

DIANA HARRISON | WORKING IN CLOTH

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DIANA HARRISON | WORKING IN CLOTH

C O N T E N T S

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Published by the Crafts Study Centre, University for the Creative Arts,
Falkner Road, Farnham, Surrey GU9 7DS

Published August 2016 on the occasion of the exhibition *Diana Harrison*
- *Working in Cloth* held at the Crafts Study Centre.

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Design by Studio Hyde

Photography by Beyton Erkman (*Line*), Janine Wiedel (portrait of Diana
Harrison, inside back cover), Diana Harrison, David Hyde

Printing by Culverlands Press Ltd

ISBN 978-0-9570212-7-3

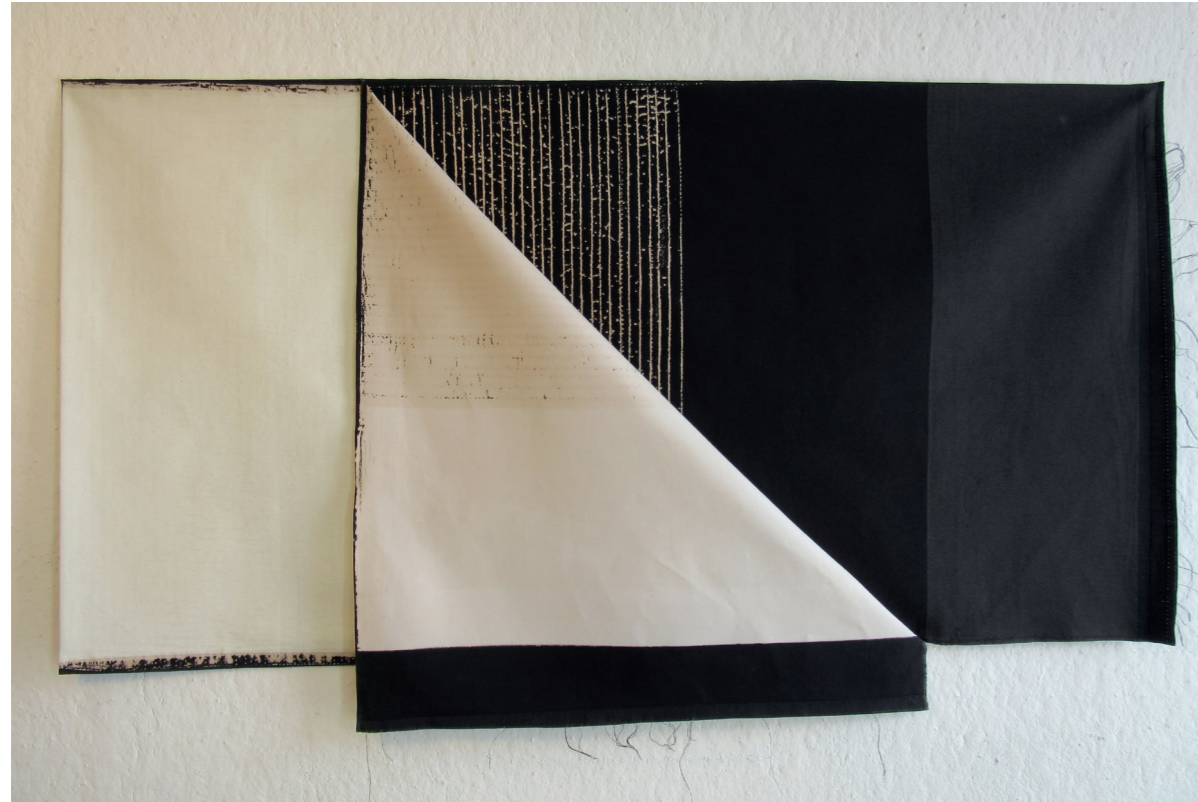


FOREWORD

I first met Diana Harrison in 1975 when we were both working in the shared studio 401½ in London. Her presence in the building was always signalled by the vibration of the compressor for her spray gun as she created her incredibly beautiful quilts, cushions and hangings in astonishing colours that seemed to melt in and out of each other. She was amazingly energetic, extremely successful and very kind to me when I was just starting out. Over the years she has quietly and determinedly developed her ideas and pushed her materials and techniques through a series of dense and complex processes. These have included stitching, discharge, burning, bleaching, construction and deconstruction, reaching an end point that is so perfectly right for her intention that the viewer cannot conceive it could be any other way.

This is a hard won achievement made possible through her sensitive and fluid response to these processes, as she described when I interviewed her for *Cloth & Culture NOW*: 'The thoughts sometimes come in when I am doing the making. I don't plan and plot everything out but things evolve'. Her charred, burnt, frayed and stained works of today are the indicators of an artist using her deep and intensively-researched knowledge and understanding of her materials and technique to navigate the edge between the private and the public. This work may seem a long way from the sprayed, quilted works of the 1970s – what connects them is the commitment to the highest standard of craftsmanship, plus the palpable sense of energy they contain, but more than anything else it is the narrative of process, a layering which engages us again and again and again.

Professor Lesley Millar MBE
 Director, International Textile Research Centre, University for the Creative Arts



Pillowcases (x6), 2016

Pages 4–8 and details shown on front, back and inside covers.

A familiar and comforting item transformed.

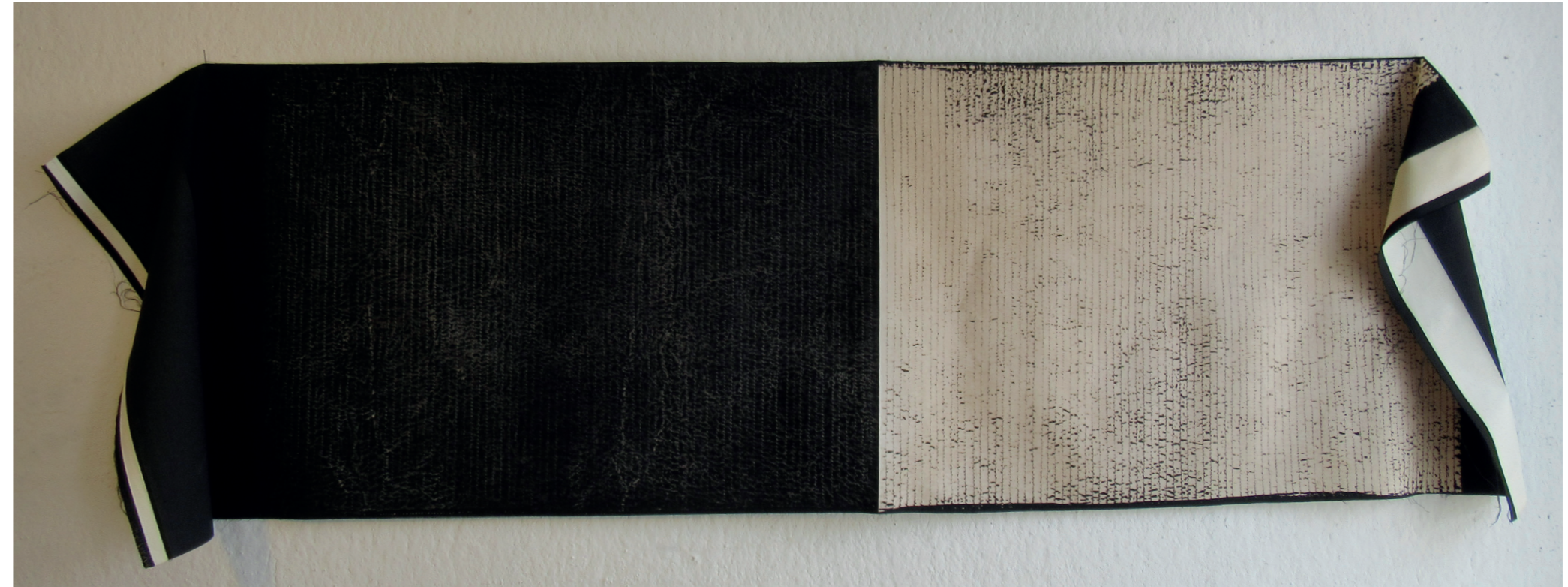
Measurements: 74cm x 50cm (originally) 168cm x 50cm (fully opened)

Materials: recycled cotton pillowcases

The starting point for this work was inheriting and sorting a lifetime's collection of bedding. A mixed bag, but the classic quality and proportions of a pillowcase were of interest. Initially experimenting with the found originals, they were machine stitched, dyed black and lost their 'cover' function; followed by printing both with chemicals and pigments to take away and add to the dyed cotton. The pieces were then unpicked revealing the remains of stitched lines and then ready for unfolding, refolding and becoming something new, still referencing the original function but changed.

The final group is from new pillowcases, allowing complete control over cloth, dyeing and measurements, they work as a series informing each other in shape, composition and contrast.







DIANA HARRISON | WORKING IN CLOTH

by Mary Schoeser

Diana Harrison is a quiet person who produces what, at first glance, may appear to be quiet works of art. Yet they resonate with strength and invite intense scrutiny. Her *oeuvre* revolves around complex mediations of cloth, wadding, stitches, screen printing, tape-masking, discharging, steaming and washing. 'Mediation' is the appropriate term because these materials and methods can – in less skilled hands – lead to three-dimensional conflicts as well as aesthetic discord. In Harrison's hands the end result is a sophisticated resolution, bringing stimulus and response into abstract focus.

Now entering her fortieth year as an exhibitor at major venues around the world – the first occasion was at the Victoria and Albert Museum in 1977 when Harrison was a member of 401½ – certain aspects of her approach have been consistently applied since then. As John Houston so aptly put it in 1980:

'her objects are concerned with the graduations, progressions, and alternations of calculatedly similar tones and shapes. These elements are arranged with great formality. But the essence of these objects is the responses that they trigger. The eye is irresistibly led to scan each change of surface, to adjust and modify a subtle range of optical sensations'.

His words were prompted by the first combined group exhibition of the work from both Fosseway House and 401½ (held in the art gallery at the Commonwealth

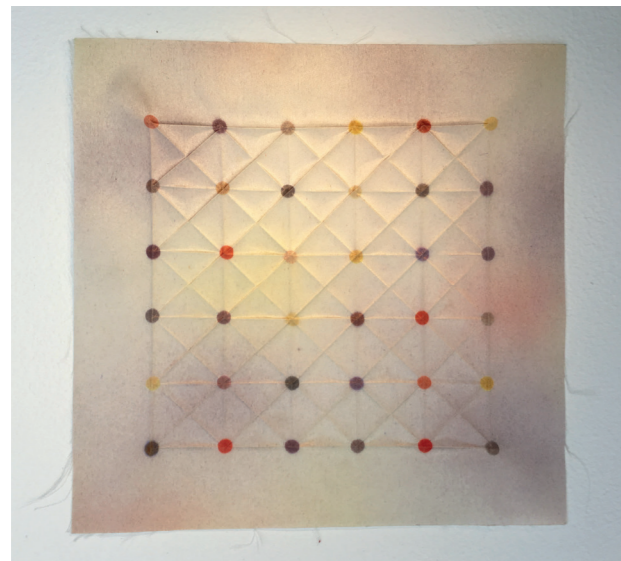


Dots (x2), 1980

Exhibited: *Fourth International Exhibition of Miniature Textiles*, British Crafts Centre, London

Measurements: 20cm x 20cm

Materials: satin acetate, spray dyed, starched and folded

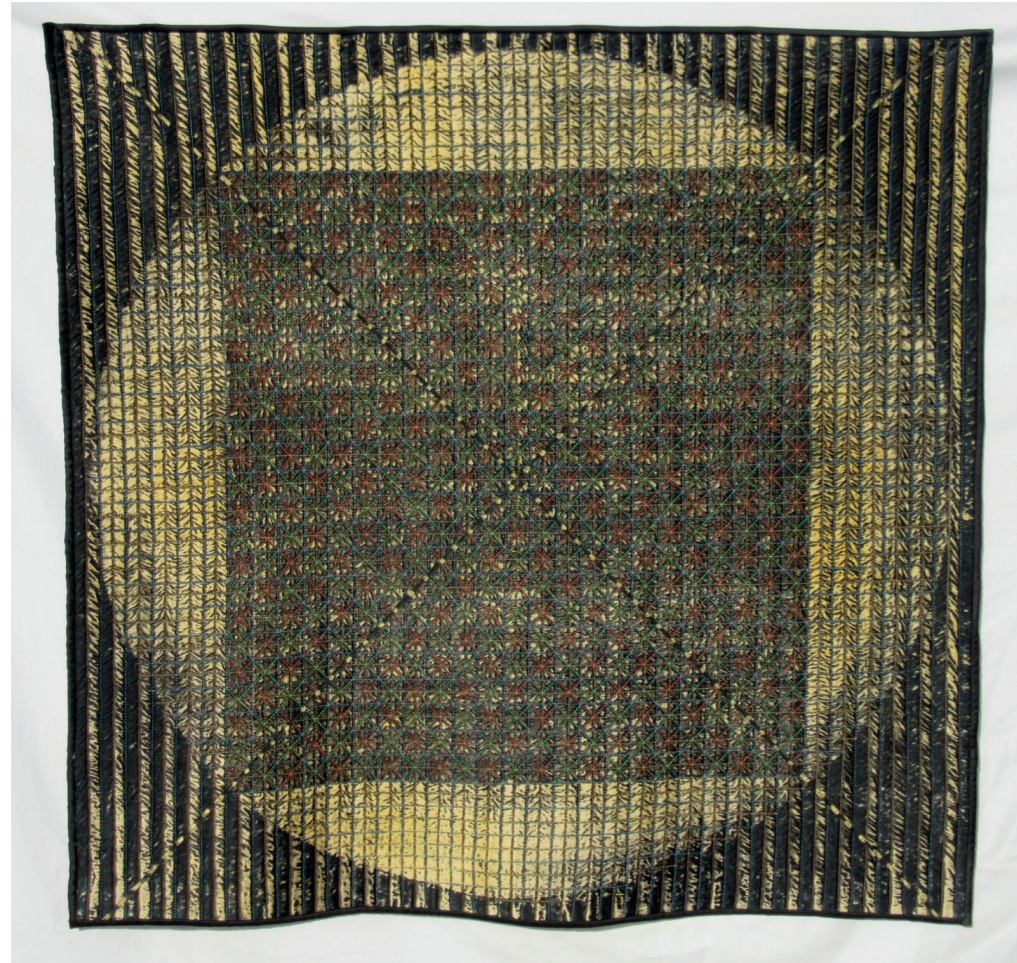


Institute), which celebrated the tenth anniversary of the founding of 401½ by Michael Haynes.

Harrison had joined 401½ on completion of her MA (RCA) in printed textiles, in 1973. As a result she was located in a studio now acknowledged as the first of a handful of significant workshops supporting and shaping the renaissance of artistic crafts in Britain at that time.¹ Her method of mark-making was by airbrushing over bands masked out with tape. Using disperse dyes to work on satin acetate, after removing the tape and washing, she then quilted the patterned cloth together with wadding and a cotton backing, in complex designs. These were often amorphous shapes that provide a contrapuntal element within a geometric structure, with the quilting itself producing physical undulations that accentuated the subtle tonal variations within the overall piece. Remaining a member of 401½ until 1981, Harrison produced wall hangings, bed coverings and cushions, and often collaborated with Haynes, making fabrics for his acrylic chairs and other furniture.

For that 1980 exhibition Harrison had also participated in the exhibition selection, together with Haynes, Michael Rowe (now Senior Tutor in jewellery and metalwork at the RCA) and the influential studio potter, Jill Crowley. She brought to this task her seven years of experience of assessing work as a lecturer. From 1974 this was at Farnham – today one of four campuses within the University for the Creative Arts – where she has subsequently, and over the long-term helped develop and teach the undergraduate course in printed and woven textiles.

¹ See Tanya Harrod, *The Crafts in Britain in the 20th Century* (London: Yale University Press, 1999), pp. 378–9, where she pays tribute to Michael Haynes, the visionary founder and Director of the studios, for providing affordable workspaces for numerous artists craftsmen and women over the years.



Square + Circle Divided, 1993

Exhibited: *Colour into Cloth*, Crafts Council Gallery, London; The Whitworth Art Gallery, Manchester;
European Art Quilts, Textielmuseum, Tilburg, Netherlands

Measurements: 85cm x 85cm

Materials: silk, cotton backing

She had also contributed to new initiatives, contributing to textile art exhibitions that challenged the notion established in 1962 by the International Tapestry Biennales in Lausanne (and continuing until 1995), that outstanding textiles needed to be large. Countering that proposition were leading figures in the field such as Ann Sutton and Archie Brennan, who were among those who, amid some controversy, launched the first *International Exhibition of Miniature Textiles* in 1974. Still a continuing series, Harrison took part in the third and fourth juried shows, in 1978 and 1980. For the latter the judges included Mildred Constantine, whose lead authorship with Jack Lenor Larson of *Beyond Craft: Art Fabric* was the seminal influence in the field.² From 1,600 submissions the judges chose just 70 entries. Those who failed were criticised for 'a carelessness and a lack of unity between the work and its presentation... Those who succeeded and had submitted pieces showing non-traditional concepts, were praised for having 'broadened the field'.³ One of the two Harrison pieces receiving such high praise was *Dots*, an essay on spray-dyeing, starching and folding.

And broadening the field continued to be a part of the Harrison story. On three occasions between 1989 and 1995 at the Centre de Recherche et de Design en Impression Textiles Montreal, Quebec, she led workshops where the focus was on experimental printed textiles (and usually exhibited in the accompanying exhibitions). She also contributed to the influential travelling exhibition *Colour into Cloth*, curated in 1994 by Margot Coatts for the Crafts Council, showing *Square + Circle Divided*.

² Mildred Constantine and Jack Lenor Larsen, *Beyond Craft: Art Fabric* (New York: Van Nostrand Reinhold Company) 1973.

³ Lindsay Wilcox (preface), *Fourth International Exhibition of Miniature Textiles* (London: British Crafts Centre), 1980, p.7.



Phases (Three Squares), 2008

Exhibited: *Cloth & Culture NOW*, Sainsbury Centre for Visual Arts, University of East Anglia;
The Whitworth Art Gallery, Manchester

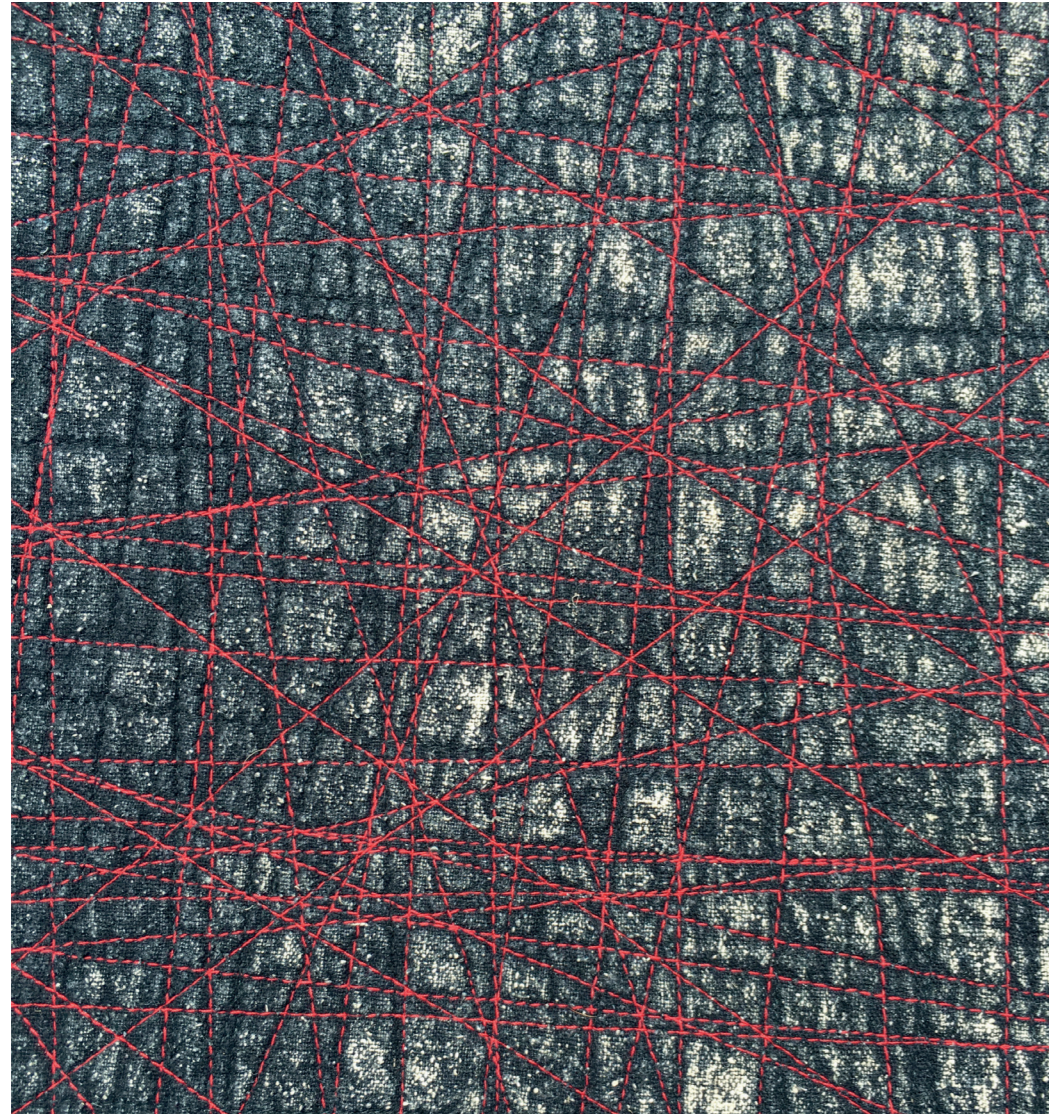
Measurements: 102cm x 102cm (x 3)

Materials: silk, cotton backing

By now working on silk and screen-printing as well as hand-painting with gold pigment, the meticulous dyeing/discharging and machine-quilting remain. In fact, Harrison described it as ‘the most intensely quilted cloth I have produced’.⁴ Equally significant were the signs that quilting had – since its repositioning by the Whitney Museum of Modern Art’s 1971 exhibition, *Abstract Design in American Quilts* – become accepted as a new art form. Among those institutions collecting Harrison’s work by the early 1990s was the Museum of Modern Art in Kyoto. No more telling evidence is found than in the title of the 1994 exhibition at Hove Museum & Art Gallery, entitled *Quilts with Conviction*. Harrison was included, having arguably bequeathed to the field her focused explorations of the quiet materiality of quilts.

It was in the 1990s that the Continent also began to celebrate innovative quilting, and it is no surprise to find that out of 411 submissions, two of Harrison’s pieces – including *Square + Circle Divided* – were among the 49 works on show in the first travelling *European Art Quilts* exhibition, launched at the Textielmuseum, Tilburg, Netherlands, in 1997. When the second of this series was planned for its opening nearby in Breda, in 2001, Harrison was not only an exhibitor, but also a juror. Meanwhile, in 1999, work by Harrison had been included in the 1st European Quilt Triennial, opened at the Textilmuseum in Max Berk, Germany, and she had won Quilt 1999 at *The Knitting & Stitching Show*. Instigated by the show’s director, Andrew Salmon, Harrison’s prize remains a significant moment in his dedication to the promotion of quilt art. He has recently commented, when recalling *Circle* (later called *Life goes on*):

⁴ Diana Harrison statement, *European Art Quilts I* (European Art Quilt Foundation) 1997, p.46.



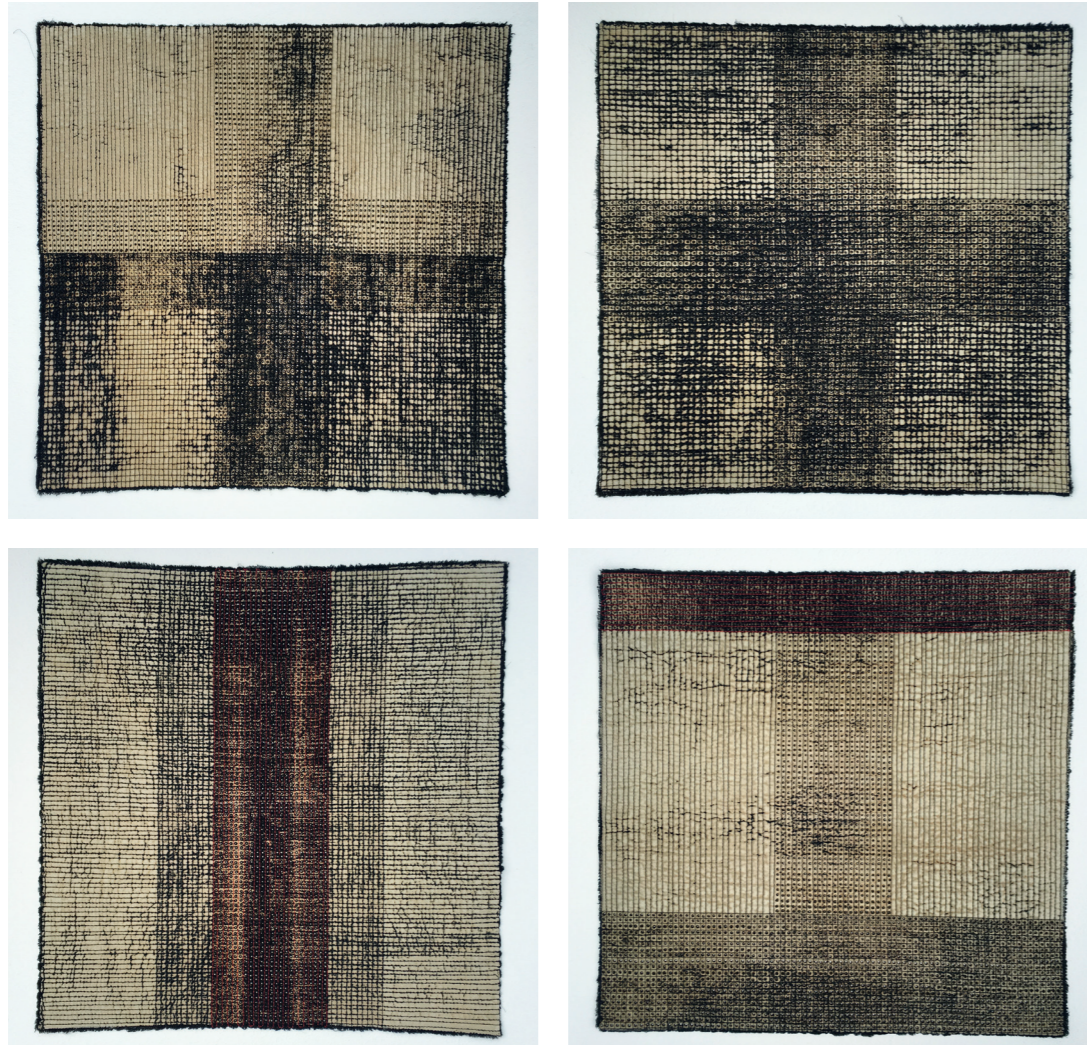
Phases (detail)

'I hope, some 17 years after the event, that it is permissible to emerge from the cloak of neutrality an exhibition organiser often has to wear and admit just how delighted I was that Diana Harrison won Quilt 99, our inaugural event in the series. We were privileged that year to hang the work of many leading artists in the field, but it was the quiet, carefully conceived and exquisitely made piece Diana had entered that won the hearts of the judges. Diana's focus is on the everyday object, studied and explored in exquisite detail. The original item is frequently abstracted beyond all recognition but, through this very deliberate process acquires a fresh texture and tonal quality with a subtlety that often hints of an eastern influence'.

Salmon concluded his remarks with a singular accolade: 'Yes, all these years down the road, it's great to simply say – "I love her work"!'⁵

Among other prizes, Harrison also won Quilt 2005 at *The Festival of Quilts*, Salmon's continued initiative transformed in 2003 into a major annual event at the NEC Birmingham, Harrogate and Dublin. The winning piece, *Turmoil and Change* was acquired by the Quilters' Guild for its own collection. Its distorted edges mark a point of departure, as does its inspiration. Previous work had focused on roads – the markings, patina, curves, roundabouts and junctions – and objects found along the way. In contrast, this piece reflects the changes in her work environment, which brought about uncertainty:

⁵ Andrew Salmon, email correspondence with the author, 28 June 2016.



Squares (x4), 2009

Measurements: 30cm x 30cm

Materials: silk, cotton and burnt holes

'It was less designed than earlier work with only the placement of the dark shapes planned. The rest of the quilt was an unknown journey. Sewing back and forth without interruption was an important part of the process, building up dense areas of stitch, reflecting too, that daily commute, which is important... as a period of reflection. Discharge dyeing is always a risk, especially on top of dense stitching. The outcome cannot be predicted, but the distortion is intrinsic to the work'.⁶

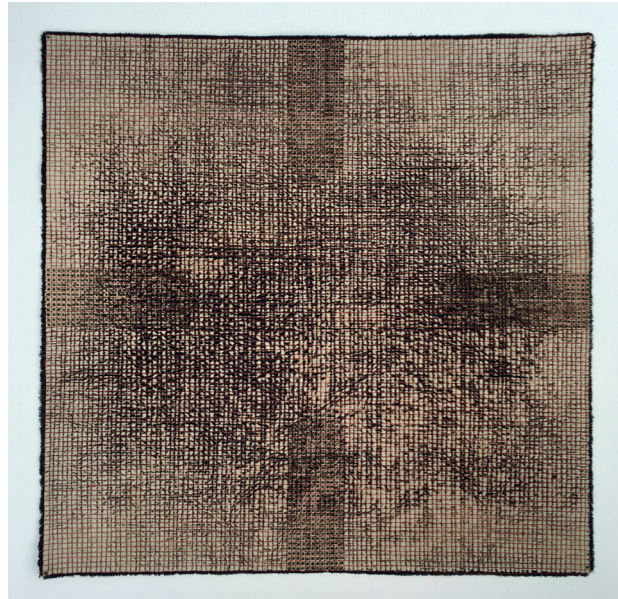
Turmoil and Change became the beginning of a more intuitive way of working, and prompted what could be described as a new vista: rather than looking at the ground Harrison began to lift her sights.

This outward-looking field of vision came as a result of a visit to Barcelona early in 2006. At the Museu d'Art Contemporani de Barcelona, she saw a wall of black squares by Sol LeWitt:

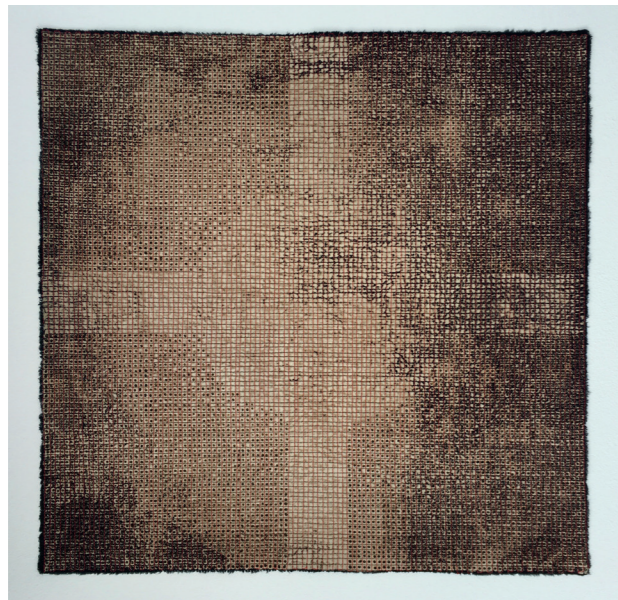
'this was the start, the idea of working in a series, each piece informing the next. I came back from Barcelona and started sketching, sampling and planning these pieces straight away. They were related to images of the Kent coastline that I am very familiar with; the expanse of landscape, the surface of beaches and white cliffs'.⁷

⁶ Dr Sue Marks in British Quilt Study Group, *It's all in the Making: Patchwork and Quilting Unpicked* (York: The Quilt Museum and Gallery) 2013, p.35.

⁷ Diana Harrison interview with Lesley Millar, *Cloth & Culture NOW* (Farnham: University College for the Creative Arts) 2007, p.163.



Crossroads positive/negative (x2), 2010
 Exhibited: *Demain*, CDIT Montreal, Québec
 Measurements: 44cm x 44cm
 Materials: silk, cotton



To capture ideas, Harrison keeps a book of scribbles and thoughts: 'I don't call it a sketchbook, it's words, bits, plans, all over the place, random... some relate to my interest in scans and x-rays of bones, their fine lines and fragile structures'.⁸ She came to relish the fact that she could scribble backwards and forwards on the sewing machine to build up the same marks made with her pencil. The results, always very personal, were driven by an event that sparked the need to respond in an abstract way, or captured a narrative afterwards recognised as relating to something happening in her life. The act of making now dictated the final shape: distorted edges became a permanent part of her aesthetic vocabulary. 'I love edges!' she says.

Harrison herself likens her approach to the process of developing a photograph by hand, allowing the bleaching to exaggerate the stitching and the material differences between the silk tops, interior wadding and cotton backing to create a more three-dimensional surface. Printing occurs both before and after this process, so that the certain and the risky, the expected and unexpected, the planned and the random, are all continually judged and amended. Illustrating *Turmoil and Change* as well as *Drawing no. 1* (one of a series of five) and two pieces each simply entitled *Sample*, a 2006 article by Judith Duffey Harding for *Textile Perspectives* – the journal of the British Quilting Guild – captures the journey of these more recent departures:

'What we see in the final piece is a record of erasure and excavation, revealing not only the precision of the parallel tapings that establish the original stitching patterns, but also the history of the evolution of the piece'.⁹

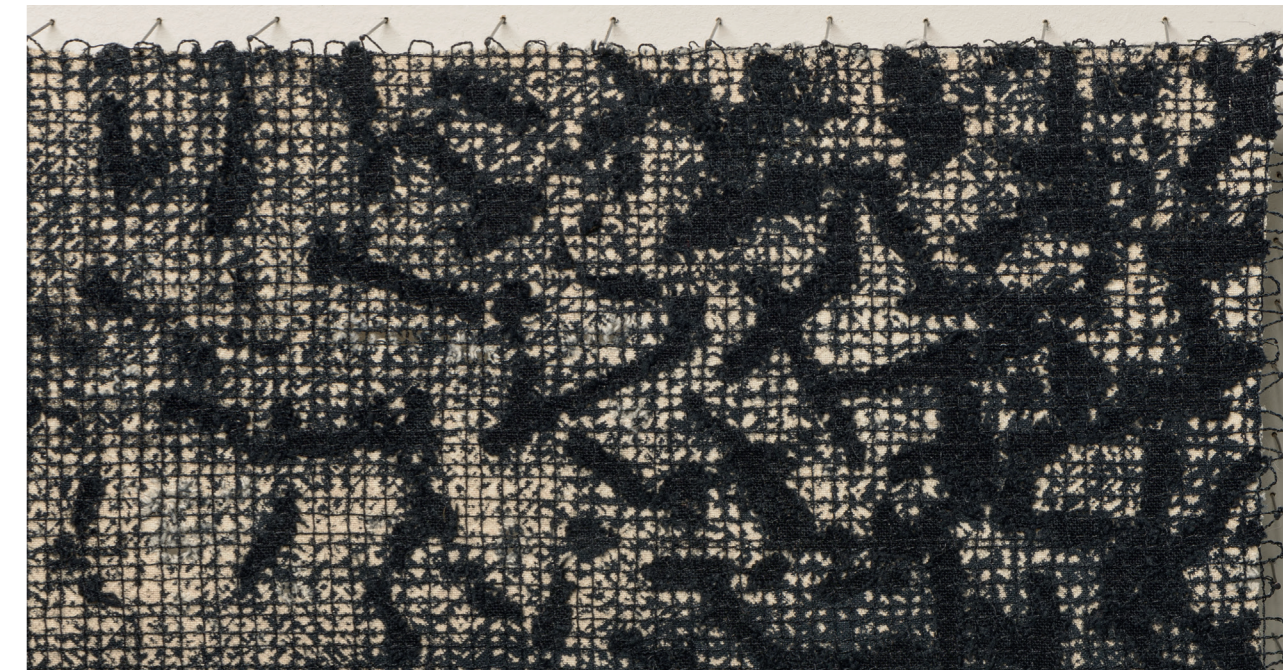
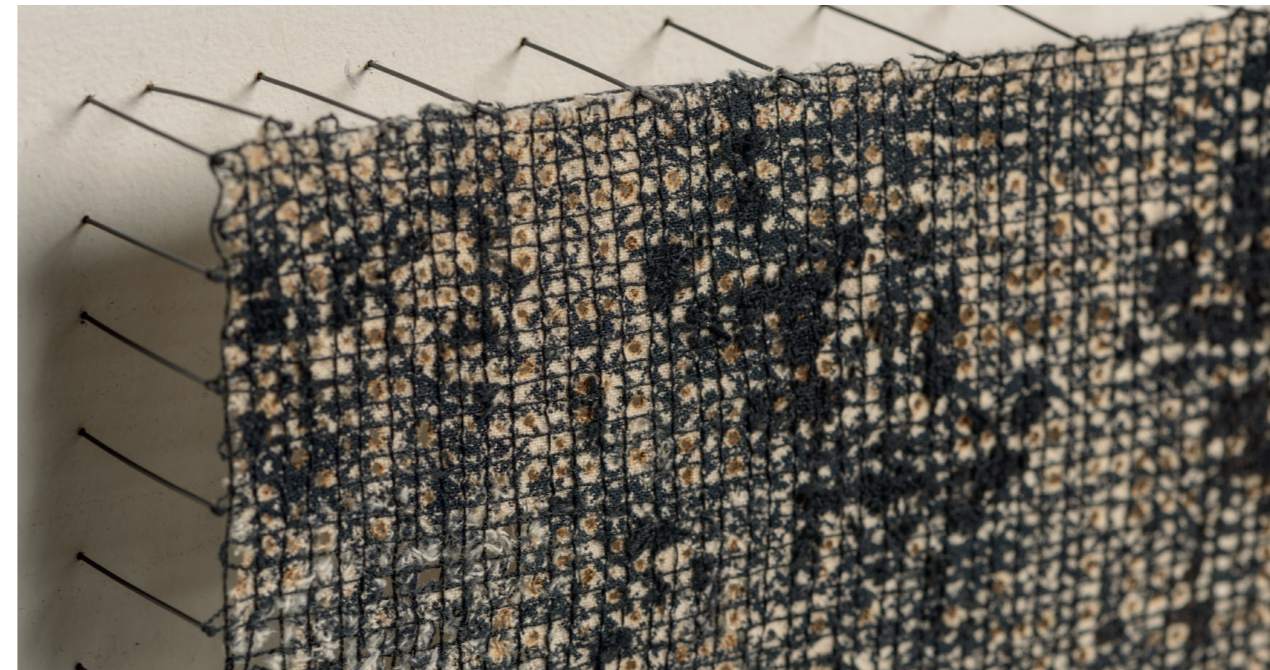
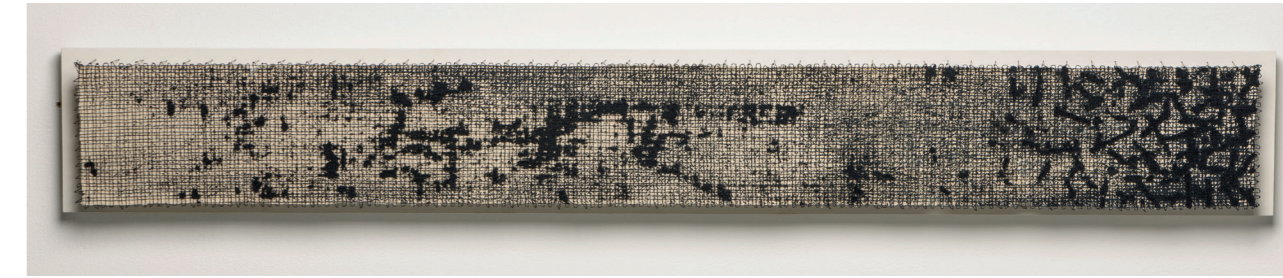
⁸ Interview with the artist, 14/06/2016. All subsequent remarks are from the same interview.

⁹ Judith Duffey Harding, 'Judith Duffey Harding meets Diana Harrison', *Textile Perspectives 41*, Summer 2006, p.2.



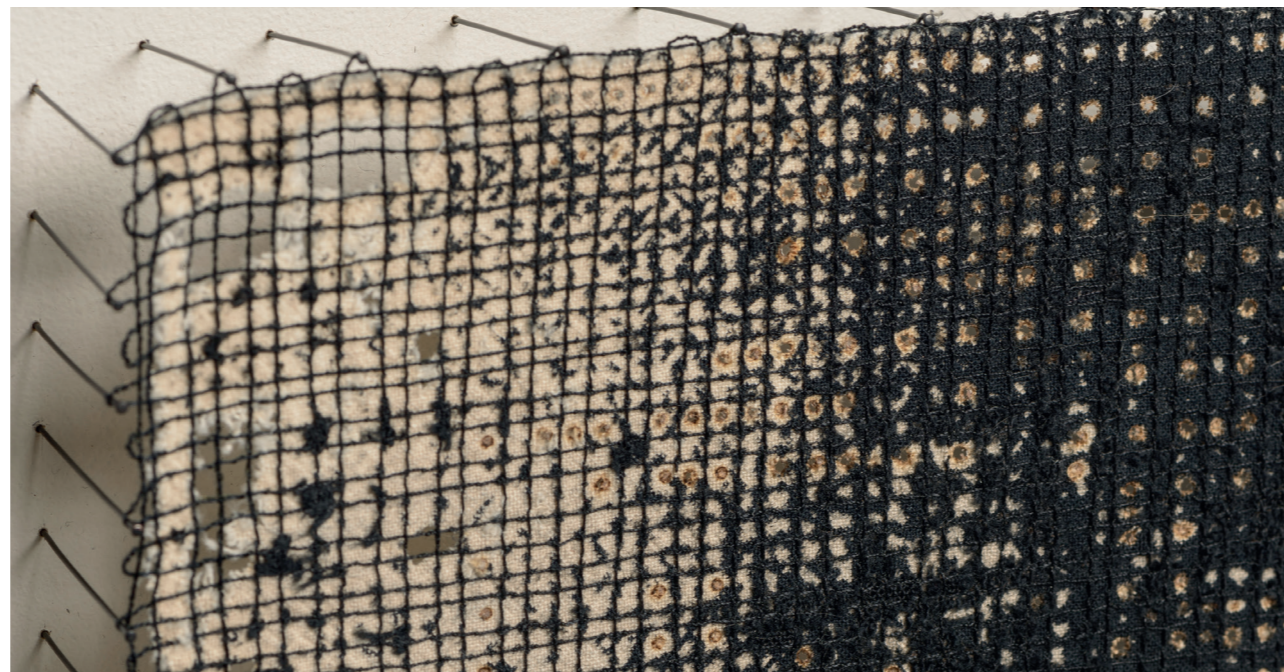
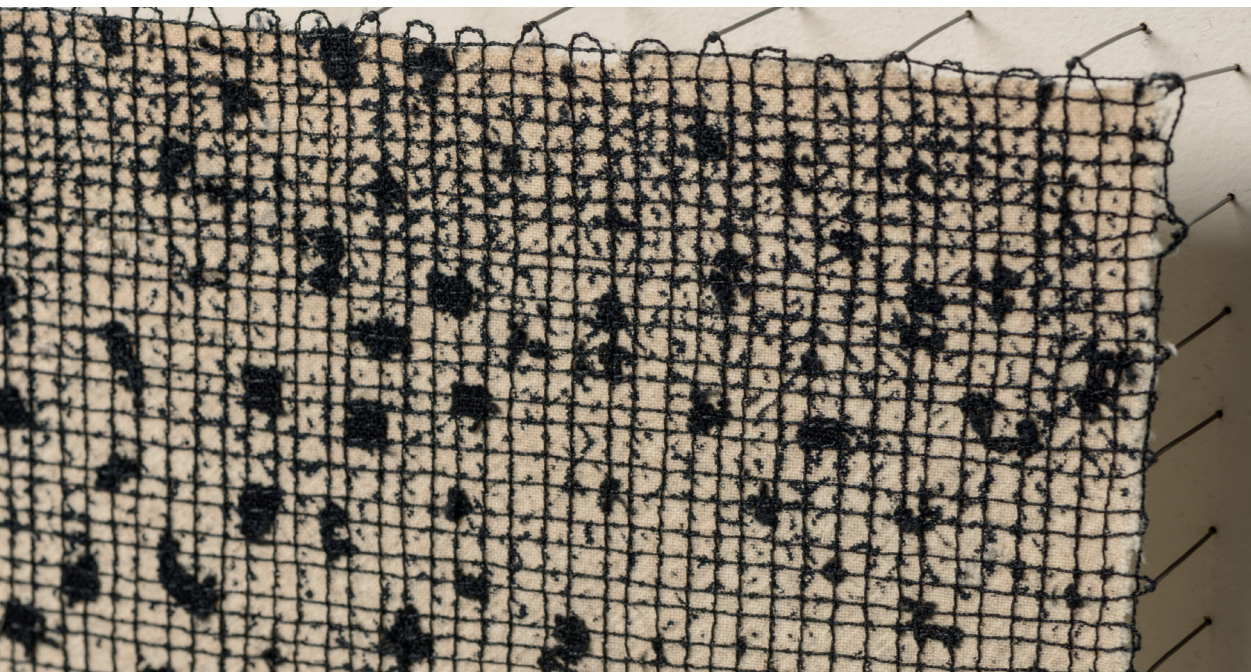
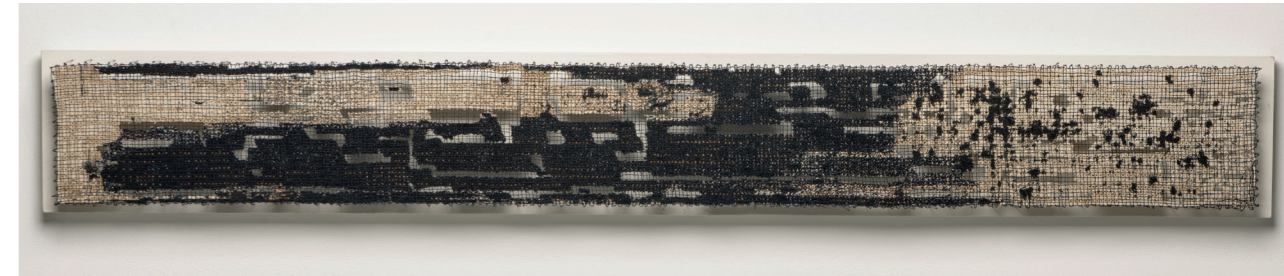
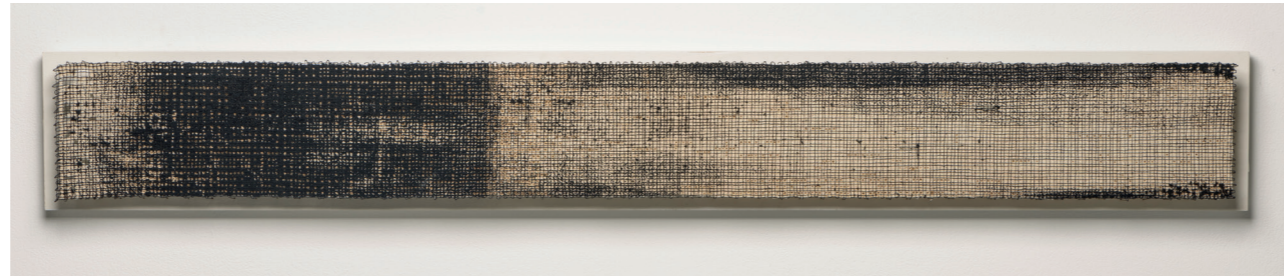
Box, 2010
 Exhibited: *Quilts 1700–2010*,
 'Hidden Histories, Untold Stories',
 Victoria & Albert Museum, London
 Measurements:
 Box 1 – 215mm x 165mm;
 Box 2 – 108cm x 148cm
 Materials: silk, interfacing, cotton

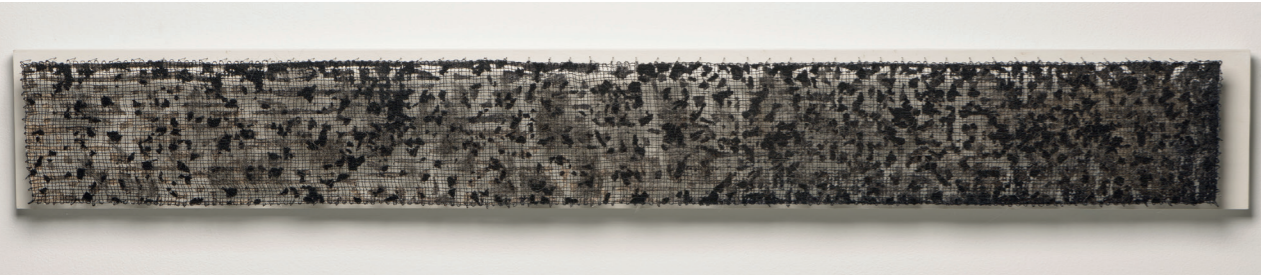
Referencing the form and function of a box, once opened out and flattened it no longer protects its contents, but recreated in textile to the dimensions of a bed covering it questions the idea of warmth, protection and the word 'Quilt'.



Line, 2011
 Exhibited: *Lost in Lace*, Birmingham Museum and Art Gallery
 Measurements: 640cm x 12cm
 Materials: polyester thread, cotton cloth, dog hair, black pins

Line references separate decades of life, translated into stitch, cloth, devoré, bleaching and burning, resulting in a tactile progression of time and memory.





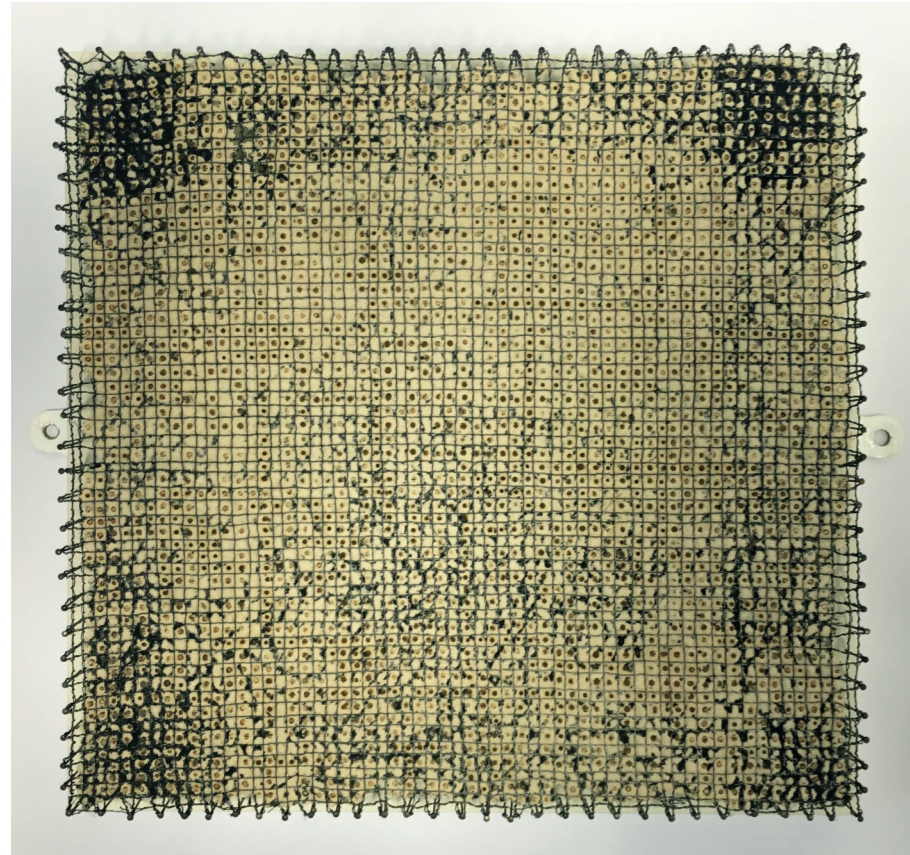
Harrison's use of parallel taping harks back to her early work, but this is not to suggest that her artistic 'tools' have remained static. Far from it. The truth is that she has developed a unique visual language and has used this to create a continually-evolving series of dialogues or, to return to the theme of 'mediation', discussions between herself and the viewer that have led to many people to reconsider the position of quilts within the artistic spectrum. Her work has also argued for the art that engages with the day-to-day, a timely topic recently addressed by Alistair Hudson, Director of the Middlesbrough Institute of Modern Art. Defining art as 'the way we do things... [a] human activity at its most fundamental, enhanced beyond mere survival mode', he opines: 'Standing in front of an object attributed with so much import, yet giving so little in its own material terms can leave you wanting'.¹⁰ Harrison's work leaves no such void, a fact recognised a decade ago by Harding, who described it as not shouting, but arguing 'quietly, subtly, in a controlled and elegant voice, urging you to notice the overlooked and valuing a precision of vision and execution'.¹¹

Not surprisingly, then, Harrison's *Phases (Three Squares)* was included in *Cloth & Culture NOW*. Opening at the Sainsbury Centre for Visual Arts in 2008, the exhibition aimed to:

'demonstrate that cloth can provide a continuous undercurrent between cultures, both common to all cultures and culture specific; that textile has a social, political and utilitarian history,

¹⁰ Alistair Hudson, 'Why art must be part of the day-to-day', *Crafts* 257, Nov/Dec 2015, p.30.

¹¹ Harding, op.cit.



Damaged, 2011

Exhibited: *Bite-Size*, Miniature Textiles from Japan and the UK, Daiwa Foundation, Japan House, London; GalleryGallery, Kyoto, Japan

Measurements: 22cm x 23cm

Materials: cotton, polyester thread, burnt holes and pins

moving across and between continents and peoples; that it is a shared activity; a language of materiality, connecting practitioners in different cultures'.¹²

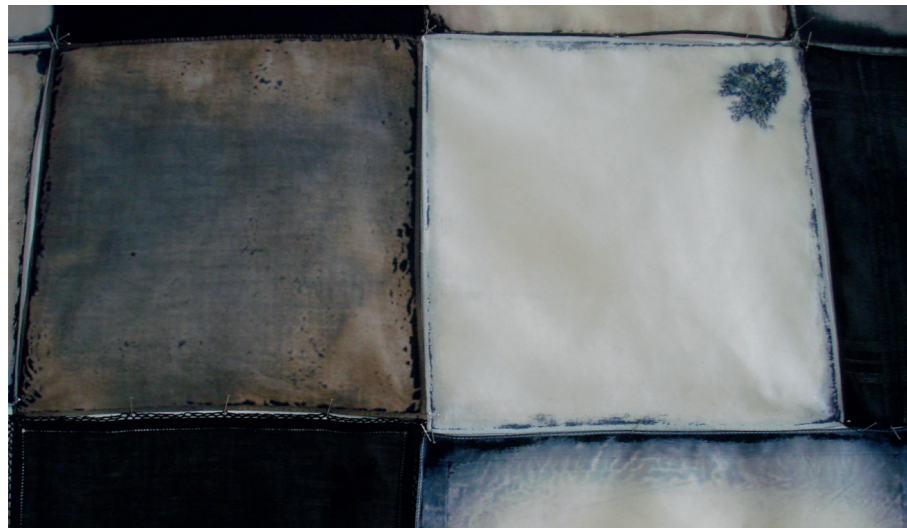
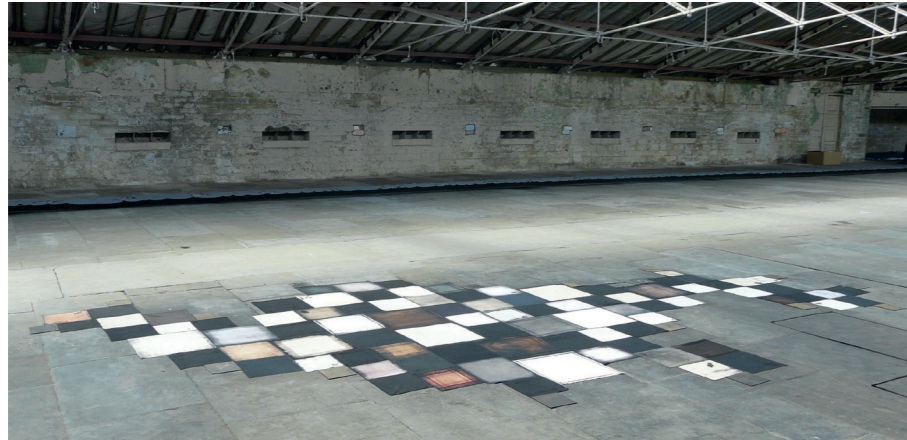
Its cross-cultural content reflected initiatives by Professor Lesley Millar to create collaborations, including many between Japanese and British textile artists. Harrison had already visited Japan in 2003 to receive the Silver Award for Contemporary Entry at *The 7th Quilt Nihon Exhibition* in Tokyo, but it was the introduction to Keiko Kawashima provided by Millar that led to the GalleryGallery solo show in Kyoto in 2007 – simply entitled *Diana Harrison* – and another in the same year – *Diana Harrison Art Quilts* – at the Museum of Arts and Crafts, Itami, Osaka.

Harrison is shy of taking credit for changing the landscape of quilt art, but others are happy to propose this as another impact of her work. Referring to *Box* when exhibited in *Quilts 1700–2010* at the Victoria and Albert Museum, as an opened out and flattened rendition of a box, 'its function is questioned and the contents released, leading to an overriding sense of vulnerability'. The curatorial commentary notes that the:

'final construction of this "quilt" appears unstable. The open seams, curving and falling flaps suggest disintegration and fragility... While referencing the tradition of quilting through its techniques, this piece gently questions the perceived function of the quilt as a vehicle for comfort, warmth and solace'.¹³

¹² See <http://transitionandinfluence.squarespace.com/cloth-and-culture-now/>. Accessed 28/6/2016.

¹³ Sue Pritchard (ed.), *Quilts 1700–2010* (London: V&A Publications) 2010, p.192.



Handkerchiefs, 2013

Exhibited: *Cloth and Memory 2*, Salts Mill, West Yorkshire

Measurements: approx 500cm x 250cm

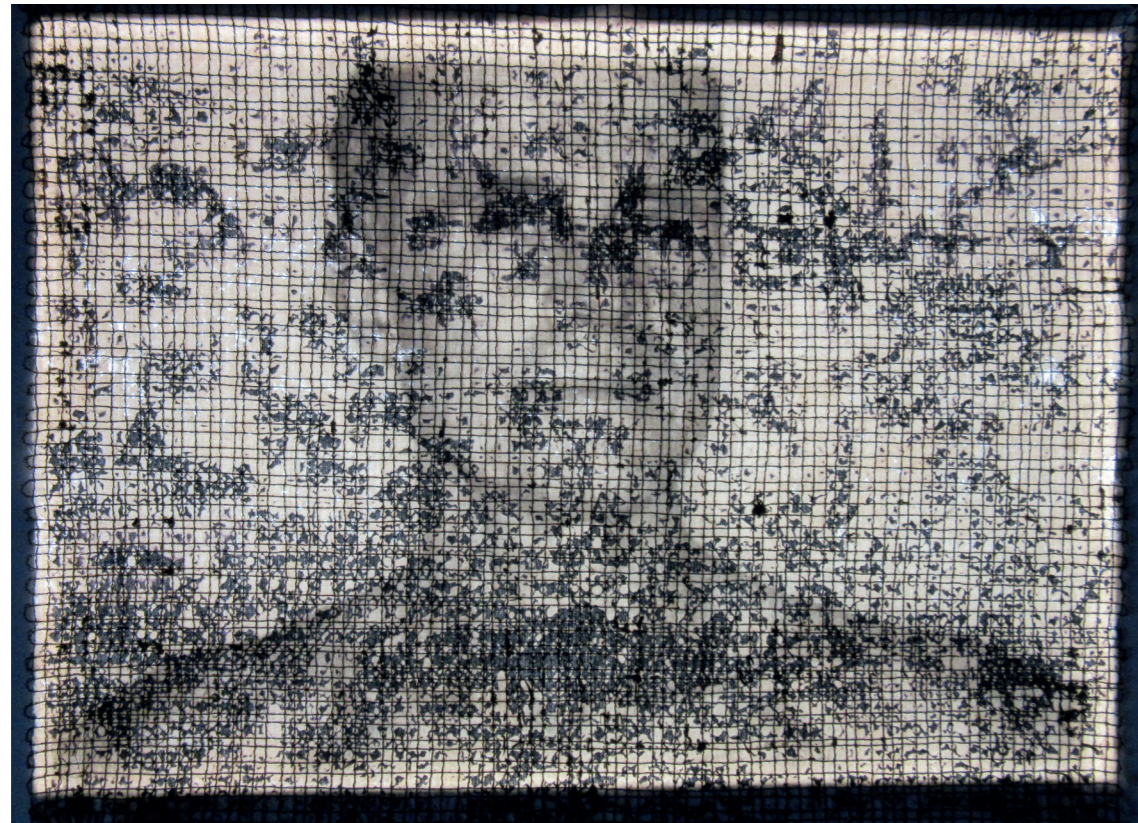
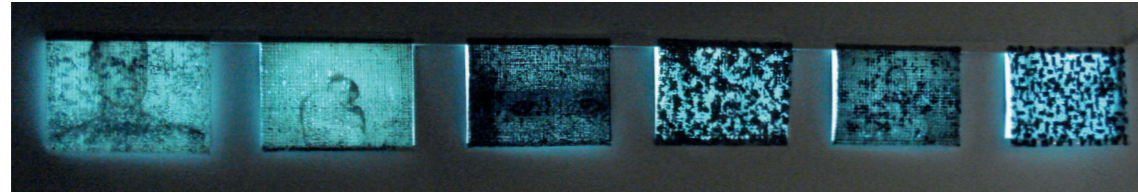
Materials: recycled cotton handkerchiefs

A site specific response to the top floor of the disused spinning mill in Saltaire Village, Yorkshire – a huge and atmospheric space, with its large grey flagstone floor, carefully fitted together. The water stains, oil and industrial smell all led to this installation of ‘handkerchiefs’, evocative of past working lives.

In her explorations since 2010, Harrison has extended the range of objects she references. Harrison’s first degree was in embroidery. Having studied at Goldsmiths under Constance Howard, stitch itself remains important, as evidenced in *Line* of 2011, Harrison’s contribution to *Lost in Lace*, an exhibition curated by Lesley Millar for Gas Hall, Birmingham Museum & Art Gallery. A series of long panels only some 15cm high, *Line* is a tour de force of Canaletto-esque evocation of light and shade. The combination of polyester thread and dog hair on cotton cloth meant that a devoré paste could be used to ‘eat away’ areas of the cloth, leaving only the overlaying mesh of stitches. The stitches thus stand alone in some areas, while in others tiny bleached, burnt and chemically printed marks appear on the layers of dyed cotton. Such detail echoed the delicacy of lace and, additionally, it was secured proud of the wall with close-set black pins, something to delight lace-makers, since pins are essential tools in their techniques.

Harrison’s respect for craftsmanship and those who cherish traditional skills informs even those more recent pieces that at first glance appear to be about disintegration. They are in fact about integration, both literally and metaphorically. *Damaged* is undeniably burnt, but its use of pins again honours classic laces, while its creation for the 2011 exhibition, *Bite Size: Miniature Textiles* from Japan and the UK, begs a comparison with the Japanese regard for old cloths recycled into *boro* textiles, which celebrate the components’ fraying and fragility. Harrison has since undertaken international collaborations through the *Transparent Boundaries* project of 2012–14.¹⁴ One example is her *A4 Series*, exhibited at Galeria Tkacka,

¹⁴ See <http://transitionandinfluence.squarespace.com/transparent-boundaries/>. Accessed 29/06/2016.



A4 Series, 2014

Exhibited: *Transparent Boundaries, The Perfect Form*, Galleria Tkacka, Wrocław, Poland, a collaboration with Giulio D'Anna, choreographer and dancer, Cinzia Camela, video artist and Diana Harrison textiles; followed by a solo show *Cloth, Layered, Worn and Wasted*, part of *Art Bridges*, Kalisz, Adam Mickiewicz University in Pozan, Poland

Measurements: 225cm x 23cm

Materials: cotton cloth, polyester thread, animal hair

Wrocław, Poland. There her stitched, burned and bleached pieces were backlit so as to enhance underlying and powerful images of elder dancers. These represented ongoing gallery-based choreography of local elders by the Italian dancer, Giulio D'Anna, undertaken while Harrison ran workshops for over 60s, challenging participants to create autobiographical pieces representing each decade of their lives. This event resulted in an invitation soon afterwards to mount her own work again as a solo show at the Adam Mickiewicz University in Poznan, Poland. Despite being showcased there under the title *Cloth, Layered, Worn and Wasted*, the sense of energy in Harrison's work equally contends that signs of ageing, the lines of life, should be appreciated, indeed celebrated.

A different kind of celebration of the aged – in concrete form being two boxes in Harrison's studio crammed with vintage and antique handkerchiefs – found expression in *Handkerchiefs for Cloth and Memory 2*, a 2013 response to the now vacant spinning floor at Salts Mill in West Yorkshire. Inspired by the irregular flagstone flooring, Harrison dyed her gathered handkerchiefs – 'each with its own past: used, washed, stained, worn or boxed, kept for special occasions, given as gifts, hand embroidered or monogrammed'¹⁵ – and brought them back to life through printing, bleaching and fishbone-stitching them together into a form dictated by the size of each individual hankie. The originals reside alongside other boxes full of 'bits and bobs', ranging from Kent coast finds including weary football fragments (think 'patchwork') and a roll of Sellotape battered and swollen by the sea, to roadside discoveries such as over-run cigarette boxes and an exquisitely

¹⁵ Diana Harrison statement in Lesley Millar (ed.), *Cloth and Memory 2* (Farnham: University College for the Creative Arts) 2013, p.62.



Ball of Dates, 2016

Measurements: 12cm diameter

Materials: starched cotton

speckled flat frog. In her studio when I visited were old pillowcases being dyed black, stitched, discharged on one side only, unstitched to reveal the inside and then, as the artist put it, treated to ‘messaging about with pigment versus dye, reinventing, folding, unfolding, finding the composition.’ Or, one might say, finding their resolution, as seen in *Pillowcases (x 6)*.

Harrison’s mediations have thus become more elaborate and challenging. Tim Parry-Williams, the eminent textile artist (and former Harrison student), is well placed to speak of their complexity and power:

‘Diana has a deep and grounded understanding of print, dye and stitch that brings subtly contrasting and complementary ideas into single pieces. These are beautifully condensed – you *read* in the surfaces her understanding of materials and processes, and the results – expressed through a contemplative aesthetic of visual elements both seen and remembered – transcend time and trends, feeling at once both “ancient” and incredibly modern.’¹⁶

¹⁶ Interview with Tim Parry-Williams, Course Leader, MA Design: Fashion and Textiles, Bath School of Art and Design, 30/06/2016.

DIANA HARRISON | ARTIST AND TEACHER

Diana Harrison balances her creative practice with a resolute commitment to teaching at UCA Farnham, developing both facets of her professional life with dedication and tenacity.

Diana brings keen intelligence to all aspects of her work. Her sharp wit and clear judgement has steered the creative development of students throughout her career. She is quick to identify their potential, expand their thinking and realise their ideas into textiles. As an experienced practitioner, she understands the challenges and uncertainties of materials and making, but she continues to support every student in their own practice – giving them the confidence to develop their imagination and explore a breadth of what textiles can be for them.

Diana manages each strand of her work as two discrete activities, but her values connect them. Diana's belief in expression and invention is in her DNA, and the benefit of that to education is immense.

Linda Brassington
University for the Creative Arts, Farnham

DIANA HARRISON | CURRICULUM VITAE

Born

1950 London

Teaching

Senior Lecturer, Textiles, University for the Creative Arts, Farnham

Education and awards

MA Textiles, Royal College of Art, London

University of London, Goldsmiths' College

2007 – The Great Sasakawa Foundation award supporting solo exhibitions, Japan

2007 – Daiwa Anglo-Japanese Foundation award supporting solo exhibitions, Japan

2005 – Winner of Quilt 2005 at *The Quilt Festival*, NEC Birmingham

2003 – Silver Award for Contemporary Quilt, *7th Quilt Nihon Exhibition*, Tokyo.

1999 – Winner of Quilt 1999 at *The Knitting and Stitching Show*

1973 – Courtaulds Prize RCA, awarded for final show

1973 – Sandersons RCA Travel Award

Selected professional activities

2016 – Curated *Textiles UCA* at the Fashion and Textile Museum, London

2015 – Jury member for the *6th European Quilt Triennial* Textilsammlung Max Berk, Heidelberg

2011 – *Function and Form in Textiles*, Cork Textiles Network, Cork (workshop)

2008 – Centre de Recherché et de Design en Impression Textiles Montreal, Quebec (lecture)

2006 – Jury member for *Contemporary Art Quilts*, UK



Material references and sampling

2001 – Jury member for European Art Quilts Foundation, Netherlands

1989/1991/1995 – Centre de Recherché et de Design en Impression Textiles
Montreal, (workshops)

Solo exhibitions

2016 – *Diana Harrison | Working in Cloth*, Crafts Study Centre, Farnham

2014 – *Cloth, Layered, Worn and Wasted*, Adam Mickiewicz University, Poznan,
Poland

2007 – *Diana Harrison*, GalleryGallery, Kyoto, Japan

2007 – *Diana Harrison Art Quilts*, Museum of Arts and Crafts, Itami, Osaka, Japan

2006 – *Diana Harrison*, Festival of Quilts, NEC Birmingham

Selected group exhibitions

2016 – *Gesture in Cloth*, Fashion Textile Museum, London

2016 – *Material Symphysis* – a collaboration between UCA and Tokyo University of
the Arts

2014 – *Diana Harrison, Transparent Boundaries*, Galleria Thacka, Wroclaw, Poland

2014 – *Lace Effects 2*, Cite International de la Dentelle et de la Mode de Calais,
France

2013 – *Cloth and Memory (2)*, Salts Mill, Saltaire, Yorkshire

2010 – *EXNA 4, European Patchwork*, Musee d'art et d'histoire, Neuchatel,
Switzerland

2010 – *Quilts 1700–2010, 'Hidden Histories, Untold Stories'*, Victoria & Albert
Museum, London

2008 – *Cloth & Culture NOW*, Sainsbury Centre, Norwich, and Whitworth Art
Gallery, Manchester

2005 – *Transformations*, Crafts Study Centre, Farnham

2005 – *The Quilt Festival*, NEC Birmingham, Harrogate, and Dublin (winner of 'Quilt 2005')

2004 – *Stitches in Time*, Tullie House, Carlisle

2003 – Silver Award for Contemporary Entry, *7th Quilt Nihon Exhibition*, Tokyo

2001 – *European Art Quilts II*, Breda, Netherlands (exhibiting juror member)

2000 – *British Contemporary Quilts*, Tokyo and touring Nagoya and Hiroshima, Japan; Houston, USA; France

2000 – *Art of the Quilts*, Shipley Arts Gallery, Gateshead and touring

2000 – *Triennial European Quilts*, Heidelberg, Germany

1999, 2000 & 2001 – *The Knitting and Stitching Show*, London, Harrogate and Dublin

1999 – *1st European Quilt Triennial*, Textilmuseum, Max Berk, Germany

1998 – *Cloths of Gold*, Contemporary Applied Arts, London

1997 – *European Art Quilts*, Textilmuseum, Tilburg, Netherlands and Textilforum, Herning, Denmark

1997 – *Art Textiles*, Bury St. Edmunds Art Gallery, Suffolk

1996 – *Barely a Stitch*, The Royal Museum & Art Gallery, Canterbury

1995 – *Couleur, Motif & Tissu*, Montreal, Quebec

1994 – *Colour into Cloth*, Crafts Council Gallery, London and The Whitworth Art Gallery, Manchester

1994 – *Quilts with Conviction*, Brighton

1992 – *Out of the Frame*, Crafts Council Gallery, London

1991/1998 – *Grand Prix des Metiers D'art*, Montreal, Quebec

1991 – *Contemporary English Craft*, Sheehan Gallery, Washington, USA

1988 – *Quilting Traditional and Contemporary*, Aberystwyth Arts Centre

1986 – *Stitched Textiles for Interiors*, RIBA Institute, London

1986 – *Britain in Vienna Festival*, Kunstformen Jetzt, Salzburg

1985 – *Wall Hung Textiles*, British Crafts Centre, London

1983 – *Designers Choice*, Westminster Gallery, Boston, USA

1982 – *British Needlework*, The National Museum of Modern Art, Kyoto, Japan

1982 – *Quilting Patchwork and Appliqué 1700–1982*, Minorities Crafts Council, London

1982 – *Fabric and Form*, Crafts Council Gallery, London and touring Australia, New Zealand, Zimbabwe and Hong Kong

1980 – *Textile Classics*, Midland Group, Nottingham

1980 – *4th International Exhibition of Miniature Textile*, British Crafts Centre

1980 – *Approaches to Metal and Cloth*, British Crafts Centre, London

1980 – *Ten Years of 401½*, Commonwealth Institute, London

1978 – *Tapestries of Today*, RIBA, London

1978 – *3rd International Exhibition of Miniature Textiles*, British Crafts Centre, London

1977 – *High Standards*, Victoria & Albert Museum, London

Work in public collections

The National Museum of Modern Art, Kyoto, Japan

International Quilt Study Center, University of Nebraska, Lincoln, USA

The Quilters' Guild of the British Isles, York

Southern Arts Association

Bankfield Museum, Halifax, Yorkshire

Crafts Council, London

Victoria and Albert Museum, London

Embroiderers Guild, London

Crafts Study Centre, University for the Creative Arts, Farnham

ACKNOWLEDGEMENTS

I would especially like to thank Simon Olding for offering this opportunity to exhibit work in the Crafts Study Centre. It has been a reflective exercise, looking back and selecting, but also pushing forward into a new body of work. I am now left with endless ideas to be sorted and developed in the future.

Thank you to Mary Schoeser for her excellent essay, her powers of investigation and insight into my work, and her professional and eloquent expression in words.

Thank you to Lesley Millar for her heart-felt foreword, and for her support and encouragement through opportunities to engage in many of her exciting projects and exhibitions, providing challenges, people and places, I have enjoyed and learnt from.

Thank you to Linda Brassington for her thoughtful contribution referencing the importance of teaching and practice.

To David Hyde for putting together the catalogue and to everyone else who has helped me along the way. Thank you.

Diana Harrison
August 2016



DIANA HARRISON | WORKING IN CLOTH

Diana Harrison: working in cloth considers the career of the eminent textile artist, with a new essay by the textile historian Mary Schoeser and a foreword by Professor Lesley Millar. The catalogue supports a solo exhibition of Harrison's work held at the Crafts Study Centre in 2016.

'...more than anything else it is the narrative of process, a layering which engages us again and again and again'.

Professor Lesley Millar

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