



ARRANGE
WHATEVER
PIECES
COME
YOUR
WAY

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HANDMADE QUILTS

by

Sheelagh Boyce and Annabelle Harty

A COLLECTION

2018

www.arrangewhateverpiecescomeyourway.com

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Designed and Bound
by Sheelagh Boyce and Annabelle Harty

Photographs by
Richard Gaston and Olive Harty



ARRANGING THE PIECES

Sheelagh Boyce and Annabelle Harty

At the centre of our friendship is a shared interest and experience in architecture, art, food and fashion. Over the years we have developed a way of seeing that is described in these quilts through their execution, their design and their materiality. We produce objects that describe our united sensibilities from our lives in Glasgow and London.

The subject or shapes created in each quilt begin with a relationship between the fabrics chosen and the particular building, landscape or combination of the two that it describes. From collected images, travels, ideas and memories, we take an architect, building or place and respond to these in either intimate detail or broad context. Some ending with more literal or graphic representations while others, taken from a micro or macro view, appear more abstracted.

Our handsewn, architectural quilts have been put together using our personal collection of clothing from friends and family, who have loved each piece for a reason. From cotton kimonos worn to paper by Annabelle's father, ancient Plantation shirts by Issey Miyake, worn by mother then daughter until the indigo has faded to almost white in part, to a skirt designed by April Crichton for one of the first collections of Sonia By Sonia Rykiel. Our interest in each piece of fabric ranges from its historical significance, its emotional attachment, to the quality produced by the wear of its owners.

Whilst taking inspiration from traditional American and Japanese quilt making techniques, we are not bound by them. Instead we bring many outside influences and contradictions to their construction. The shapes of the deconstructed clothes might inform the patterns and where traditional quilting follows the grain of the fabric we delight in going against the grain.

Taking hundreds of hours to produce, each quilt is a unique object that tells its own layered story. The initial idea or subject, the selection of materials (the clothes, the people) the form it takes as it develops, the back of the quilt's relationship to the front and finally how these two are bound by the hand quilting that overlays all of these.

It is the intimacy and connection of working closely and by hand with each quilt that forms the bind between the fragments of clothing, their memories and their histories. A shirt worn and loved for different reasons, whether for celebration or utility, is taken apart. These pieces are then reconstructed by us to form a new story. These stories are brought to life by the movement of the hand stitching across the quilt - it's repetition, it's skill, it's forgivingness, it's fallibility.

'GREAT THINGS ARE NOT DONE BY IMPULSE,
BUT BY A SERIES OF SMALL THINGS BROUGHT TOGETHER'

George Eliot



COME TOGETHER

Christoffer Harlang

The collection of eight quilts created by Annabelle Harty and Sheelagh Boyce is both a part of the refined tradition of laboriously crafted storytelling and of the obviously beautiful ethical claim inherent in its layered recycling.

The total of sixteen works also subscribes to a certain means of artistic expression, namely by making memories of experienced places in our surroundings have their say in freely assembled compositions of faces, lines and figures.

In the early part of last century, Braque demonstrated in his collages this new technique of compiling and composing geometric figures in thrilling relationships released from external formal systems of aesthetic order such as symmetry and other forms of predictable composition.

Like in the collages by Braque, in the quilts it is the eyes of Harty & Boyce that determine the outcome. They have noticed something and by transforming what they have seen into sixteen compositions made us recognise it as something important and beautiful. It transforms the private into something personal. It's about visual and tactile priorities, about exclusivity and inclusivity, about how a figure can take precedence, or about how something can turn, roll out, progress or retreat. About how the figure, the surface or the line can be juxtaposed and how shades produced by small shifts in weave or colour can come together by the thinnest of threads. And make sense.

The quilts are both subdued and notable, and unlike the oil paint and the bronze in traditional artwork, the fabric and the seams don't stand still; they stretch and move when you touch them and that is not just an obvious visual pleasure, it's also a very tactile sensation.

True to tradition, the quilts are carefully sewn and here in high-quality and meticulously selected fabrics, occasionally with deliberate tracks of wear and faded colours that add an attractive level of temporality to them. The quilts are highly contemporary, but inherent in them we find traces of the past lives that someone somewhere have lived with them. It's quite moving.

On the front quilt we find what could be remnants of memories of an interior with an open window with a view to the city, while the back offers a much more introvert and abstract sensitivity, where two shades of blue matter gravitate towards each other.

The architectural memories become very concrete in quilt 4, where a series of tight geometric figures that could be from a drawing of a building or a city tentatively comment on each other. Super elegant.

The architectural universe is also investigated on both sides of quilt 6 where Harty & Boyce displaces the scale of the compositions so that the reference to the outer world seems to be alternately drawn closer or taken farther away. Foreground and background switch places. Decisive consideration.

The mid-Mediterranean landscape and its natural forms inspired both quilt 7 and quilt 5, and the imagery is kept in a suitably abstract idiom so that you can read your own story into it. Dry landscapes, big spaces. Maybe.

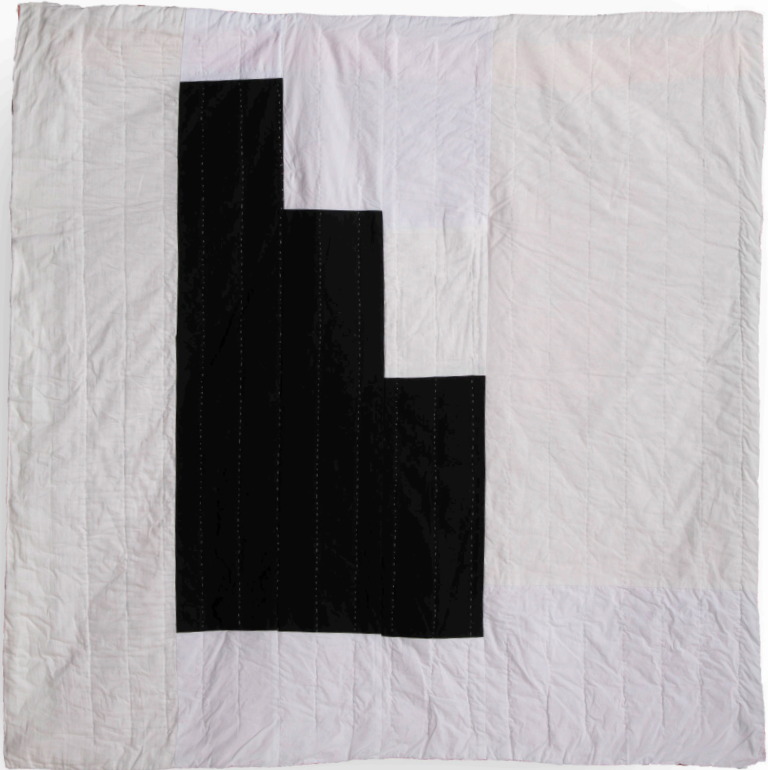
When I first saw Harty & Boyce's amazing quilts my first reaction was that I loved all of them instinctively, but of course I have a couple of favorites. I am particularly attracted to the subtle juxtaposition of the nuanced white and the twisted blue square in quilt 1, as well as the double denomination of warm grey and the refined composition of dragon red in quilt 2.

But I don't think we really need to explain why we are so fond of the collection of eight quilts that Annabelle Harty and Sheelagh Boyce made. We like them because they are – like all good things in life – generous and full of life.

Christoffer Harlang is an architect, designer and Professor PhD at the Royal Danish Academy of Fine Arts, Copenhagen



QUILT 8



Quilt 8

BACK



Quilt 8 2018

FRONT

H 115cm x W 115cm
Cotton Polyester and Bamboo









QUILT 7



Quilt 7

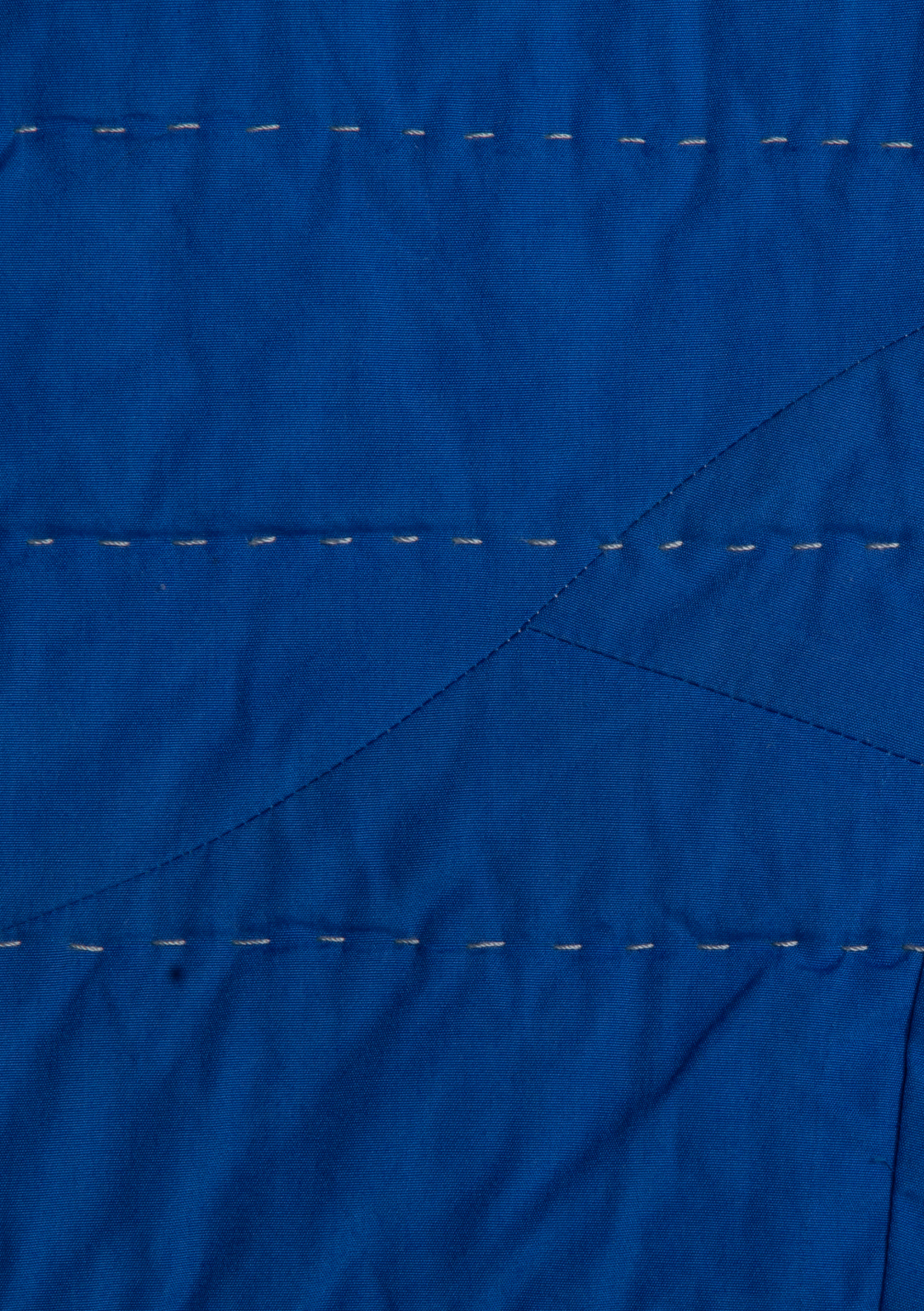
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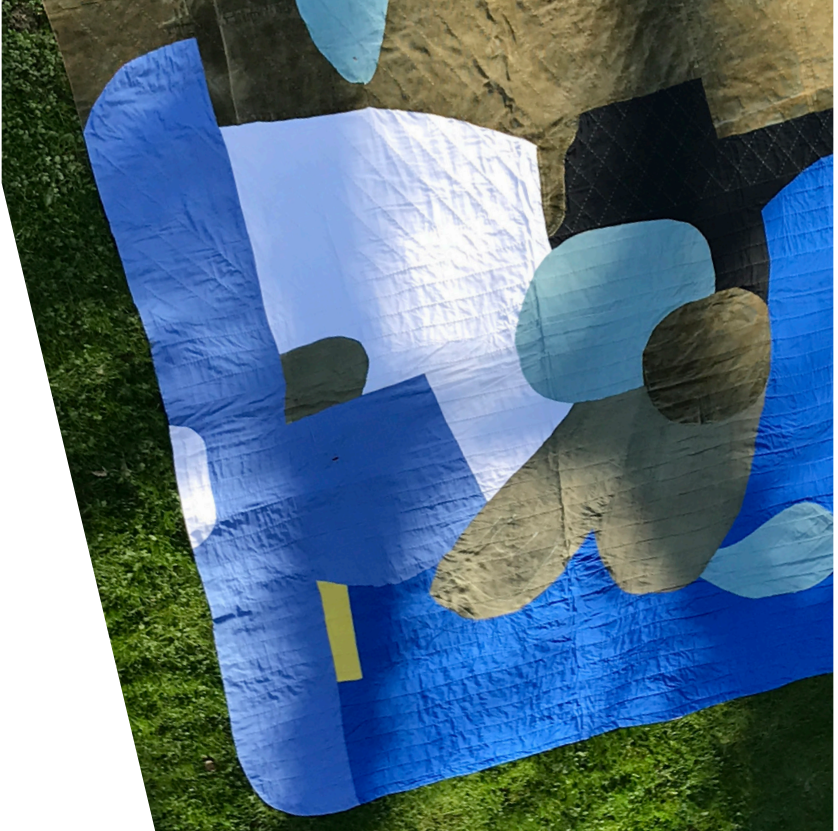
Quilt 7 2018

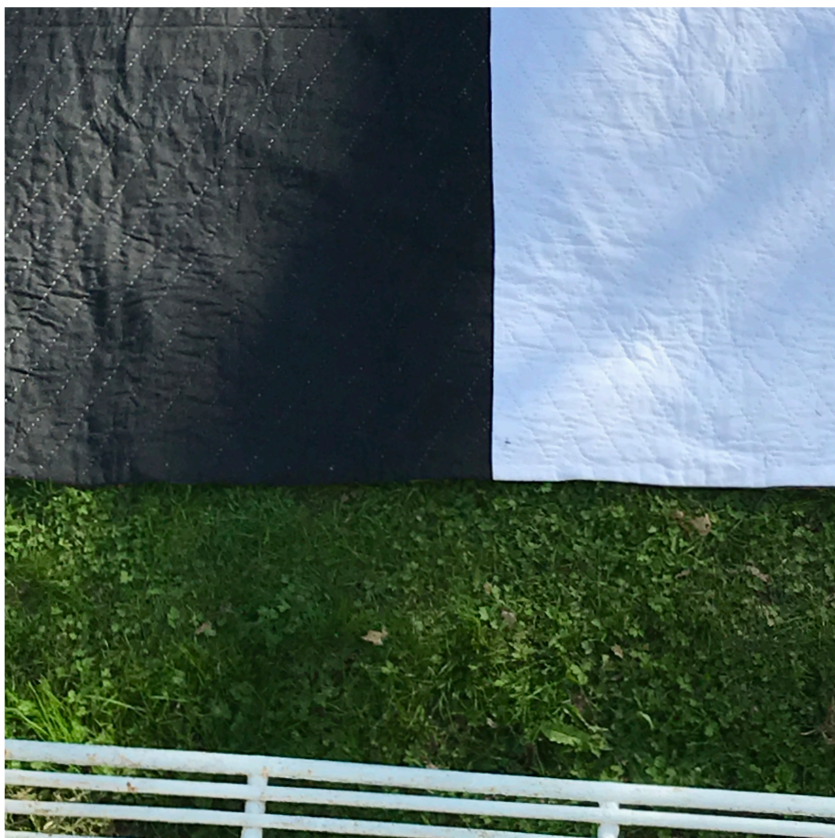
FRONT

H 228cm x W 170cm
Cotton and Bamboo







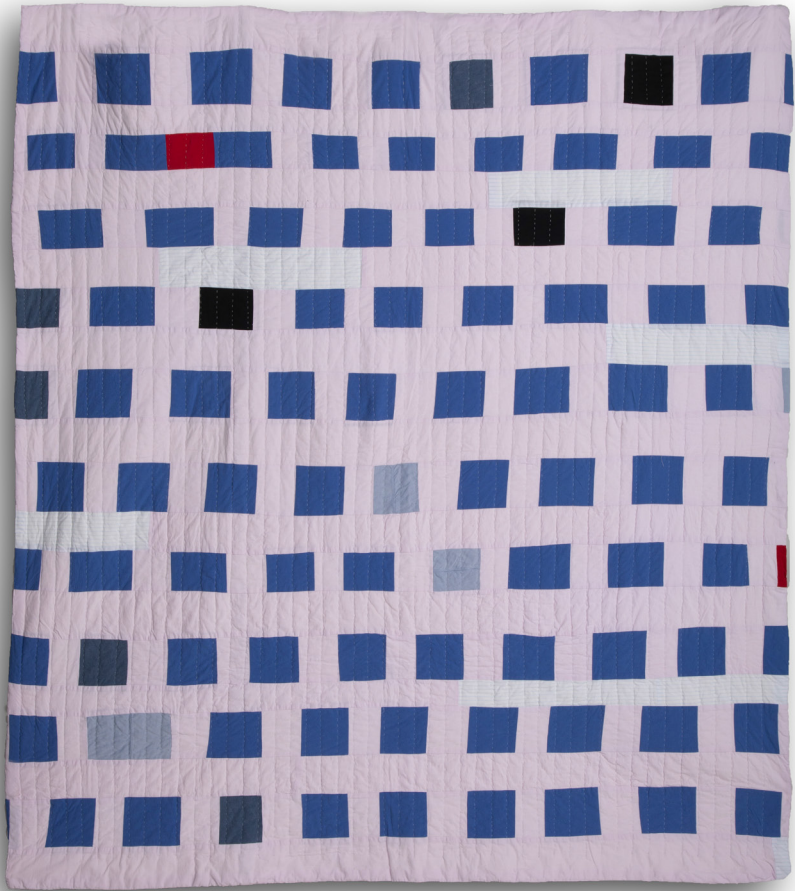


QUILT 6



Quilt 6

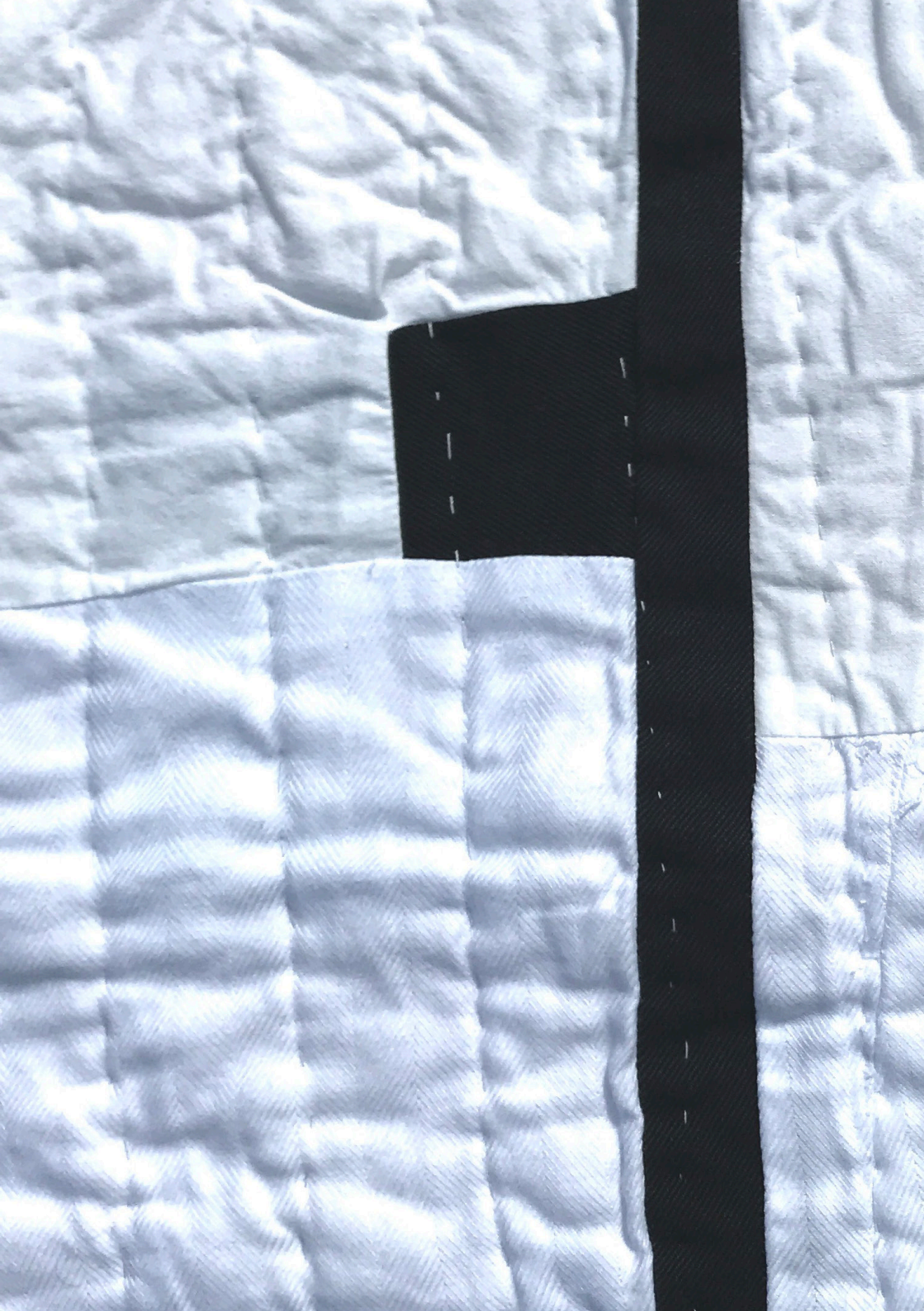
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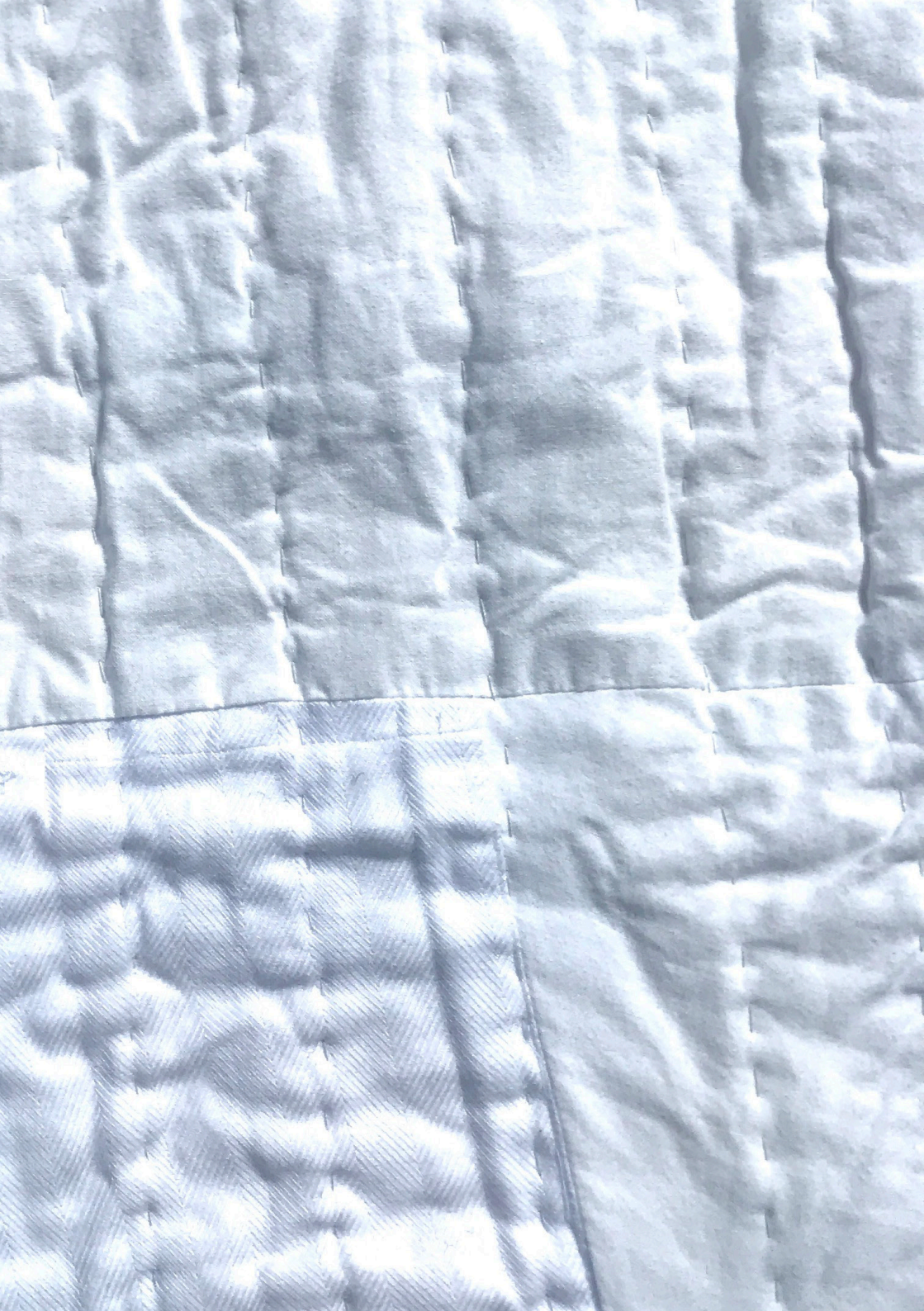


Quilt 6 2017

FRONT

H 179cm x W 164cm
Cotton and Bamboo









QUILT 5



Quilt 5

BACK



Quilt 5 2017

FRONT

H 160cm x W 217cm
Cotton and Bamboo

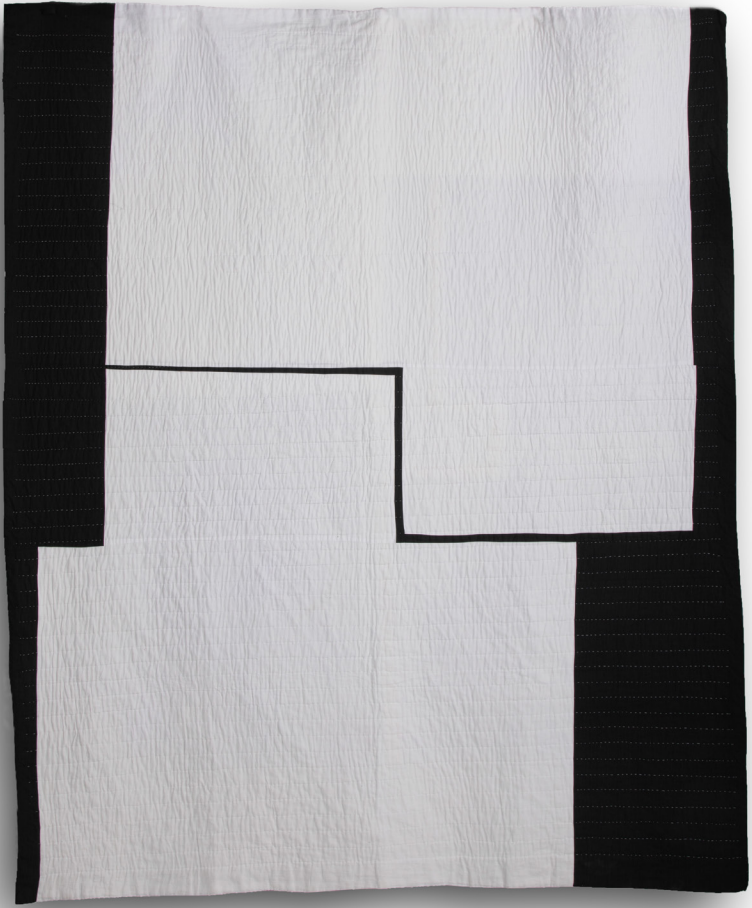








QUILT 4



Quilt 4

BACK

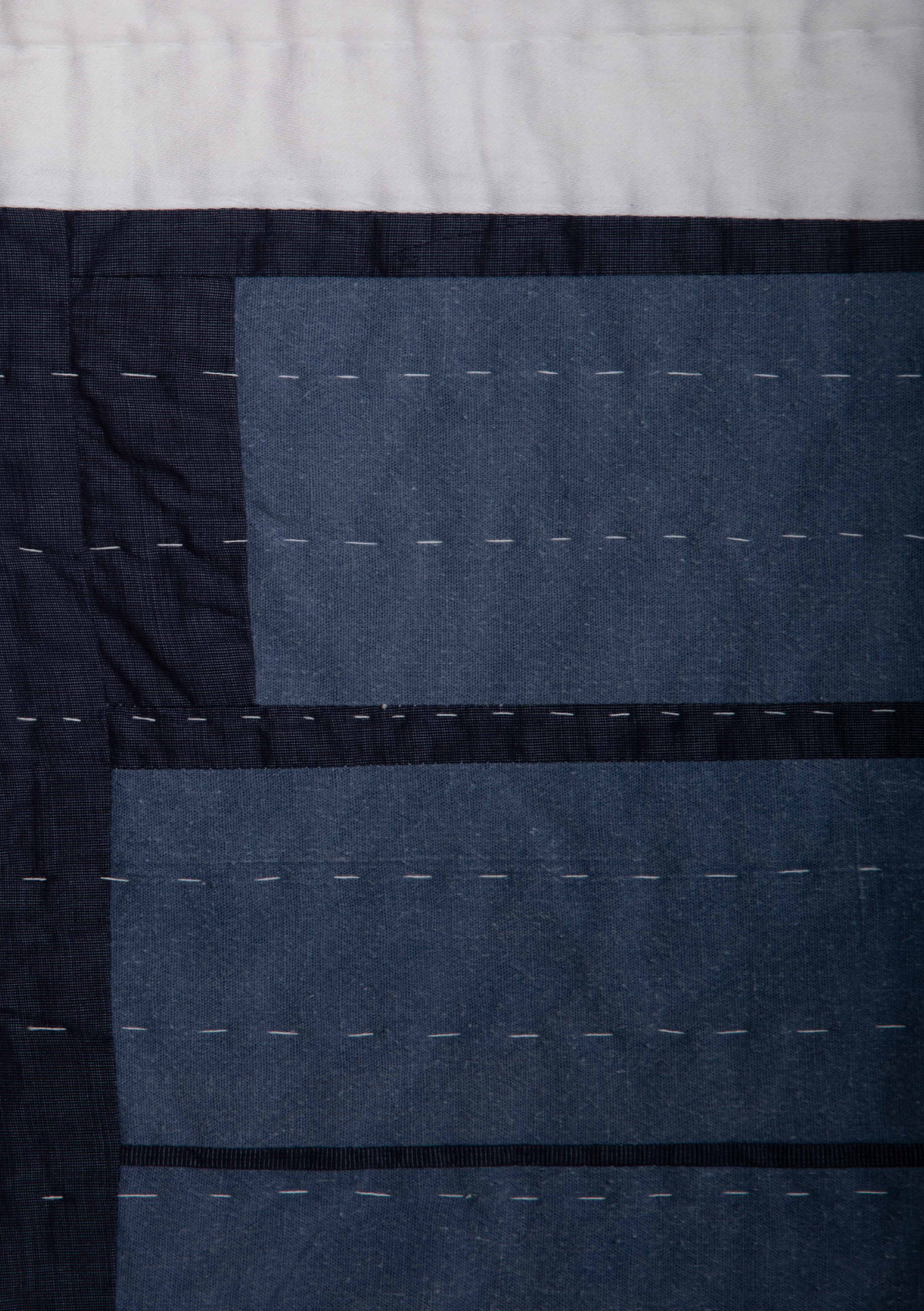


Quilt 4 2017

FRONT

H 228cm x W 190cm
Cotton and Bamboo









QUILT 3



Quilt 3

BACK



Quilt 3 2017

FRONT

H 230cm x W 197cm
Cotton and Bamboo









QUILT 2



Quilt 2

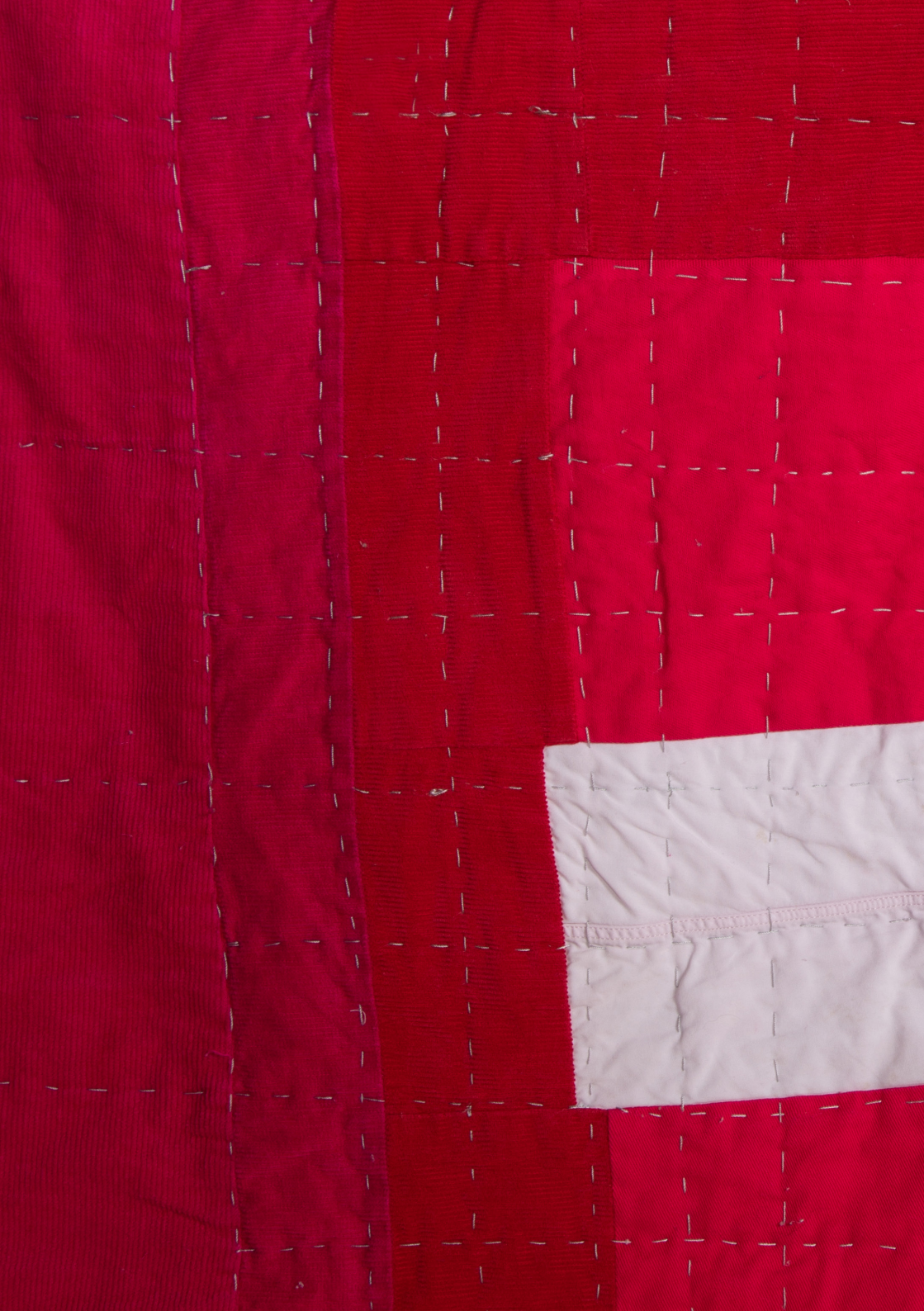
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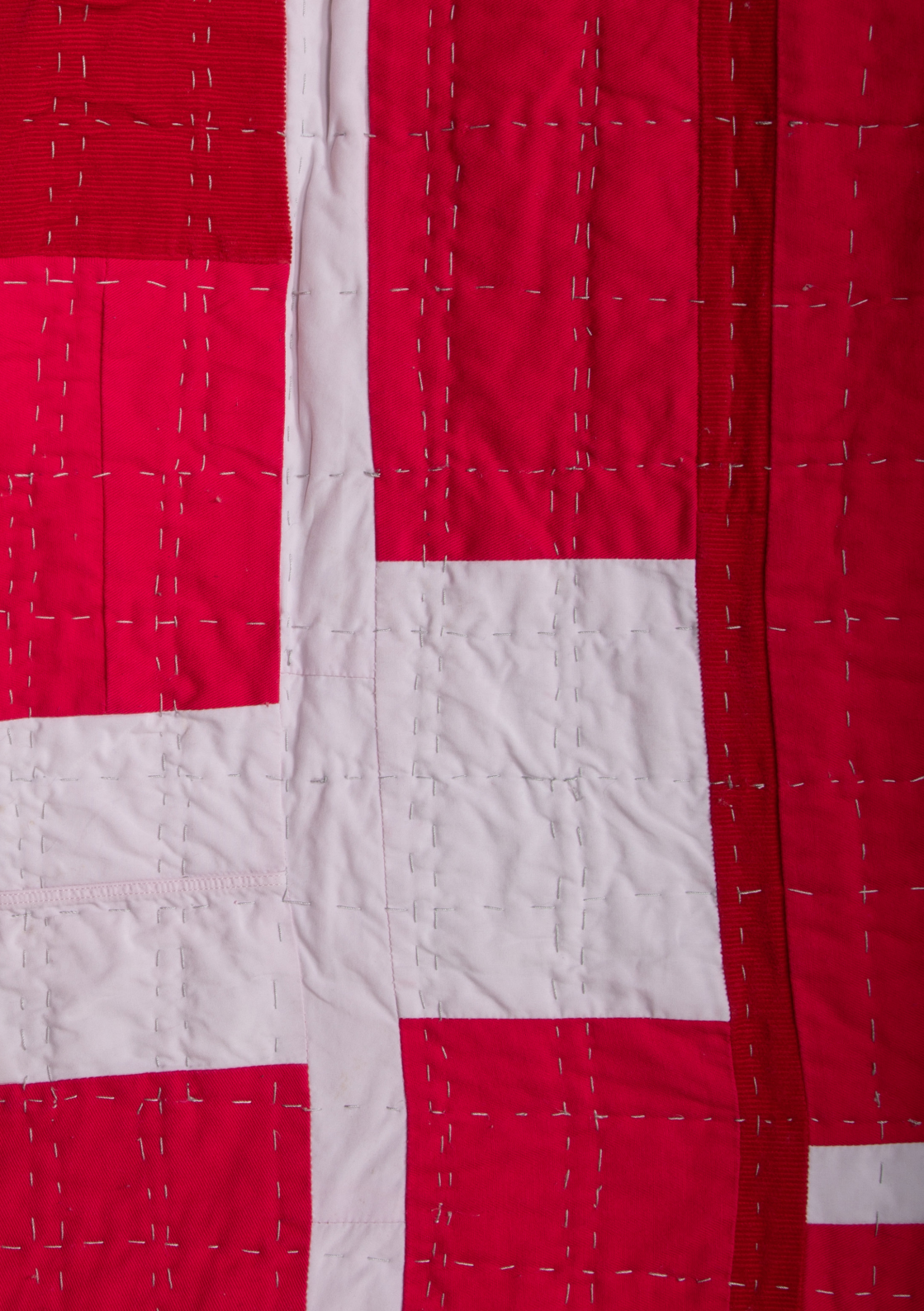


Quilt 2 2016

FRONT

H 157cm x W 129cm
Cotton and Bamboo









QUILT 1



Quilt 1

BACK



Quilt 1 2016

FRONT

H 163cm x W 127cm
Cotton and Bamboo









*'NEVER MIND, **ARRANGE WHATEVER**
NEVER BE UNSEATED BY THE SHYING C*

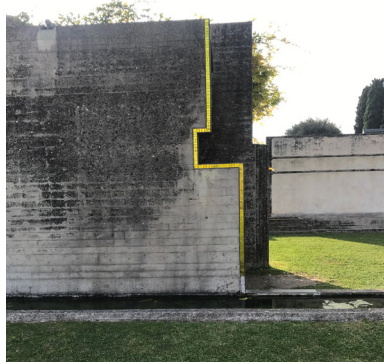
Virginia

EVER PIECES COME YOUR WAY
OF THAT UNDEPENDABLE BRUTE, LIFE'

Woolf











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