

Jessica Hemmings

www.jessicahemmings.com
jh@jessicahemmings.com

Education

PhD Modern Literature

The Voice of Cloth: the fiction of Yvonne Vera
University of Edinburgh
Oct. 2001 – Feb. 2006

MA (Distinction) Comparative Literature (Africa/Asia)

**School of Oriental and African
Studies, University of London**
Sept. 1999 – Sept. 2000

BFA (Honors) Textile Design

Rhode Island School of Design
Sept. 1995 – June 1999

Employment

Professor of Crafts & Vice Prefekt of Research HDK, University of Gothenburg, Sweden

Jan. 2017 – present

As Professor of Crafts I am responsible for curriculum development across the craft disciplines at the postgraduate level, including practice-based PhD supervision. As Vice Prefekt of Research I contribute to research development, mentoring and the internationalisation of HDK's research profile.

Professor of Visual Culture & Head of the School of Visual Culture National College of Art & Design, Dublin, Ireland

Sept. 2012 – Dec. 2016

The School of Visual Culture is responsible for the delivery of curriculum to 980 undergraduates/postgraduates, 15 PhD candidates and acts as a crucial bridge between academia and cultural institutions.

As Head of School I led the development, validation, launch and managed the delivery of the 3+2 curriculum model for undergraduate and postgraduate studies. The 3+2 model follows Bologna and was a new initiative for the Higher Education sector in Ireland. The implementation of 3+2 occurred alongside my management of the validation, launch and delivery of the new BA (Hons) in Visual Culture in 2013.

I led the School in exploring productive synergies between theory and practice with students and colleagues in the School of Art (sculpture, painting, textile art & artefact, fine print & media), School of Design (ceramics, fashion, glass, jewellery & metalwork, product design, textile & surface design, visual communication) and the School of Education.

In addition to strategic oversight, my operational responsibilities included the line management of 44 full/part-time staff, financial management and quality assurance of the School, PhD coordinator, MA History of Art & Design coordinator (2012–13) and BA (Hons) Visual Culture coordinator. Additionally, I was a member of NCAD's Senior Management Team and co-Director of the Centre for Creative Arts & Critical Cultures, which fostered research collaboration between NCAD and the University College Dublin.

Deputy Director of Research Edinburgh College of Art, University of Edinburgh, Scotland

Aug. 2011 – Sept. 2012

In the first post-merger academic year, I coordinated with the Director the 2014 Research Excellence Framework (REF) draft submission for the newly configured Edinburgh College of Art's Schools of Art, History of Art, Architecture, Design and Music. As Deputy Director I peer reviewed internal and external research funding bids, mentored early career researchers and contributed to the new research strategy.

Associate Head of the School of Design, Head of Context & Research Coordinator School of Design Edinburgh College of Art, Scotland

Aug. 2010 – Sept. 2012

Working as part of a team of four Associate Heads, I contributed to the recruitment and delivery of curriculum during a period of considerable postgraduate growth and overseas development, which included the implementation of joint assessment at the postgraduate level integrating studio and theory curriculum.

As Head of Context I led and managed the delivery of the undergraduate and postgraduate contextual studies curriculum for the School of Design (fashion, glass, graphic design, illustration, interior design, jewellery, performance costume, textiles) impacting 700 students.

As Research Coordinator I oversaw the peer review and allocation of internal research funding, coordinated research development workshops and developed and implemented a research mentoring scheme.

Associate Director Centre Visual & Cultural Studies Edinburgh College of Art, Scotland

Oct. 2008 – Aug. 2010

Responsibilities included the delivery of undergraduate and postgraduate contextual studies curriculum for the School of Design (fashion, glass, graphic design, illustration, interior design, jewellery, performance costume, textiles) impacting 700 students; oversight of research development and line management of six lecturers.

Jessica Hemmings

www.jessicahemmings.com
jh@jessicahemmings.com

Employment

(continued)

Reader in Textile Culture
Winchester School of Art,
University of Southampton, England
March – Oct. 2008

Ongoing research explored the contribution popular writing such as journalism can make to academic discourse, including the role of fiction in critical writing, the relationship between text/textile and the identity of craft in postcolonial literature. I co-organised the first three-day international *In the Loop* conference, including a solo exhibition, community workshops, twenty-six speakers and two hundred and eighty delegates and was editor of the post-conference publication.

Programme Leader BA (Hons) Textiles, Fashion & Fibre
Winchester School of Art,
University of Southampton, England
April 2006 – Oct. 2008

As Programme Leader I contributed to the implementation of a modular curriculum for studio practice and critical studies impacting 320 students assessed against new Learning Outcomes. I coordinated team delivery of studio tutorials and taught critical studies modules in Contemporary Issues and the Reflective Journal delivered to the undergraduate and postgraduate pathways of Textile Design (weave, print & knit), Textile Art and Fashion.

I was responsible for the line management of ten lecturers and the budget holder for the Programme. Synergies between the disciplines of Textile Design, Textile Art & Fashion are not as immediate as their material grouping may first suggest and constant attention to the values of each area was necessary to ensure the productive negotiation of research and teaching across the programme.

Lecturer in the Theory & Practice of Textiles
Winchester School of Art,
University of Southampton, England
Jan. – April 2006

My first full-time academic appointment after submitting my PhD involved teaching critical studies/studio practice to undergraduate & postgraduate students, which I undertook for 4 months before my promotion to Programme Leader.

Dissertation Supervisor
MA Design: Textile Futures
Central Saint Martins, England
May 2006, May 2007, May 2008

I supervised and examined postgraduate students' critical writing course component, which explicitly focused on studio practice.

Adjunct Faculty
Liberal Arts Department
Rhode Island School of Design, USA
Sept. 2003 – May 2005

While writing my PhD, I developed and taught on a part-time basis the following courses: Writing on Making: the literature and theory of contemporary craft, British Literature, Composition and Literature.

Research Awards

Adjunct Professor
University of New South Wales, Australia
Jan. 2016 – Dec. 2018

Honorary research post awarded to foster international research collaboration. Annual lecture series focuses on craft and social impact.

Irish Year of Design 2015
Dec. 2014 – Dec. 2015

Funding to commission new creative writing for MakeBelieve, an online journal thinking, ranting, making, struggling & musing about contemporary craft. (www.makebelieve.ie)

Design History Society
Strategic Research Grant
Jan. 2013

Funding to host workshops for contributors to *Cultural Threads* with the aim of establishing dialogue between planned chapters during the research phase of the publication, rather than the final editing stage as is typical but often too late in the publishing schedule to impact chapter content.

New Voices: International Contemporary Decorative Arts
Nov. 2011 – Nov. 2012

Funding by SOFA Chicago for travel and research time to review key European textile exhibitions in 2012, write catalogue essay and deliver lecture at SOFA.

Creative Catalyst
Residency Cove Park
Aug. 2011

Writing residency funded by the Jerwood Foundation to complete manuscript for sole authored book *Warp & Weft*.

Arts Council Grant
July 2008

Funding to support exhibition, catalogue and workshops for *In the Loop* international conference.

Books

Cultural Threads: Transnational Textiles Today

(Bloomsbury: 2015) Editor of book with twelve contributors that explores the presence of postcolonial thinking in contemporary textiles.

Warp & Weft: Woven Textiles in Fashion, Art and Interiors

(Bloomsbury: 2012) Author of study about experimental woven structures thematically organised around light, motion, sound, emotion and community.

The Textile Reader

(Berg: 2012) Editor of the first anthology to address textiles as a distinctive area of cultural practice and a developing field of scholarly research.

In the Loop: Knitting Now

(Black Dog: 2010) Editor of book that challenges oversimplified definitions of knitting as a domestic craft and maps the diversity of contemporary knitting.

Yvonne Vera: The Voice of Cloth

(kalliope: 2008) Author of a critical study about the presence and purpose of cloth as metaphor, structure and object in the fiction of Zimbabwean author Yvonne Vera.

Academic Writing

Knitting after Making: what we do with what we make

The Knitting Map Project
Bloomsbury forthcoming book chapter.

Knitting & Wellbeing

(co-author) *Textile: The Journal of Cloth and Culture*, Berg, vol. 12, issue 1, 2014: 34–57.

Negotiating Dialogue: Postcolonial Textiles

Cross/Cultures 170, eds. Ellen Grunkemeier and Jana Gohrisch, Rodopi Publishers, Amsterdam, 2013: 23–50.

Material Meaning

Wasafiri: International Contemporary Writing, issue 63, autumn 2010: 38–46.

Grown Fashion: Animal, Vegetable or Plastic?

Textile: The Journal of Cloth and Culture, Berg, vol. 6 issue 3, 2008: 276–287.

Second Skins: Pinar Yolacan, Tissue Culture and Art & the Ambi Generation

Wearable Futures: Hybrid Culture in Development of Soft Technology Conference, CD ROM, 2005.

Altered Surfaces: The Ambi Generation of Yvonne Vera's Without a Name and Butterfly Burning

Body, Sexuality and Gender, eds. Flora Veit-Wild and Dirk Naguschewski, Rodopi Publishers, Amsterdam, 2005: 173–185.

'How All Life is Lived, in Patches': Quilting Metaphors in the Fiction of Yvonne Vera

The End of Unheard Narratives: Contemporary Perspectives on Southern African Literatures, ed. Bettina Weiss, Heidelberg: kalliope, 2004.
(anthologised in *Textiles: Primary and Critical Sources*, Berg, 2012)

Hybrid Sources: Depictions of Garments in Postcolonial Textile Art

Space Between Conference,
CD ROM, 2004.

Emerging Voices: The Weya Appliqué Project of Zimbabwe

Reinventing Textiles Volume III: Postcolonialism and Creativity, Telos Art Publishing, Winchester, 2004: 97–111.

Appropriated Threads: The Unpicking and Reweaving of Imported Textiles

Eighth Biennial Textile Society of America Symposium Proceedings, CD ROM, 2003.

The Voice of Cloth: interior dialogues and exterior skins

Sign and Taboo: Perspectives on the Poetic Fiction of Yvonne Vera, eds. R. Muponde & M. Taruvinga, Weaver Press, Harare, 2002: 57–62.

Articles

(recent selection)

Kimsooja

Selvedge, forthcoming.

Mending, Scandavian Style

Surface Design Journal, forthcoming

Liza Lou

Surface Design Journal, forthcoming

J. Morgan Puett: Labor Portrait

Selvedge, spring 2016: 38–42.

Faig Ahmed

Surface Design Journal, spring 2015: 38–41.

Toshiko McAdam:

social networks

Selvedge, issue 60, 2014: 50–54.

Kate McGwire

Surface Design Journal, April 2014: 6–11.

Finding the Right Language for Things

Crafts, March/April 2013: 28.

Vlisco Wax Resist Fabrics

Selvedge, Jan./Feb. 2013: 39–42.

Eleri Mills:

a longing for landscape

Embroidery, Jan./Feb. 2013: 14–19.

Gali Cnanni

Surface Design Journal, winter 2013: 12–15.

Aboubakar Fofana

Selvedge, Nov./Dec. 2012: 65–71.

**Neeru Kumar's
Crimson Textiles**

Selvedge, Nov./Dec. 2012: 20–25.

Quiet Space:**Anne Kyyrö Quinn**

Surface Design Journal, fall 2012: 6–9.

Lace as Structural Solution

Surface Design Journal, spring 2011: 16–21.

Bezalel: Doing Not Dreaming

Crafts, Nov./Dec. 2010: 16.

Constellation Prize:**Jimmy McBride**

Embroidery, Nov./Dec. 2010: 30–35.

Anna Von Mertens

Surface Design Journal, fall 2010: 12–15.

**Karina Thompson:
Digital Interventions**

Embroidery, Sept./Oct. 2010: 28–31.

**Commonly Felt:
The Oldest Smart Textile**

Cover, summer 2010: 66–67.

**Alabama Chanin:
Hand-sewn in America**

Embroidery, July/Aug. 2010: 16–21.

Fancy Stitch South Africa

Embroidery, July/Aug. 2010: 26–31.

**Stitching a Blank Canvas:
Maurizio Anzeri**

Crafts, May/June 2010: 32–35.

Paper Dreams: Su Blackwell

Embroidery, May/June 2010: 26–29.

**Mariem Besbes:
tunisian textiles**

Surface Design Journal, summer 2010: 22–27.

Follow a Thread: Anna Ray

Embroidery, May/June 2010: 18–23.

**The Ministry of Sound:
Louisa Bufardeci**

Embroidery, March/April 2010: 32–35.

**Recycle, Keep & Grow:
sustainable design**

Surface Design Journal, spring 2010: 10–15.

Anna Maria Hernando

Embroidery, Jan./Feb. 2010: 26–29.

**Shiny, Happy People:
Ann Carrington, Geraldine
Larkin & Donya Coward**

Selvedge, Nov./Dec. 2009: 46–51.

Michael Olszewski

Embroidery, Sept./Oct. 2009: 36–39.

Sera Waters: the dark side

Embroidery, Sept./Oct. 2009: 24–27.

Deirdre Nelson: Arcadia

Crafts, Sept./Oct. 2009: 14.

Cocona® Natural Technology

Future Materials, July 2009: 17.

Devorah Sperber: Pixel Perfect

Embroidery, July/Aug. 2009: 20–25.

**Lacy Jane Roberts &
Sophie Horton: guerrilla tactics**

Surface Design Journal, summer 2009: 22–27.

Exhibition Reviews

(recent selection)

**Contextile Contemporary
Textile Art Biennial**

Guimarães, Portugal

Surface Design Journal, forthcoming

Hangzhou TextileTriennial

Zhejiang Art Museum, Hangzhou, China

Journal of Cloth and Culture, forthcoming

Kimsooja: Archive of Mind

Museum of Modern & Contemporary Art

Seoul, Korea, *Selvedge*, issue 74, 2016: 92–93.

Zakka: Goods and Things

Miyake Issey Foundation, Tokyo

Journal of Modern Craft, vol. 9

issue 2 July 2016: 251–254.

Doris Salcedo retrospective

Museum of Contemporary Art

Chicago *Textile: Journal of Cloth and*

Culture, vol. 14 issue 1 2016: 136–141.

**What Do I Need to
Do to Make it OK?**

Pumphouse Gallery, Battersea Park

London *Crafts*, Nov./Dec. 2015: 64–65.

**Formafantasma:
stranger within**

MAK Design Salon, Vienna

Journal of Modern Craft, vol. 8 issue 1,

March 2015: 95–100.

Form through Colour:**Josef & Anni Albers,
Gary Hume**

Somerset House, London

Surface Design Journal, fall 2014: 60–61.

Threaded Stories

Stephen Friedman Gallery, London

Selvedge, issue 56 Jan./Feb. 2014: 92–93.

Neck Plus Ultra:**Henrik Vibskov**

Kunstforeningen GL STRAND, Copenhagen

Surface Design Journal, winter 2014: 54.

Lucy McKenzie

Stedelijk Museum, Amsterdam

Selvedge, issue 54, 2013: 91.

Couriers of Taste

Danson House, London

Crafts, July/Aug. 2013: 63–64.

Trading Style

Weltkulturen Museum Frankfurt

Selvedge, May/June 2013: 86.

Translations: Japanese Fashion

Art Institute of Chicago

Selvedge, issue 50, 2013: 89.

Cotton: Global Threads

Whitworth Art Gallery

Surface Design Journal, winter 2013: 58–59.

Arthur Bispo do Rosário

Victoria & Albert Museum, London
Selvedge, Nov./Dec. 2012: 89.

Fashioning the Object:**Bless, Boudicca, Backlund**

Art Institute of Chicago
Selvedge, Sept. 2012: 91.

Chihuly: Garden & Glass

Seattle, Washington
Crafts, Sept./Oct. 2012: 68.

Barnaby Barford: The Big Win

Laing Gallery, Newcastle
Crafts, Jan./Feb. 2012: 63.

i Fabric: European Talent

Textielmuseum Tilburg, the Netherlands
Selvedge, issue 44, Jan./Feb. 2012: 89.

Walter Van Beirendonck

MoMu Fashion Museum, Antwerp, Belgium
Selvedge, issue 44, Jan./Feb. 2012: 90.

Threads of Feeling

Foundling Museum, London
Surface Design Journal, summer 2011: 64.

Quilts 1700-2010

Victoria & Albert Museum, London
Surface Design Journal, winter 2011: 60–61.

Craft and the Slow Revolution

Dovecot Tapestry Studio, Edinburgh
FiberArts, Sept./Oct. 2010: 52–53.

ArtCloth

Fairfield City Museum, Sydney, Australia
Surface Design Journal, fall 2010: 56–57.

Sitting and Looking

Dovecot Tapestry Studio, Edinburgh
Crafts, Sept./Oct. 2010: 70.

Extraordinary Measures

Belsay Hall, Northumberland, England
Crafts, July/Aug. 2010: 56–57.

Art Tapestry 2

West Norway Museum of Decorative Art
Surface Design Journal, winter 2010: 60–61.

Eva Hesse: Studiowork

Fruitmarket Gallery, Edinburgh
Selvedge, Nov./Dec. 2009: 91.

Nicholas Hlobo: Uhambo

Tate Modern, London
Surface Design Journal, fall 2009: 60–61.

Annette Messenger: messengers

Th Hayward, London
Surface Design Journal, fall 2009: 59.

PhD examination/ supervision

PhD External Examiner

"Rays of Colouring: the encounter of a phenomenon"
Nottingham Trent University, March 2017

"The Hand of the Cloth: An Ontological and Aesthetic Unfolding Through Digital and Virtual Materiality" (practice-led), Auckland University of Technology, New Zealand, Nov. 2016

"Thread as Narrator of the Feminine" (practice-led by publication) Manchester Metropolitan University, Jan. 2016

"Kuwaiti Folk Heritage: a study in weaving" (practice-led), University of Southampton, Feb. 2015

"Embroidery in the Expanded Field: Irish Art" University of Ulster, Belfast, June 2014

"Matrixial Narratives in Design"
Royal College of Art, London, Nov. 2013

"Constructing Fabrics of the 16c Yeoman" (practice-led), University of Southampton, May 2013

"Interweavings between the Mid-Twentieth Century Curtain Wall and Harris Tweed" (practice-led) RMIT University, Melbourne, Australia, Nov. 2012

"Chinese Historical Costumes and Contemporary Fashion" (practice-led) Birmingham City University, March 2012

"The Loom as a Stage for Performing Social and Cultural Meanings of Making" (practice-led) University of South Australia, June 2011

PhD Internal Examiner

"International Contemporary Art Exhibitions: Mapping Relational Geographies" NCAD, Dublin, Nov. 2014

"Taiwanese Aboriginal Woven Textiles in Costumes" (practice-led) ECA, July 2011

PhD external advisor

"The Transformative Impact of Smart and Advanced Technologies on Textiles" University College Dublin, Ireland 2016–2020

"Textile Traces: Weaving Fabrics for Suits" Oslo National Academy of the Arts, Norway 2015–2017

PhD current supervision

"New Visions: Swedish Tapestry" HDK, University of Gothenburg, Sweden 2016–2020

"The Space of Craft" HDK, University of Gothenburg, Sweden 2016–2019

"Absence in Crime Scene Photography" National College of Art & Design, Dublin 2012–2017

"Artful Eco Action" National College of Art & Design, Dublin 2013–2017

PhD supervised completions

"Textile as Metaphor in Urban Space" University of Northumbria 2013–2017

"Knitting Identity: Creativity & Community amongst Handknitters in Edinburgh" University of Edinburgh, 2012–2016

AHRC Collaborative Doctoral Award
"Tapestry as Modern Art: Dovecot Studios" University of Edinburgh 2010–2014

"Sustainable Resist Dyeing Industries in Abeokuta, Nigeria" University of Southampton 2006–2009

MA Supervisor/ Examiner

"Digital Technologies in Contemporary Woven Art", Parsons The New School for Design & Cooper Hewitt, Smithsonian Design Museum, New York City, Feb. 2015

"Fashion Singularity: the impact of digitization on fashion and the self" Tel Aviv University, Israel, Nov. 2012–April 2014

Conference Presentations

Make Believe: ways of writing

European Ceramics Research Project
Stoke-on-Trent, England Oct. 2017

Hangzhou Triennial of Fiber Art

Textile Thinking Symposium
Hangzhou, China, Sept. 2016

Carrying Cloth: textile transport

Korea Bojagi Forum,
Suwon, Korea, Sept. 2016

Placemaking & Culture

Design Canberra Festival
Australia, Nov. 2015

Thinking Knitting

Knitting Map Symposium
Cork, Ireland, May. 2015

The Tales Materials Tell

International Academy of Ceramics
Dublin, Ireland, Sept. 2014

Cultural Threads

Decorum-suite: conference, Institut national d'histoire de l'art, Paris, France, Jan. 2014

Textile Fictions

Mapping Contemporary Craft Theories
University of Gothenburg,
Sweden, Nov. 2013

Postcolonial Textiles: sub-saharan Africa

Design History Society: Towards Global Histories. National Institute of Design,
Ahmedabad, India, Sept. 2013

Writing Craft

Biennale Crafts & Design
Copenhagen, Denmark, June 2013

Crafting Words

Kunsthåndverk Materiality Matters
Oslo, Norway, Nov. 2012

(Keynote) Introversion & Knitting: solitary production

In the Loop 3, Winchester,
England, Sept. 2012

A Culture of Looking

SOFA Chicago, New Voices Lecture,
USA, Nov. 2012

(Keynote) Postcolonial Textiles: Negotiating Dialogue

ASNEL Conference,
Hanover, Germany, June 2011

Lessons from the Textile Reader

Design & Craft ICDHS Conference
Brussels, Belgium, Sept. 2010

Material Activism

Iberoamerican Textile Conference,
Costa Rica, Sept. 2010

Textile Theory: Who Needs It?

Animation Evolution, Edinburgh, July 2010

Spoken, Printed & Virtual: Non-Linear Memory Narration

International Symposium on Electronic Art, Belfast, Northern Ireland, Aug. 2009

Closing Remarks: Off Which Grid?

Surface Design Association Annual Conference, Kansas City, USA, May 2009

Constructions of Dress in Southern African Fiction

Postcolonial Translocations, University of Münster, Germany, May 2009

The Ambi Generation: Fiction's Second Skins

Second Skins: Cloth and Difference Symposium, London, April 2009

Memory and Time: Written and Woven Narratives

TAPESTRY 2008: The Australian National University, Canberra, Australia, May 2008

Postcolonial Literature's Quilting Metaphors

Du décousu au cousu méticuleux,
University of Rouen, France, Nov. 2007

Writing Art & Design

Design Education in a Changing World,
Cape Town, South Africa, Oct. 2007

Constructions of Dress in Southern African Fiction

Dress and the African Diaspora: Tensions and Flows, V&A Museum, London, England, Sept. 2007

Text, Textiles and the Disruption of Repetition

REPEAT REPEAT Conference,
University of Chester, Wales, April 2007

Speaking When No One Else Can: Textiles and Censorship

Textile Narratives and Conversations: Textile Society Symposium, Toronto, Canada, Oct. 2006

Questioning Technology: Pixilation in Textile Art

Fabricating Technology Symposium, Edinburgh, College of Art, Scotland, March 2006

Second Skins: Pinar Yolacan, Tissue Culture and Art & the Ambi Generation

Wearable Futures: Hybrid Culture in Soft Technology, Newport, Wales, Sept. 2005

Lessons from 'Writing on Making: The Literature and Theory of Craft'

Design Education: Tradition and Modernity, National Institute of Design, Ahmedabad, India, March 2005

Hybrid Sources: Depictions of Dress in Postcolonial Fibre Art

The Space Between Conference, Perth, Australia, April 2004

Texts on Textiles:

The Weya Appliqué Project

Fabric(ation)s of the Postcolonial Conference, University Wollongong, Australia, Dec. 2002

Jessica Hemmings

www.jessicahemmings.com
jh@jessicahemmings.com

Event Organisation

Cultural Threads

Central Saint Martins, London,
Feb. 7, 2015
Sole organiser of symposium with 9
international speakers and 180 delegates;
explored transnationalism in contemporary
textiles. Four external funders, including
the Design History Society.

Warp & Weft

Museum of the Welsh Woollen Industry,
Sept. 11, 2010
Organiser of one-day event, invited
speakers addressed the woven structure
from perspectives outside of the
discipline of textiles, including music,
architecture and trend prediction.

Nostalgia & Renewal

Winchester School of Art, June 26, 2009
Edinburgh College of Art, July 24, 2009
Organiser of two linked symposia which
explored textile dialogue beyond
the traditional conference format.

In the Loop: Knitting Past, Present & Future

Winchester School of Art,
July 22–24, 2008
Co-organiser of a three day international
conference and solo exhibition with
community workshops. 26 speakers
and 280 delegates in attendance. Editor
of post-conference publication.

External Consultancy

Artistic Research Committee

Academy of Art & Design
Bergen, Norway, 2013–2016

Peer Review Reader

European Research Council (ERC) 2015

Peer Review College Member

Arts and Humanities Research
Council (Britain), 2012–2015

Peer Review Reader

Austrian Science Fund Programme
for Arts Research, 2013 & 2014

Peer Review Reader

Social Sciences and Humanities
Research Council of Canada, 2011

External Program Review

Liberal Arts:
English, History of Art & Visual Culture,
History, Philosophy & Social Sciences
Rhode Island School of Design, 2011

External Examiner

BA/MDes Fashion/Textiles with
Business Studies (dissertations)
University of Brighton, 2014–2018

External Examiner

BA (Hons) Textile Design (dissertations)
Chelsea College of Art and
Design, London, 2012–2016

External Examiner

BA (Hons) Graphic Design (dissertations)
Chelsea College of Art and Design,
London, 2012–2013 & 2013–2014

External Examiner

MA Textiles: Contemporary
Dialogues Swansea Metropolitan
University, 2009–2013

Validation Panel Member

BA (Hons) Textiles in Practice Manchester
Metropolitan University, March 2011

Revalidation Panel Member

MFA Design & BA Applied Arts (Ceramics,
Jewellery, Silversmithing, Textile Art, Textile
Design & Fashion), Ulster University,
Belfast, Northern Ireland, Dec. 2016

Revalidation Panel Member

MA Textile Futures, Central Saint Martins
College of Art and Design, Feb. 2010

Revalidation Panel Member

MA Textile Culture, Norwich University
College of the Arts, May 2009

Peer Review Panel

Design in an Age of Austerity,
Cumulus, Dublin, July 2013

Peer Review Panel

International Symposium on
Electronic Art, Jan. 2009

Editorial Advisory Board

Textile: the Journal of Cloth & Culture
(Routledge) 2014 – present

Peer Review Reader

Textile: Cloth & Culture, *Textile Research
Journal*, *Journal Modern Craft*, *Journal Design
History*, *Utopian Studies*, *Journal for Artistic
Research*, *Fashion & Textiles Journal* & book
proposals Berg/Bloomsbury, University
of Toronto Press, 2007 – present

Contributing Editor

Selvedge Magazine 2003–2007

Invited Lectures/ Guest Critic

ObjectSpace

Auckland, New Zealand, Nov. 2016

Dunedin School of Art

New Zealand, Nov. 2016

Oslo School of Architecture & Design (AHO)

Norway, Oct. 2016

University Gothenburg (HDK)

Sweden, May 2016

Trøndelag Senter (TSSK)

Trondheim, Norway, April 2016

Barreira Arte + Diseño

Valencia, Spain, April 2016

RMIT

Melbourne, Australia, Nov. 2015

KANEKO

Nebraska, USA, March 2015

Humboldt University

Berlin, Germany, Jan. 2015

Gerrit Rietveld Academy

Amsterdam, the Netherlands
Oct. 2014, Jan. 2015, Sept. 2015, Dec. 2016

University of the Creative Arts

London, May 2014

Bergen Academy of Art & Design

Norway, Nov. 2013, March 2014, Oct. 2014

Manchester Metropolitan University

Feb. 2014

Royal College of Art

London, Nov. 2013, Nov. 2016

Konstfack University College of Arts, Crafts & Design

Stockholm, Sweden, Oct. 2013 & Nov. 2014

Iapsis

Stockholm, Sweden, Oct. 2013

Moholy-Nagy University of Art & Design

(erasmus funded) Budapest, Hungary
Feb. 2013, Nov. 2013

University Bremen

Germany Dec. 2011

Zürcher Hochschule der Künste

Zurich, Switzerland, May 2011

Cranbrook Academy of Art

Bloomfield Hills, USA,
Feb. 2011, Oct. 2012, Nov. 2014

Bezalel Academy of Art & Design

Jerusalem, Israel, June 2010, June 2012

University of New South Wales

Sydney, Australia,
Oct. 2009, Oct. 2015, Nov. 2016

School of the Art Institute of Chicago

USA, March 2009, Oct. 2012

Rhode Island School of Design

Providence, USA, Nov. 2008, Nov. 2010

Curation

Migrations

Feb. 2015 – Jan. 2017,
international touring exhibition
(USA, Ireland, Australia, England)

KANEKO Center, Nebraska, USA
NCAD Gallery, Dublin, Ireland
Australian Design Centre, Sydney
Huddersfield Art Gallery, England

The portability of textiles – the ease with which they move around the globe – and their hybrid position within the worlds of craft, design and art make them particularly apt carriers of culture. This exhibition brings together artists, designers and a writer who use textiles to communicate cultural exchange that is the result of migration.

From Back to Front

July 2015 – ongoing

Online exhibition commissioned by the American Tapestry Alliance and the Laffer Curatorial Program. Exhibition includes 8 international contemporary tapestry artists whose weavings expose the process of their making.

www.makebelieve.ie

Jan. 2013 - present
Co-editor of online project thinking, ranting, making, struggling and musing about craft.