IMAGE-MAKER IN RESIDENCE

Cheryl Roberts

Interview with Cheryl Roberts and Priya Sharma

7th June 2022

Cheryl Roberts, this month's Image-Maker in Residence, is based in the coastal city of Brighton, UK. Her fascination with the material culture of objects, especially within fashion, led to this exploration of their wider possibilities.

View archive gallery from the Cheryl Roberts Instagram residency

Who are you?

My name is Cheryl and I'm an explorer of the tangible and intangible possibilities of materials, particularly those that are generated within the system of fashion. I currently teach at the Royal College of Art in London; my previous creative practice spanned 12 years working within the film, television and theatre industry as a costume designer, art director and stylist for music videos. I live in Brighton with my two children and our dog, Miro.

Tell us about your practice/the research project that you are exploring as part of this residency.

During October 2021, the GMB trade union and Brighton and Hove Council were in a dispute that resulted in a two-week strike by the city's refuse collection teams. The growing cumulation of human and animal detritus became both a hazard (health and environmental) and a growing spectacle – a pleasure experience for the entertainment-starved, lockdown-weary residents who recorded through photography, film, blog and newspaper rant the ever-shifting collaborations of waste.

"Worst Bin Entry"
Vernon Terrace, Brighton, UK. The Amazing Sausage, Reddit.com. October 2021.

For me the remains of everyday goods across the city were a fascinating insight into the community, triggering thoughts of futurist Alex Steffen's notable quote: "There is no such thing as garbage, just useful stuff in the wrong place". What emerged from my daily sensory interactions with the communal sweepings were ideas of rethinking human affect on and interaction with design, and the potential of no-waste practice.

> ***It's a space to unravel historical processes of repurposing both human and animal detritus and how this is influencing current and future fashion systems.***

My Image-Maker in Residence project, *Choreography of Leftovers: A Rabbit Hole of Possibilities*, provides a space to unravel historical processes of repurposing both human and animal detritus and how this is influencing current and future fashion systems. It explores how the materials of waste, material literacies and the processes of creativity can help us to understand the often-conflicting meanings in the contemporary moment. With the rise of fashion's interest in regenerative agriculture and the possibilities of using "the whole" animal, my residency reflects on resourceful reuse practices of the past, value chains, global environmental activism and textile futurology, which could inform sustainable fashion design thinking.

How does this work link to the

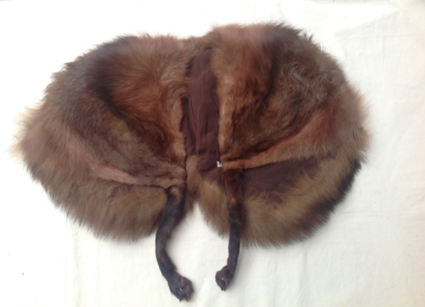
theme of Clothes?

Relationships with clothing production and consumption are the starting point of *Choreography of Leftovers*. The primary focus is the global impact of the fashion fur industry on our living environments, how these garments were and continue to be reflections of early Empire, ethics, class, race, fashion literacy, material knowledge and possibility.

What gives me hope? Rethinking the possibilities of creativity and resilience, and how the phenomena of the physical world reclaims and redefines the carelessness of humans.

There are two research pathways. The first is an exploration of multisensory persuasion – both cultural and physical, the liminal, and dirtiness – to explore how the business of fashion engages many of the senses to seduce the customer, yet can also repel, disrupt and inform the mechanism of consumption. The second considers ideas of no-waste in fashion process and animal product leftovers in the fashion industry, to question how past approaches could, and do, permeate current and future sustainable production.

The aim is to create exploratory, problem-solving conversations that will develop into a wider collaborative project which merges making practices and stretches conventional fashion contexts.



"Cat" Fur Stole with feet and legs of another animal attached.
Worthing Museum & Art Gallery. Accession number: 2002/660

What gives you hope?

Rethinking the possibilities of creativity and resilience. How the phenomena of the physical world reclaims and redefines the carelessness of humans.

How can we follow you/your work?

The most up-to-date places to follow me are on twitter (@drcmroberts) and *Choreography of Leftovers* on Instagram (@dr.cherylmroberts), where you see the progress of rethinking fashions, discards, misfits and the materiality of garbage.

Instagram residency, June 2022

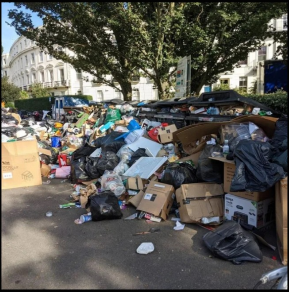
The ever-shifting collaborations of waste that cumulated on the streets of Brighton and Hove in October 2021. “Worst Bin Entry”. Vernon Terrace, Brighton, UK.

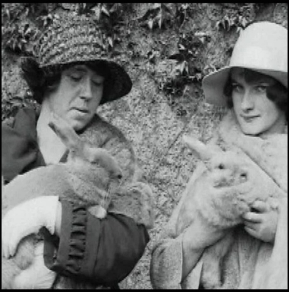
Image courtesy of TheAmazingSausage, Reddit.

This month's Image-Maker in Residence is dress, textiles and design historian Cheryl Roberts. Cheryl's residency project, 'Choreography of Leftovers: A Rabbit Hole of Possibilities', provides a space to unravel historical processes of repurposing both human and animal detritus and how this is influencing current

June 10, 2022, noon

View original post





Women cuddling rabbits whilst wearing matching rabbit fur capes.

Image credit: “Grow Your Own Furs”, 29.05.1924. British Pathé, UK.

This month's Image-Maker in Residence is dress, textiles and design historian Cheryl Roberts. Cheryl's residency project, 'Choreography of Leftovers: A Rabbit Hole of Possibilities', provides a space to unravel historical processes of repurposing both human and animal detritus and how this is influencing current and future fashion systems

June 13, 2022, 12:01 p.m.

View original post

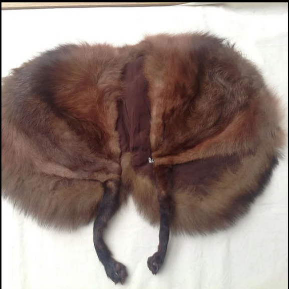
"Cat" Fur Stole with feet and legs of another animal attached, c. 1940's. Worthing Museum & Art Gallery.

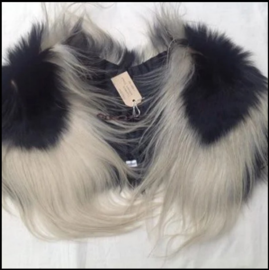
Image credit: Cheryl Roberts.

This month's Image-Maker in Residence is dress, textiles and design historian Cheryl Roberts. Cheryl's residency project, 'Choreography of Leftovers: A Rabbit Hole of Possibilities', provides a space to unravel historical processes of repurposing both human and animal detritus and how this is influencing current and future fashion systems. Link in bio for Cheryl's full

June 15, 2022, noon

View original post





The beautiful and the grotesque. Colobus Monkey Stole, c. 1930-1950. Worthing Museum and Art Gallery.

Image credit: Cheryl Roberts.

This month's Image-Maker in Residence is dress, textiles and design historian Cheryl Roberts. Cheryl's residency project, 'Choreography of Leftovers: A Rabbit Hole of Possibilities', provides a space to unravel historical processes of repurposing both human and animal detritus and how this is influencing current and future fashion systems

June 20, 2022, noon

View original post

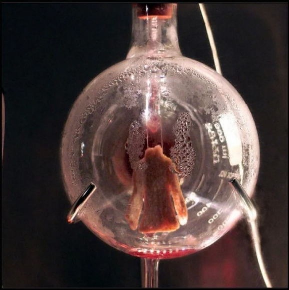
"Victimless Leather" mouse jacket. The jacket is based on a biodegradable polymer, coated in mouse cells to form a connective tissue. Human bone cells are added to strengthen the 'fabric'. Grown in an artificial womb or 'surrogate body'.
Created by SymbioticA: the Art and Science Collaborative Research Laboratory, School of Anatomy and Human Biology at the University of Western Australia.

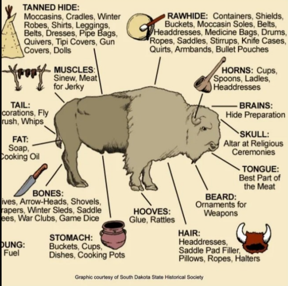
Image courtesy of Paola Antonelli, 2008.

This month's Image-Maker in Residence is dress,

June 24, 2022, noon

View original post




TANNED HIDE: Moccasins, Cradles, Winter Robes, Shirts, Leggings, Belts, Dresses, Pipe Bags, Quivers, Tipi Covers, Gun Covers, Dolls
RAWHIDE: Containers, Shields, Buckets, Moccasin Soles, Belts, Headdresses, Medicine Bags, Drums, Ropes, Saddles, Stirrups, Knife Cases, Quirts, Armbands, Bullet Pouches
MUSCLES: Sinew, Meat for Jerky
HORNS: Cups, Spoons, Ladles, Headdresses
TAIL: corations, Fly rush, Whips
BRAINS: Hide Preparation
FAT: Soap, Cooking Oil
SKULL: Altar at Religious Ceremonies
TONGUE: Best Part of the Meat
BONES: ives, Arrow-Heads, Shovels, rapers, Winter Sleds, Saddle ees, War Clubs, Game Dice
BEARD: Ornaments for Weapons
HOOVES: Glue, Rattles
STOMACH: Buckets, Cups, Dishes, Cooking Pots
HAIR: Headdresses, Saddle Pad Filler, Pillows, Ropes, Halters
UNG: Fuel
Graphic courtesy of South Dakota State Historical Society

What we can learn from the past to define and redefine our current and future fashion thinking, through reconsidering our messy pasts . Reconsidering a waste-free production chain, American Indians of South Dakota used every inch of the buffalo's body. A starting point for the act of regenerative agriculture in fashion?

Image courtesy of of the South Dakota State Historical Society.

This month's Image-Maker in Residence is dress, textiles and design historian Cheryl Roberts.

June 27, 2022, noon

View original post

New or Vintage - The fashion fur oxymoron. Fake fur can take up to 1000 years to bio-degrade, and real fur within 6 months to a year. Brighton vintage sellers in Sydney Street, Brighton, UK, 2022.

Image credit: Cheryl Roberts.

This month's Image-Maker in Residence is dress, textiles and design historian Cheryl Roberts. Cheryl's residency project, 'Choreography of Leftovers: A Rabbit Hole of Possibilities', provides a space to unravel historical processes of repurposing both human and animal detritus and how this is influencing current

June 29, 2022, noon

View original post

Vintage Clothing
SHOP
01273 680296

About the authors

Cheryl Roberts
Cheryl Roberts is Senior Lecturer at the University of the Arts, London and Visiting Research Fellow in the School of Humanities at the University of Brighton, UK; she also teaches on the MA History of Design programme at the Royal College of Art/V&A Museum. Dr Roberts is primarily a fashion and design historian and her research is rooted in the material culture of objects – particularly the consumption of dress and textiles – and how they acquire meaning through their relationship with specific acts in historical, current and future cultural contexts. Twitter @DrCMRoberts

Priya Sharma
Priya Sharma is a PhD student at Goldsmiths, University of London in the Media, Communications and Cultural Studies department. Her research explores articulations of feminist and queer British South Asian identity on social media platforms. Her research interests include digital labour and the social impact of new media technologies. You can find her on Twitter @pshar1312

Cite this work

Roberts, C. & Sharma, P. (2022, June 7). Image-Maker in Residence: Cheryl Roberts [Online]. *The Sociological Review Magazine*. https://doi.org/10.51428/tsr.ymgz5538

Copyright

© 2022 Cheryl Roberts and Priya Sharma. This work is licensed under The Sociological Review Free Access Licence.

You must contact the authors for permission to reproduce or re-use this article. Please consult the The Sociological Review Free Access guidelines for further information on access and use of the content of this article.

SHARE THIS PAGE

The Sociological Review

- About Us
- Our Team
- Our Manifesto
- The Journal
- The Foundation
- Board of Trustees
- Annual Reports

Content Listings

- Magazine
- Podcasts
- Reviews
- Fiction
- Image-Makers
- Projects
- Collections
- Journal Collections
- Authors

Publish With Us

- Magazine
- Journal
- Monographs
- Reviews
- Fiction
- Image-Maker in Residence

Announcements

- News
- Events
- Calls & Opportunities

Support

- Contact Us
- Privacy Notice
- Cookie Notice
- Colophon

Keep in Touch

- Join our Newsletter
- Follow us on Social Media:

The Sociological Review website and online magazine ISSN 2754-1371.

This website is published by the Sociological Review Foundation Limited, a charitable company registered at the following address: Bowland College, Lancaster University, Lancaster LA1 4YT, UK. Charity number 1161961, company number 09044774

Unless otherwise specified content on the Sociological Review website is licenced under a Creative Commons licence (CC BY-NC-SA 4.0). Information on using Creative Commons licensed content.

Any views expressed on this website are those of the author(s) and not the Sociological Review Foundation.