

Curriculum Vitae: Claire Barber

Education

- 2016 Doctor of Philosophy by Publication (PhD), for a programme of work 'Cloth in Action: The Transformative Power of Cloth in Communities', University of Huddersfield
- 2002 Postgraduate Certificate in Academic Practice (PGCAP), University of Southampton
- 2000-01 Postgraduate Certificate in Education (PGCE) Art and Design (secondary), University of Brighton
- 1992-94 MA Tapestry, Royal College of Art, London
- 1989-92 BA (hons) Textiles (First class), West Surrey College of Art & Design, Farnham

Teaching

- 2009- Senior Lecturer BA/BSc (hons) Textiles, University of Huddersfield
- 2001-09 Lecturer BA (hons) Textiles, Fashion and Fibre and MA Textiles, Winchester School of Art, University of Southampton
- 2004-06 Visiting Lecturer, MA Textile, Fashion & Surface Design, University of Central England
- 2004 Visiting Lecturer, BA (hons) Fine Art (Textiles), University College, Chichester
- 2001 Visiting Lecturer, Art and Design Foundation Diploma, Sussex Downs College

Commissions

- 2021 *A stitch to every sound*, a series of five embroideries located in and around the London Wetland Centre exploring the sensory qualities of stitch and presented as part of Wetlands Unravalled, a project of site-specific installations led by Polly Harknett and Caitlin Heffernan <http://unravalled.org.uk/projects/wetlands/>.
- 2017 *The Train Track and the Basket*, a series of 14 large scale vinyl's applied to the semi-circular window spaces above the exit doors in the main entrance/exit vestibule of Hull Paragon Station exploring the 19th and 20th century 'Transmigration' phenomenon in Hull and presented as part of the project 'Look-Up', a major programme of temporary art commissions for Hull UK City of Culture 2017.
- 2012 *One to Twenty*, a 13-foot inflatable sculpture inspired by Yeovil's gloving industry and presented as part of 'Maximum Exposure' curatorial project exposing unknown aspects of Somerset. Commissioned and curated by Somerset Art Works. Supported by the National Lottery through Arts Council England (collaboration with Steve Swindells).
- 2011 *Mining Couture: A Manifesto for Common Wear*, a collaborative project with Leicestershire's County Council's Snibston Discovery Museum and commissioned as part of the 'Transform' arts project developed by Maurice Maguire supported by Arts Council England and Leicestershire County Council. The commission resulted in site-conditional garments, large inflatable sculpture and an artist's book (Black Dog, 2012) exploring the relationship between coal mining and fashion (collaboration with Steve Swindells).
- 2009 *Littlemoor Wishes*, a temporary installation created with the residents of Littlemoor during the building of the Weymouth Relief Road in preparation for the 2012 Olympics. *Littlemoor Wishes* saw 2,400 households in the area receive a bag with tie clips, a pen and three laser-cut neoprene tags to write on their own wishes, desires, protests or hopes, with instructions to tie them onto the metal fencing surrounding the roadworks. Supported by Arts Council England and Public Art South West.
- 2008-9 *You Are the Journey: North Staffordshire*, a series of two batches of 367,000 tickets released on the 'First Group' fleet of buses leaving Hanley and Adderley Green depot in Stoke-on-Trent printed using thermos chromic inks upon which the warmth of human touch revealed layers of text from the tickets surface. A public art commission presented as part of 'Place Space & Identity 2' project by B Arts and funded by Arts Council West Midlands, Renew N.Staffordshire & Stoke County Council.
- 2005-6 *You Are the Journey*, a redesign of the Hythe Ferry Ten-Journey Ticket as a focus for reflection, combining the functionality of the ticket with an interactive public artwork supported by Arts Council England and SEEDA

- Award Scheme for Art in Public Places (collaboration with R.A.Webb).
- 2004 *Stepping Lightly on 88 Pillows*, a participatory installation located by a regularly-used pathway through Westonbirt Arboretum, inspired by the vulnerability of tree specimens and the robust protection they are provided in the Arboretum. Presented as part of Westonbirt Arboretum International Festival of the Gardens Art Programme, Gloucestershire with curatorial and arts advice by Sam Wilkinson and Sarah von Holstein.
- 2002 *Hammocks*, a collaborative project with The Samling Foundation as part of the 'Land and the Samling' arts project resulting in site conditional hammocks created during a residency at Kielder Forest in Northumberland and residential site-specific workshops at Kielder involving 60 'A' level students from across Tyne and Wear.
- 1998 *Untitled* installation using feathers, acrylic and mirror in response to The Ark building in Hammersmith, West London and created as part of Seagram's 'Art in the Ark' contemporary art collection presented by Contemporary Art Society Projects & commissioned by Seagram plc
- 1996 *Four window screens* created from dyed drakes' feathers, pierced into silk mousseline organza and crepe georgette for the dining room of Belsay Hall, Northumberland as part of 'Living at Belsay: A Contemporary Approach to Furnishing an Historic House' project developed in partnership with English Heritage, Northern Arts and Northumberland County Council and supported by the Crafts Council.
- 1995 *Untitled*, an installation created from industrial knitted fibres for 'FAST' at the Exhibition Hall, Verona, Italy and presented by Susan Minter Design Consultancy & commissioned by Continental Fibre S.p.A
- 1994 *Untitled*, temporary installation located at Habitat Kings Road flagship store in Central London.

Residencies, Fellowship & Community Activities

- 2019 Artist-in-Residence with Bolton Museum Archives as part of the *ArtistGM* programme to create opportunities for archivists and artists to work collaboratively to bring collections to life and supported by Greater Manchester Combined Authority, GM Libraries & Archives, and Manchester Histories <https://peterloo1819.co.uk/projects/artists/>.
- 2019 *Blue Plaques of Intangible Experiences*, a socially engaged artwork involving 2 x community centres in Inner City Bradford and supported by an Arts Council National Lottery Project Grant (collaboration with June Hill and Leigh Bowser) <https://blueplaquesofintangibleexperiences.com/>
- 2006 Artist-in-Residence for the Conwy Estuary Strategic Route development project, supported Conwy Council Borough Council
- 2004 Artist-in-Residence at Oriel Davies Gallery, Newtown, Wales
- 2003 *Through the Surface* Textile Artist exchange to Kyoto, Japan & mentee to Teruyoshi Yoshida and directed by Lesley Millar
- 2001 Artist-in-Residence at Bardsey Island in association with Bardsey Island Trust and Oriel Mostyn, Llandudno, Wales
- 1999 Artist-in-Residence at Northern Territories University, Darwin, Australia
- 1999 Workshops, Karulundi Aboriginal Educational Centre, Meekatharra, Australia
- 1999 Artist-in-Residence at Geraldton Regional Art Gallery, Western Australia
- 1999 Artist-in-Residence at The Tasmanian School of Art at Launceston, University of Tasmania, Australia
- 1998 Visual Arts Fellowship awarded jointly by the Sir Robert Menzies Centre for Australian Studies, London and Western Australian Academy of Performing Arts (WAAPA), Edith Cowan University, Perth, Australia
- 1998-9 Artist-in-Residence at Marlborough College, Wiltshire
- 1996-7 Pépinières Européennes Pours Jeunes Artistes residency in sculpture at Academy of Fine Arts & Design, Bratislava, Slovakia
- 1997 Artist-in-Residence at Sir Joseph Williamson's Mathematical School, Kent
- 1996 Member of the Artists' convoy to Bosnia to join Tuzla's first annual festival of multi ethnic arts
- 1996 Artist-in-Residence at Acoomb First School, Northumberland
- 1996 Norbury Park Sculpture Weekend coordinated by Roman Vasseur and commissioned by Surrey County Council
- 1995 Artist-in-Residence at Cwrt Sart Comprehensive School, West Glamorgan, Wales

Group and Solo Exhibitions

- 2019 *VIII Biennial of Contemporary Textile Art*, Photography Textile Image Salon, Museo Del Traje, Madrid, Spain. Organised by the World Textile Art (WTA) association <https://madrid2019.wta-online.org/>
- 2019 *Peterloo: Bolton Textile Works and the Fight for Democracy*, Up Close Gallery, Bolton Museum, Bolton, curated by Matthew Watson
- 2019 *Humanitarian Handicrafts*, foyer of Holocaust Education and Learning Centre, University of Huddersfield, curated by June Hill and Claire Barber
- 2018 *Contextile 2018, Contemporary Textile Art Biennale*, Palácio Vila Flor CCVF, Guimarães, Portugal
- 2016 *Migrations*, Huddersfield Art Gallery, West Yorkshire, curated by Jessica Hemmings
- 2016 *Contextile 2016, Contemporary Textile Art Biennale*, Palácio Vila Flor CCVF, Guimarães, Portugal
- 2016 *Da Vinci Engineered: From Renaissance Mechanics to Contemporary Art*, Zebedee's Yard, Whitefriargate, Hull, curated by Lara Goodband
- 2015 *Repetition Variation*, Frameless Gallery, 20 Clerkenwell Green, London, curated by Joanna Byrant and Julian Page
- 2015 *Pinpoint 2*, One Church Street Gallery, Great Missenden, Buckinghamshire, curated by Joanna Bryant and Lyndsey Keeling
- 2013 *Pinpoint 1*, One Church Street Gallery, Great Missenden, Buckinghamshire, curated by Polly Binns and Linda Brassington
- 2012 *Hidden Voices: The Sleeping Bag Project*, The Knitting and Stitching Show, Harrogate International Centre, curated by Claire Barber, June Hill and Charlotte Cullen
- 2012 *Mining Couture*, Huddersfield Art Gallery, West Yorkshire and Snibston Discovery Museum, Leicestershire – Barber Swindells
- 2012 *One to Twenty*, The Glove Factory, Yeovil, Somerset – Barber Swindells
- 2011-12 *Bite-Size*, Daiwa Anglo-Japanese Foundation, London tour to Gallery Gallery, Kyoto; Nagoya University of the Arts, Tokyo, curated by Lesley Millar
- 2011 *VI International Biennial of Contemporary Textile Art*, The Diego Rivera Anahuacalli Museum, Mexico City – Barber Swindells. Organised by the World Textile Art (WTA) association
- 2008 *Art Vaults: Season 4*, King John's Palace, Southampton, Hampshire, curated by Daniel Crow
- 2006 *Quiet Sound*, Fermynwoods Contemporary Art, Northamptonshire, curated by Kate Stoddart
- 2005 *Artsway Open 05*, Artsway, Sway, Hampshire curated by Mark Segal
- 2004-5 *Through the Surface*, The National Museum of Modern Art, Kyoto, tour to Sainsbury Centre for Visual Arts; Piece Hall Art Gallery, Halifax; Nottingham Castle; The James Hockey Gallery, Farnham, curated by Lesley Mill
- 2004-5 *River/Forest*, Oriel Davies Gallery, Newtown Wales tour to Crichton House, Cardiff (two man show)
- 2004 *Sharing Rose Bud Tea Across Continents*, Fabrica, Brighton tour to Square Chapel Centre for the Arts, Halifax & the Yard Gallery, Wollaton Hall, Nottingham, curated by Lesley Millar
- 2003 *Art in Heaven*, The Meeting House Chapel, University of Sussex, Brighton, curated by Unmarked
- 2003 *Feather*, Black Swan Arts, Frome, Somerset
- 2002 *Land*, Artsway, Sway, Hampshire curated by Mark Segal
- 2001 *Roam*, Coed Hills Rural Art Space, Vale of Glamorgan, South Wales, curated by Rawley Clay and Sarah Hilary-Jones
- 2000 *Ideal Format # 10*, 24Hr Art, Darwin, Australia
- 1999 *Meelfabriek*, Clinch's Mill, Greenough Hamlet, Western Australia
- 1999 *Tears to Wake the Flowers II*, Watch This Space Gallery, Alice Springs, Australia (solo show)
- 1999 *Tears to Wake the Flowers I*, Northern Territories University Gallery, Darwin, Australia (solo show)
- 1999 *The Red Gown*, Fremantle Arts Centre, Fremantle, Western Australia (solo show)

- 1999 *Residency*, The University Gallery, University of Tasmania, Launceston, Tasmania (solo show)
- 1998 *Red Brick*, Mount House Art Gallery, Marlborough College, Marlborough, Wiltshire (solo show)
- 1998 *Tempered*, Fabrica, Brighton, curated by Liz Whitehead
- 1997 *Contemporary Craft*, Abbot Hall Art Gallery, Kendal, Cumbria
- 1997 *The Last of the Dandelion Seeds*, Gallery Cyprián Mayernik, Bratislava, Slovakia (solo show)
- 1996-98 *Objects of Our Time*, Crafts Council Touring Exhibition, Crafts Council Gallery, London tour to Ormeau Baths Gallery, Belfast; Royal Museum of Scotland, Edinburgh; Lynn Vivian Art Gallery, Swansea; Manchester City Art Gallery; American Craft Museum, New York, curated by Martina Margetts
- 1996 *Living at Belsay: A Contemporary Approach to Furnishing an Historic House*, Belsay Hall, Northumberland, curated by Judith King
- 1994 *New Discoveries*, Boundary Gallery, London
- 1992 *Seventh Annual International Textile Contest*, The Fashion Foundation, Minato-Ku, Tokyo
- Awards**
- 2019 3rd Place Award Winner, Photography Textile Image Salon, VIII Biennial of World Textile Art, Madrid, Spain
- 2006 Final Award Winner Art Plus 2006, Arts Council England and SEEDA Award Scheme for Art in Public Places – Barber & Webb
- 2005 Development Award Art Plus, Arts Council England and SEEDA Award Scheme for Art in Public Places – Barber & Webb
- 2003 Sponsored Studio Award, Art Space, Portsmouth
- 1996 East Midlands Arts Project Award
- 1992 British Finalist in Constructed Textiles, Seventh International Textile Design Contest, the Fashion Foundation, Minato-Ku, Tokyo

Conference contribution

- 2021 Barber, C., Gill, R., & Taihe, B. (2021). *Humanitarian Handicrafts: Testing the relationship between archival history and hands-on craftmaking*. Proceedings of BICCS 2021 – Biennial International Conference for the Crafts Sciences for the Craft laboratory, affiliated at the Department of Conservation, University of Gothenburg, Sweden, 4-6 May 2021, online. <https://biccs.dh.gu.se/2021>
- 2021 *Textiles and Railways: re-imagining patterns of textile production and circulation on the railway* presented at Woven in Practice Conference hosted by University of Huddersfield, Friday 23 April and Saturday 24 April 2021, online. <https://research.hud.ac.uk/art-design/events/woveninpractice/>
- 2020 *Rethinking a small square of cloth: A visual reinterpretation of the Peterloo Massacre Handkerchief of 1819* presented at the 6th International Conference on Visual Culture in collaboration with Université Paris Diderot, France and hosted by GKA VISUAL 2020. Virtual Conference, Wednesday 15 April – Thursday 30 April 2020. <https://gkacademics.com/conferences/gka-visual/2020-conference/virtual/>
- 2020 Barber, C., Smyth, M., & Zitkus, E. (2020). *Accessibility of tactile experience for the textile designer* a co-authored paper presented at “10th Cambridge Workshop on Universal Access and Assistive Technology (CWUAAT)” hosted by Fitzwilliam College, University of Cambridge, Monday 23 – Wednesday 25 March 2020.
- 2018 *Mining Couture: A Manifesto for Common Wear* presented at “Representing popular street parade in the museum” symposium held at King’s Manor, University of York Tuesday 10 – Wed 11 July 2018.
- 2018 *Mining Textiles* presented at the 4th International Congress on Visual Culture held in Pontificia Università della Santa Croce, Rome, Italy, Monday 28 May – Tuesday 29 May 2018.
- 2018 *The Train Track and the Basket: The aesthetic dimension of textiles within a site-specific practice* presented at “Textiles and Place” conference hosted by Manchester School of Art and the Whitworth, The University of Manchester, Thursday 12 April 2018.
- 2017 *The Train Track and the Basket* presented at “Making Futures: Crafting a sustainable modernity towards a maker aesthetics of production and consumption” conference hosted by Plymouth College of Art, held at Mount Edgumbe, Plymouth Thursday 21 – Friday 22 September 2017.
- 2017 *The Transmigration Project* attended as keynote speaker in the 3rd International Congress on Visual Culture

hosted by Universitat Abat Oliba, Barcelona, Spain Monday 22 – Tuesday 23 May 2017.

- 2016 *Ventilation Dress II* at “The Art of Engineering”, The Engineering Professors’ Council, University of Hull Sun 4 – Tuesday 6 September 2016.
- 2015 *Vanishing Textile Industries* presented at “The Guild” symposium hosted by University of Leeds.
- 2015 *Crafting the Community III* presented at “Reaching the Summit Community Engaged Learning in Higher Education”, International Higher Education Teaching and Learning Conference hosted by Utah Valley University, USA Tuesday 20 – Thursday 22 January 2015.
- 2014 Barber, C., & Macbeth, P. (2014). *Craft in Unexpected Places* presented at “Transition: Rethinking Textiles and Surfaces” hosted by University of Huddersfield, 26-27 September 2014.
- 2014 *Textiles and communities: A crafted intervention* presented at the 32nd meeting of The Textile Society held in Wellcome Trust, London, Friday 7 – Sunday 9 November 2014.
- 2014 Barber, C., & Taylor, M. (2014). *Outside Intervention and the External Studio* presented at “The Studio: Where do we learn? Where do we teach?” presented by GLAD (Group for Learning and Teaching in Art & Design) hosted by Sheffield Institute of Arts, Sheffield Hallam University, 27 February 2014.
- 2014 *One to Twenty* presented at Make, create and cultivate symposium held at Somerset College, Taunton and present by Somerset Art Works (SAW) 13-14 July 2014.
- 2013 Barber, C., & Bailey, R. (2013). *The Sleeping Bag Project* presented at “The Subversive Stitch Revisited: The Politics of Cloth” held in V & A, London, 29-30 November 2013.
- 2013 Barber, C., Bailey, R., & Perren, N. (2013). *Archival Interventions* presented at “Storyville: Exploring narratives of Learning and Teaching”, the 2nd annual HEA Arts and Humanities conference hosted by University Brighton, 29-30 May 2013.
- 2011 Barber, C., & Swindells, S. (2011). *Beyond Charity: The Sleeping Bag Project* presented at “Considerations Between Textiles and Society: A Recapitulation” within the framework of the VI ‘World Textile Art’ International Biennial of Contemporary Textile Art held in Museum of Anthropology and hosted by Universidad Veracruzana, Mexico, 26 May 2011.
- 2011 Barber, C., & Swindells, S. (2011). *More than Charity: Textiles in Daily Life* presented at “Making Futures: the crafts in the context of emerging global sensibility agendas” hosted by Plymouth College of Art, Friday 16 September 2011.

Published Journal Articles

- 2021 Gill, R., Barber, C., & Taithe, B. (2021). Humanitarian Handicrafts: Testing the relationship between archival history and hands-on craft making. *FormAkademisk - forskningstidsskrift for design og designdidaktikk*, 14(2). <https://doi.org/10.7577/formakademisk.4181>.
- 2020 E. Zitkus., Barber, C., & M. Smyth. (2021). Accessibility of Tactile Experience for the Textile Designer. In P. Langdon, A Heylighen, J. Lazar & Hua Dong (Eds.). *Designing for Inclusion. Inclusive Design: Looking Towards the Future*, pp.68-79, doi: 10.1007/978-3-030-43865-4., published by Springer ISBN 978-3-030-43864-7 ISBN 978-3-030-43865-4 (eBook).
- 2019 The Train Track and the Basket: Interpreting transmigration within a site-responsive practice. In *The Critical Fish: Beneath the surface of art and visual culture*, 1 (1), pp. 44-49. Retrieved from https://issuu.com/thecriticalfish/docs/fish_-_v3_issuu
- 2019 Mining textiles: Extracting multi-narrative responses from textiles to rethink a mining past. In *The International Visual Culture Review*, 1 (2), pp.33-42, doi: 10.37467/gka-visualrev.v1.1770 published by Global Knowledge Academics.
- 2016 Crafting the community. In *Journal of Applied Research in Higher Education*, 8 (1), pp. 59-71, doi: 10.1108/JARHE-09-2014-0073., published by Emerald Publishing ISSN 2050-7003.
- 2015 Barber, C., & Macbeth, P. (2015). Craft in unexpected places. In *Craft Research* 6(2), 275-285, doi: 10.1386/crre.6.2.275_1., published by Intellect Journal. ISSN 2040-4689.
- 2015 Barber, C., & Bailey, R. (2015). The sleeping bag landscape. In *Craft and Design Enquiry* (7) 49-69, doi: 10.22459/CDE.07.2015., published by Australia National University. ISSN 2200-6931 (print) ISSN 1837-445X (online).

- 2014 Weaving technologies in the construction of a ferry ticket. In *Radar*, 4(1), 36-37, published by University of Huddersfield Press. ISSN: 2049-4327.
- 2011 Barber, C. & Swindells, S. (2011). More than charity: Textiles in daily life. In *Making Futures: The crafts as change-maker in sustainably aware cultures*, vol 2 published by Plymouth College of Art. Retrieved from <http://mfarchive.plymouthart.ac.uk/journalvol2/index.php> . ISSN 2042-1664.
- 2010 Resident social journey. In *Radar*, 1(1), 8-9, published by University of Huddersfield Press. ISBN 978-1-86218-084-0.
- 2009 You Are the Journey: Public Art in Your Pocket. In J. Gillette & B. Harland (Eds.). *Winchester School of Art Research Anthology*, pp.36-37. Published by Winchester Gallery Press. ISBN 9781873451618

Published Books

- 2014 Barber, C., & Macbeth, P. (Eds.). (2014). *Outside: Activating Cloth to Enhance the Way We Live*, published by Cambridge Scholars, 131 pages, ISBN 978-1-4438-5695-9.
- 2012 Barber, C., & Swindells, S. (Eds.). (2012). *Mining Couture: A Manifesto for Common Wear*, published by Black Dog Publishing, London, Sept 2012, 160 pages, ISBN 978 1 907317 92 7.
- 2010 *Littlemoor Wishes*, published by University of Huddersfield Press, UK, ISBN 978-1-86218-082-6.
- 2007 *Residency: Quilting the Estuary*, published by Public Art Wales and Conwy County Borough Council, ISBN 978-0-9508201-3-2.
- 2005 Barber, C., & Morag, C. (2005). *Severn River Project*, published by Oriel Davies Gallery, Wales.