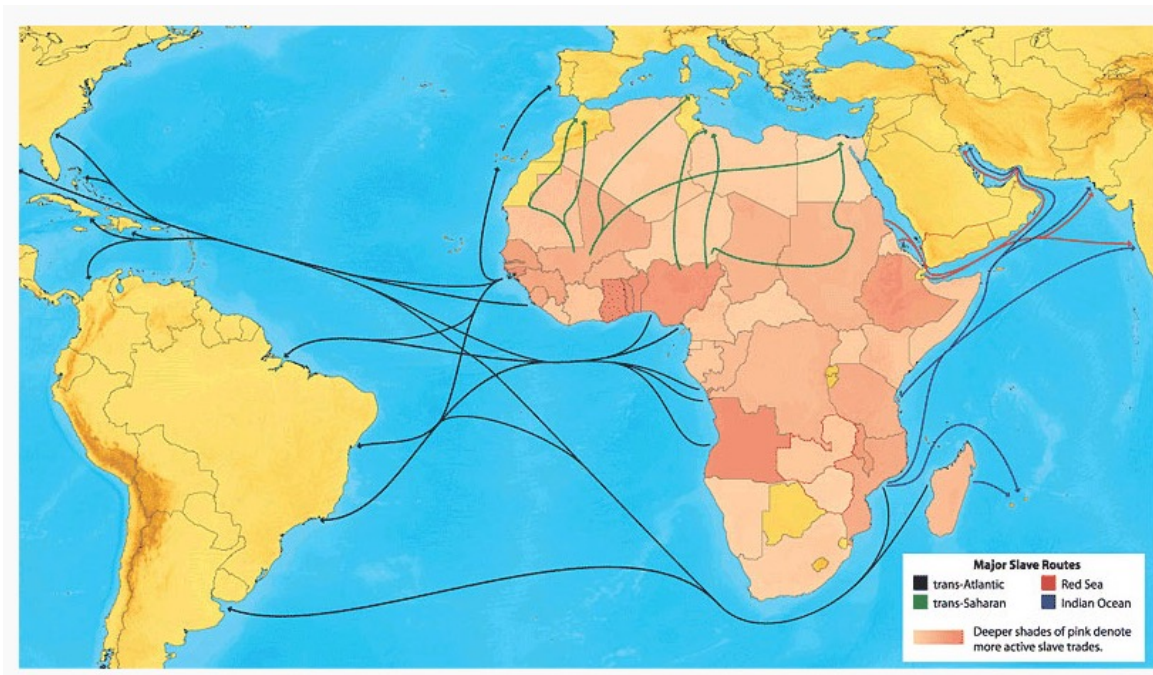


“We’ve got to document.  
We’ve got to research.  
We’ve go to educate....”  
Hinds-Smith 2021



Hinds-Smith L – R Still I Rise I, Blood Crossing, Still I Rise II, Mixed Media Installation, 2017



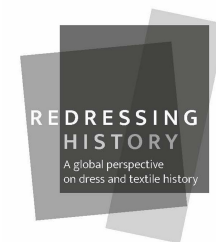


Costume Institute of the African Diaspora

# Teleica Kirkland

Fashion historian, Educator, Researcher and Creative Director of the Costume Institute of the African Diaspora (CIAD)

“There is not enough discussion on the different nuances of understanding of the self within the African diaspora and dress.”  
Kirkland 2021







“I haven’t changed anything (research) to fit existing models because I think that just adheres to a very standardised colonialist way of looking at things and I just think that isn’t the right way to go. I am determined to try and change things, look at things differently, ask more integrative questions.”

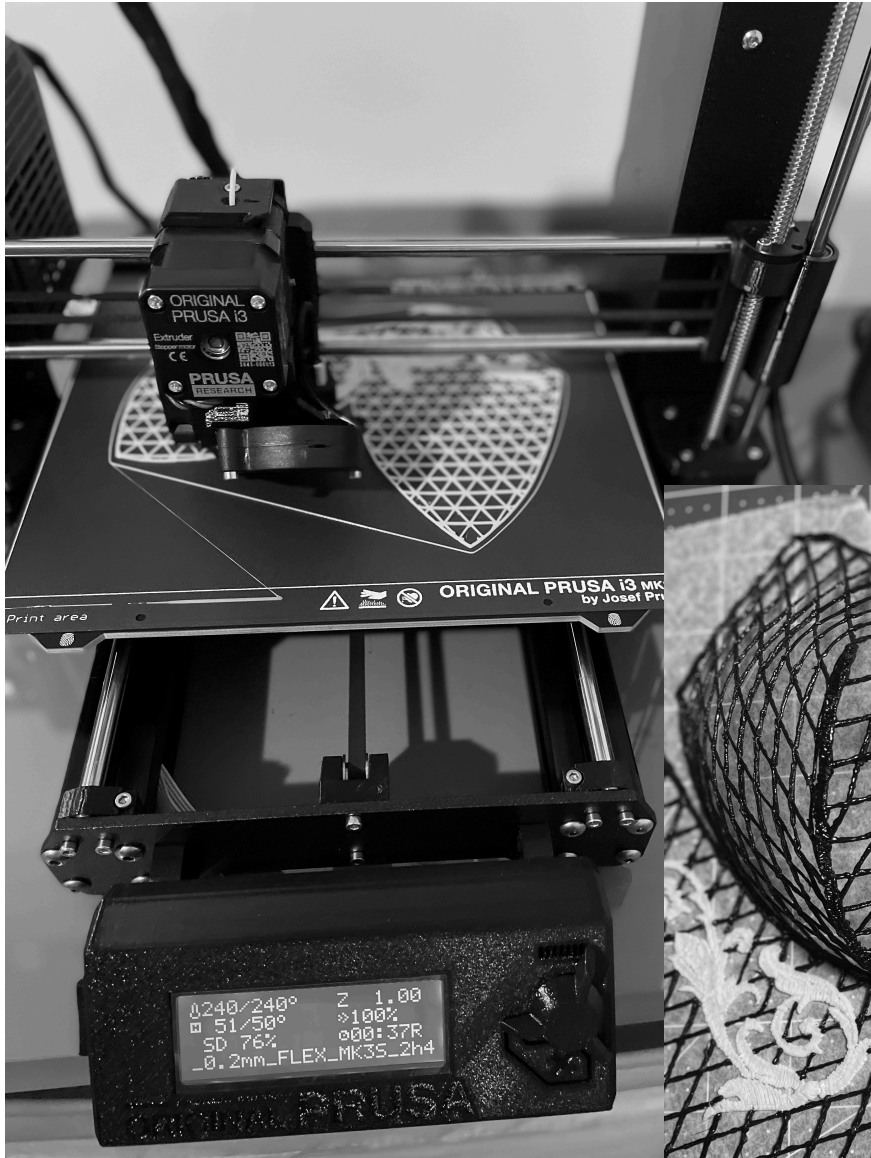
Kirkland 2021





“Older black women have absolutely been erased from the fashion landscape. You would think older black women didn’t wear clothes.”  
Kirkland 2021





# Kadian Gosler



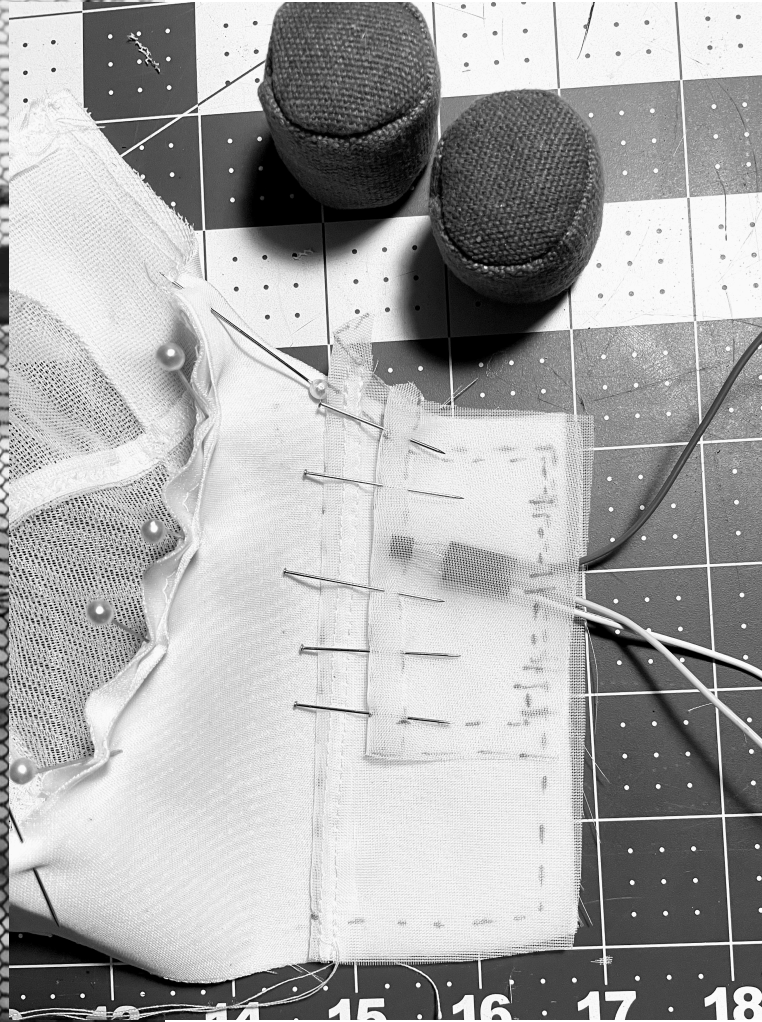
Designer, Research and PhD Candidate  
University of the Arts, London



“There are differences between how women (Western women black and white) women experience the bra. These differences are in their identities and sexualities.”  
Gosler 2021







“I wouldn't do this research without focusing on black women. There is no way I am a black woman. If willing I will become a mature black woman and I want to be a part of a study. I want the voices to be there.”  
Gosler 2021





# Lorna Hamilton-Brown

Artist, Independent researcher,  
educator, knitwear designer, performer  
and video maker

“It is really important to use oral  
histories and art to document the  
experiences of black knitters because  
not much has been written.”  
Hamilton-Brown 2021





“We have to get these things written down. And I think in isolation other people might think its not important. It’s just a small detail. But it is collectively when we join all these dots together.”

Hamilton-Brown 2021



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**University of Brighton**

Centre for Design History



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Counties  
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