

FLAG COMMISSION

IN PROGRESS AND PROCESS

Claire A Baker is a visual artist whose textiles-based research is concerned with people, place, memory, remembrance and archiving the lost. She aims to contemporise historical textile craft thereby continuing its legacy by introducing it to new audiences and giving what is sometimes dismissed as domestic or hobbyist pastimes an extended value.

Drawing on connections and disconnections, close relationships and personal emotions, Claire creates artworks which blur the boundaries of art, design and craft.

In 2024, Claire was awarded the title of Tees Valley Visual Artist of the Year. Her *Red Thread* exhibition at Middlesbrough Institute of Modern Art (2021-2022) attracted over 14,000 visitors. She holds an MFA in Embroidery from Manchester Metropolitan University (2018), recently completed her doctorate supported by an AHRC Studentship award and was a lecturer in Textiles & Surface Design at The Northern School of Art for 15 years.

Claire is best known for her work with the lost community of the Chernobyl exclusion zone, which she began in 2015 and continues to this day.

FLAG COMMISSION

PROCESS I, PROCESS II, PROCESS III, IN PROGRESS

Historical artefacts collected [primarily] by the museum's co-founder, Joséphine Bowes (1825–1874), have been re-collected and re-placed to create contemporary compositions of digitally curated objects, forming fresh collections and making new relationships between objects in a different context.

This series of three flags and a stitched tapestry design, illustrates both making and re-making, as well as the time-consuming and developmental process of creating such detailed and intricate handcrafted works of art. The intervention of modern technology through digital collage techniques shows a process in progress, the construction of new connections and relationships, along with a continuous cycle of curatorial possibilities.

The artist invites viewers to consider how collections evolve and how meaning shifts through context. In addition, she plays with the two-dimensionality of the format, encouraging a perceived tactility brought by the inclusion of the exquisite handmade textile pieces. The work weaves past and present together as an evolving dialogue exploring narratives of the undone and unfinished, highlighting a dynamic relationship between the historic crafted objects and contemporary practice.