

## Education

### **PhD Modern Literature**

*The Voice of Cloth: Yvonne Vera*  
University of Edinburgh, Scotland  
October 2001 – February 2006

### **MA (Distinction)**

**Comparative Literature (Africa/Asia)**  
School of Oriental & African Studies,  
University of London, England  
September 1999 – September 2000

### **BFA (Honors) Textile Design**

Rhode Island School of Design, USA  
September 1995 – June 1999

## Employment

### **Professor of Craft**

**HDK-Valand,**  
University of Gothenburg, Sweden

January 2017 – present

Responsibilities include supervision of PhD candidates; PARSE Editor-in-Chief (2024-2025), and co-editor of PARSE journal issues *Intersections* (11), *Violence: materiality* (15), and *Powers of Love* (19) and editor of *Thinking in Motion* (18); postgraduate teaching and curriculum development for Craft (Ceramic Art, Jewellery Art and Textile Art).

### **Interim Head of Doctoral Programme**

**Oslo School of Architecture & Design, Norway**

June 2026 - May 2027

Curricula and budgetary oversight of doctoral education for all PhD candidates covering research fields of architecture, architectural history, urbanism and design.

### **Vice-Prefekt of Research**

**HDK/HDK-Valand**  
University of Gothenburg, Sweden

January 2017 – September 2021

Responsible for research development, mentoring and the internationalisation of HDK's research profile (January 2017 – July 2019) and, post-merger, responsible for the research development strategy for HDK-Valand across Craft, Design, Film, Photo, Literary Composition and Fine Art comprising 50 staff active in research/artistic development (July 2019 – September 2021). Member of the Faculty Research Advisory Board, Chair of the Research Council and Chair of the 2017 PhD appointment committee for Design and Craft.

### **Professor II**

**Oslo School of Architecture & Design Norway**

August 2024 - July 2028

Based in the Design Institute, responsibilities include PhD workshops & supervision, with an emphasis on the creative potential of academic writing, materials-led methods and doctoral thesis planning.

### **Visiting Professor**

**Moholy-Nagy University of Art and Design**  
Budapest, Hungary

September 2021 – present

Based at the MOME Doctoral School with a focus on PhD supervision and third-cycle academic development.

### **Professor of Visual Culture**

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

September 2012 – December 2016

The School of Visual Culture delivered curriculum to 980 undergraduates/ postgraduates, 15 PhD candidates and acted as a bridge between academia and cultural institutions.

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

I led the School in exploring connections 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, 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 (2013-16). Member of NCAD's Senior Management Team and co-Director of the new Centre for Creative Arts & Critical Cultures launched to foster research collaboration between NCAD and University College Dublin (2016).

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

August 2011 – September 2012

In the first post-merger academic year, 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 peer reviewed internal and external research funding bids, mentored early career researchers and contributed to the new research strategy.

## Employment (continued)

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

August 2010 – September 2012

Working as part of a team of 4 Associate Heads, 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 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) delivered to 700 students.

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

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

October 2008 – August 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) delivered to 700 students; oversight of research development and line management of 6 lecturers.

### **Reader in Textile Culture Winchester School of Art, University of Southampton, England**

March – October 2008

Ongoing research explored the contribution of literary fiction to textile theory and the identity of craft in postcolonial literature. Co-organised the first three-day international *In the Loop* conference, including a solo exhibition, community workshops, 26 speakers and 280 delegates and editor of the postconference publication.

### **Programme Leader BA (Hons) Textiles, Fashion & Fibre Winchester School of Art, University of Southampton, England**

April 2006 – October 2008

As Programme Leader contributed to the implementation of a modular curriculum for studio practice and critical studies impacting 320 students assessed against new Learning Outcomes. Co-ordinated 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.

Responsible for the line management of 10 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**

January – April 2006

My first full-time academic appointment after submitting my PhD involved teaching critical studies/studio practice to undergraduate & postgraduates.

### **Dissertation Supervisor MA Design: Textile Futures Central Saint Martins, England**

May 2006, May 2007, May 2008

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**

September 2003 – May 2005

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

## Research Recognition

### **The Swedish Research Council/ Vetenskapsrådet (Humanities & Social Sciences)**

2025-2028

The *Carceral Craft* research project investigates how textile artefacts and their depictions in life writing reveal craft's ability to discipline, as well as provide agency, to makers inhabiting the societal margins of historical and contemporary carceral settings.

### **Rita Bolland Fellowship The Research Centre for Material Culture, the Netherlands**

2020-2023

The *Reading Material* project investigated speculative voices for archival accessions with limited or partial provenance through literary pairings with textiles held in the Tropen Museum collection.

### **Adjunct Professor University of New South Wales, Australia**

2016 – 2018

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

### **Irish Year of Design 2015**

December 2014 – December 2015

Funding to commission new creative writing for the online journal MakeBelieve.

## Research Recognition (continued)

### **Design History Society Strategic Research Grant**

January 2013

Funding to host workshops for contributors to *Cultural Threads* with the aim of establishing dialogue between planned book chapters during the research phase of the publication.

### **New Voices: International Contemporary Decorative Arts**

November 2011 – November 2012

Funding by SOFA Chicago to review key European textile exhibitions and write catalogue essay.

### **Creative Catalyst Residency Cove Park, Scotland**

August 2011

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

### **Arts Council England Grant**

July 2008

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

## Books

### ***The Textile Reader* second edition**

(Bloomsbury: 2023) Editor of second edition that consolidates the place of textile scholarship with expanded attention to translation, textile design and community. Author of 52 introduction texts and further reading list with 68 annotated entries.

### ***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

### **Textile Tracing: from Sensory Manipulation to AI Authentication**

*Sensing/Touching Virtuality*, Ruhr-University Bochum, forthcoming.

### **Crafting Extremes in Andreas Eschbach's *The Hair-Carpet Weavers***

*The Poetics of Fabric: Intermedial Craft in Poetry and Textiles*, Bloomsbury, forthcoming.

### **Batik**

*Bloomsbury Encyclopedia of World Textiles* (Trade and Industry), forthcoming.

### **6 ½ Weeks: Rietlanden Women's Office, Banners for Heresies**

*Feminist Art Practices & Research: Cosmos*, 2026.

### **Made for European Trade by Prisoners in Java**

*Journal of Modern Craft*, 2025: 187-203.

### **Iris van Herpen: The Body**

*TEXTILE*, 23: 3-4, 2025: 888-901.

### **Iris van Herpen: Tools**

*TEXTILE*, 23: 3-4, 2025: 902-915.

### **Iris van Herpen: Collaboration**

*TEXTILE*, 23: 3-4, 2025: 916-931.

### **Anna-Maria Saar: darning invisibility**

*Fashion Theory*, volume 29, 2025: 1063-1076.

### **Afterword**

*Humanitarian Handicrafts: History, Materiality, Trade* Manchester UP, 2025: 269-278.

### **Makers Who Move: solitary exercise and the creative mind**

*PARSE* journal, Thinking in Motion, issue 18, 2024.

### **Towards a Minor Textile Architecture**

*Entangled Histories of Art and Migration*, Intellect, 2024: 75-103.

### **Material Scent: textiles beyond touch**

*Kinesic Intelligence in the Humanities*, Routledge, 2023: 178-195.

### **Foreword**

*Design Materials & Making for Social Change*, Routledge, 2023: xi-xii.

### **Can That Be Taught? Lessons in tacit knowledge**

*Somaesthetics and Design Culture*, Brill, 2023: 77-106.

### **A Dialogue about Social Weaving: *The Weaving Kiosk and Weaving Lab***

(co-authored with Rosa Tolnov Clausen & Marianne Fairbanks) *TEXTILE*, 19:2, 2021: 223-236.

### **Maximum Space Around the Typewriter: Yvonne Vera and the craft of writing**

*Wasifiri: International Contemporary Writing*, 36:3, 2021: 32-40.

### **Material Matters in Paintings at the End of an Era**

(co-author with Anthony Bumhira, Erica de Greef, Tandazani Dhlakama & Hayden Proud) *TEXTILE*, 18:4, 2020: 355-374.

## Academic Writing (continued)

### **That's Not Your Story: Faith Ringgold publishing on cloth**

*PARSE* journal, Intersections, issue 11, 2020.

### **Textual Agency: Pitfalls & Potentials**

*Design and Agency*, Bloomsbury, 2020: 273-285.

### **How Do You Footnote a Smile? One Dialog about Two Extremes of Textile Research**

(co-author with Birgitta Nordström) *TEXTILE*, 18: 1 2020: 100-108.

### **Floppy Cloth: textile exhibition strategies inside the white cube**

*TEXTILE*, 17: 4, 2019: 412-434.

### **Knitting after Making: what we do with what we make**

*Textiles, Community & Controversy: the Knitting Map*, Bloomsbury, 2019: 77-94.

### **Rereading & revising: the smallness (sometimes) of craft**

*Journal of Craft Research*, Intellect, 2018: 273-286.

### **Knitting & Wellbeing**

(co-author with Betsan Corkhill, Angela Maddock & Jill Riley) *TEXTILE*, 12: 1, 2014: 34-57.  
Translated for *Russian Fashion Theory*, issue 58, winter 2020/21: 191-228.

### **Negotiating Dialogue: Postcolonial Textiles**

*Cross/Cultures 170*, eds. Ellen Grunkemeier and Jana Gohrlich, Rodopi Publishers, 2013: 23-50.

### **Material Meaning**

*Wasafiri: International Contemporary Writing*, issue 63, Autumn, 2010: 38-46.

### **Textile Theory: do we need it?**

*The Seventh ICDHS Conference Design and Craft: a History of Convergences and Divergences*, Wetteren Press, 2010.

### **Grown Fashion: Animal, Vegetable or Plastic?**

*TEXTILE* 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, 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, kalliope, 2004: 235-250.

Anthologised in *Textiles: Primary and Critical Sources*, Berg, 2012 and "Yvonne Vera" *Contemporary Literary Criticism*, Vol. 463, Farmington Hills, Gale, 2020: 262-268.

### **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, 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, 2002: 57-62.

## PhD Examination

### **PhD External Examiner**

"Care, Comb, Connect?" University of Borås, Sweden, August 2026 (examination committee)

"Colours from Living Lands: A multi-sited ethnography of human-environment relationships in bio-based dyeing practices"  
Aalto University, Finland, April 2026 (opponent)

"Designing Woven Textiles with Transformative Behaviour" University of Borås, Sweden, November 2025 (examination committee)

"Grey Weave: An alternative perspective on weave structure notation"  
Royal College of Art, England, August 2025

"Walking Beyond the Loom"  
University of Huddersfield, England, January 2025

"The Culture of Sustainability in Fashion: exploring transitions through wardrobes in eastern europe"  
Università degli Studi di Ferrara, Italy, January 2025

"Practices of Textuality: Temporalities of Textile and Textual Production"  
Deakin University, Australia, December 2024

"Skins of Glass: Trauma, Memory & Mourning"  
University of Lisbon, Portugal, June 2024

"Working with disadvantaged female communities through design tools"  
MOME, Budapest, Hungary, May 2024

"Mapping Interconnected Threads: Contemporary Dioula Handwoven Cloth in Cote d'Ivoire 1970-2023"  
Goldsmiths University of London, England, April 2024

"Fragments and Borders: (re-)constructing South Korean identities through patchwork"  
Royal College of Art, London, England, March 2024

## PhD Examination (continued)

"Co-Ability Aligned arguments for the dissolution of a human 'centre'" MOME, Budapest, Hungary, September 2022

"Becoming with Architecture: an artistic study of abstract space" The Oslo School of Architecture and Design, Norway, April 2022

"Post-material Making Explorations for a Materially Connected Textile Design Practice" RMIT, Melbourne, Australia May 2019

"Agency in Tapestry of Rorke's Drift, during the Swedish period 1961-76" University of Johannesburg, South Africa, March 2019

"E-Textiles & Interactive Technologies" MOME, Budapest, Hungary, November 2018

"Womenweave: Artisan Fashion" Swedish School of Textiles, Borås, October 2018 (examination committee)

"The Rays are Colouring" Nottingham Trent University, England, September 2017

"The Hand of Cloth: Unfolding Through Digital & Virtual Materiality" Auckland University of Technology, New Zealand, November 2016

"Thread as Narrator of the Feminine" (practice-based by publication) Manchester Metropolitan University, England, January 2016

"Kuwaiti Folk Heritage: a study in weaving" University of Southampton, England, February 2015

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

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

"Constructing Fabrics of the 16c Yeoman" University of Southampton, May 2013

"Interweavings between the Mid-Twentieth Century Curtain Wall and Harris Tweed" RMIT, Melbourne, Australia, November 2012

"Chinese Historical Costumes and Contemporary Fashion" Birmingham City University, March 2012

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

### PhD Internal Examiner

"International Contemporary Art Exhibitions: Mapping Relational Geographies" NCAD, Dublin, Ireland, November 2014

"Taiwanese Aboriginal Woven Textiles in Costumes" Edinburgh College of Art, Scotland, July 2011

## PhD Supervision

### PhD External Supervisor

"Hybrid Folk Art: Indonesian archives in Hungary" MOME, Budapest, Hungary, 2022-2027

"Acoustical Artifacts" MOME, Budapest, Hungary, 2025-2026

"Towards an Architecture of Non-exceptional Humanitarian Spaces" The Oslo School of Architecture & Design, Norway, 2025

"Rendering Rituals, Decay and Dust in Architectural Design" The Oslo School of Architecture and Design, Norway, 2022-2024

"The Material Language of Protest" London College of Fashion, England, 2017-2021

"Smart Technologies on Textiles" (DS committee) University College Dublin, Ireland, 2016-2020

"Textile Traces: Weaving Fabrics for Suits" Oslo National Academy of the Arts, Norway, 2015-2018

### PhD supervised completions

"Holding, Embracing, Shrouding: textile care after pregnancy loss", HDK, University of Gothenburg, Sweden 2022-2026

"The Blacksmith's Craft: embodied theory from the workshop floor" HDK, University of Gothenburg, Sweden 2018-2026

"Weaving Spaces in Nordic Cities" HDK, University of Gothenburg, Sweden, 2018-2025

"Crying Rya: a practitioner's narrative through hand weaving", HDK, University of Gothenburg, Sweden 2016-2022

"A Never-Ending Thirst: Artistic Reforms to Neoliberal-Teflon Imperviousness", Valand, University of Gothenburg, Sweden, 2019-2021

"Crime Scene Photography", NCAD, Dublin, Ireland, 2012-2020

"World Wide Workshop: the craft of noticing" HDK, University of Gothenburg, Sweden, 2016-2019

"Artful Eco Action", NCAD, Dublin, Ireland, 2013-2018

"Textile as Metaphor in Urban Space", University of Northumbria, England, 2013-2017

"Knitting Identity: Creativity & Community" University of Edinburgh, Scotland, 2012-2016

AHRC Collaborative Doctoral Award  
"Tapestry as Modern Art: Dovecot Studios" University of Edinburgh, Scotland, 2010-2016

"Sustainable Resist Dye Industries Abeokuta, Nigeria", University of Southampton, England, 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, 2015

"Fashion Singularity: the impact of digitization on fashion and the self" Tel Aviv University, Israel, 2012-2014

## Invited Conference Lectures

### **(Keynote) Textile Tracing: from Sensory Manipulation to AI Authentication**

Urban Cultures: Heritage, Design and Sustainable Futures, Manipal University, Jaipur, India and online, October 2026

### **(Keynote) TextielLab: 25 years of weaving exhibitions**

Threads of Innovation, Tilburg, the Netherlands September 2026

### **Subjective and Ephemeral: the olfactory properties of cloth**

Ruhr-University, Bochum, Germany, July 2025

### **(Keynote) Rehearsing Our Futures**

Text & Techne, online, June 2023

### **Old Materialism**

Future Materials Conference  
Budapest, Hungary, September 2022

### **(Keynote) FiberArt International**

Pittsburgh and online, USA, June 2022

### **(Keynote) Lost in Translation**

Textile & Place, online & England, October 2021

### **(Keynote) Textile-specific in a Post-disciplinary Era**

Ponto: Textile Art in Perspective Portugal & online, June 2021

### **(Keynote) What is NOT Tapestry Today?**

Cordis Symposium Edinburgh, Scotland, March 2019

### **The Textile Art of Tomorrow**

Nordic Textile Art Association, Reykjavik, Iceland, March 2019

### **Material Matters in Paintings at the End of an Era**

Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa, December 2018

### **(Keynote) Challenging Knitting**

In the Loop 10, Winchester, England, July 2018

### **Textual Agency: Pitfalls & Potentials**

Concordia University, Canada, March 2018

### **(Keynote) Collaboration: good, bad & ugly**

Intersections, Loughborough University, England September 2017

### **Making Meaning: Craft & Labour**

ObjectSpace, Auckland, New Zealand, November 2016

### **Floppy Cloth**

Textile Thinking Symposium, Hangzhou Triennial of Fibre Art, China, September 2016

### **Carrying Cloth: textile transport**

Korea Bojagi Forum, Suwon, Korea, September 2016

### **The Tales Materials Tell**

International Academy of Ceramics Dublin, Ireland, September 2014

### **Cultural Threads**

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

### **Textile Fictions**

Mapping Contemporary Craft Theories, University of Gothenburg, Sweden, November 2013

### **Writing Craft**

Biennale Crafts & Design Copenhagen, Denmark, June 2013

### **Crafting Words**

Kunsthåndverk Materiality Matters Oslo, Norway, November 2012

### **(Keynote) Introversion & Knitting: solitary production**

In the Loop 3, Winchester, England, September 2012

### **A Culture of Looking**

SOFA Chicago, New Voices Lecture, USA, November 2012

### **(Keynote) Postcolonial Textiles: Negotiating Dialogue**

ASNEL Conference, Hanover, Germany, June 2011

### **Material Activism**

Iberoamerican Textile Conference, Costa Rica, September 2010

### **Closing Remarks: Off Which Grid?**

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

### **The Ambi Generation: Fiction's Second Skins**

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

## Research Advisor/Funding Peer Review

### **Reference Group Advisor**

Norwegian Artistic Research Programme  
"Beyond Heritage: Material Making Meaning"  
University of Bergen, Norway, 2022-2026

### **Advisory Committee Member**

Marie Skłodowska-Curie Post-doctoral Fellowship  
"Re-making the World: Women, Humanitarian Agencies and Handicrafts Programmes",  
University of Huddersfield, England, 2021-2023

### **Peer Review Reader**

Arts and Humanities Research Council (UK),  
Standard Research Grant, 2025

### **Peer Review Reader**

Arts and Humanities Research Council (UK),  
Catalyst Award, 2024

### **Peer Review Reader**

UK Research and Innovation Future Leaders  
Fellowship, 2020

### **Peer Review Reader**

European Research Council 2015 & 2018

### **Peer Review Reader**

British Academy/Leverhulme, 2017 & 2021

### **Artistic Research Committee**

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

### **Peer Review College Member**

Arts and Humanities Research Council (UK),  
2012-2015

### **Peer Review Reader**

Austrian Science Fund Programme for Arts Research,  
2013, 2014, 2018, 2019, 2020, 2023 & 2025

### **Peer Review Reader**

Social Sciences and Humanities Research Council  
of Canada, 2011

## Research Advisor/Funding Peer Review (continued)

### Editorial Advisory Boards

*TEXTILE: the Journal of Cloth & Culture*  
(Taylor & Francis) 2014 – present

*Disegno: Journal for Design Culture Studies* (MOME)  
2018 – present

*Journal of Craft Research* (Intellect) 2019 – present

### Peer Review of Articles

*Borderlines Journal*

*DesignIssues: A Journal of History, Theory,  
and Criticism*

*East European Politics & Societies & Cultures*

*English Studies in Africa*

*Fashion Practice*

*Fashion Theory*

*Feminist Encounters: A Journal of Critical Studies in  
Culture and Politics*

*Interfaces: Image-Text-Language*

*International Journal of Cultural Policy*

*Journal of Applied Research in Quality of Life*

*Journal for Artistic Research*

*Journal of Cultural Analysis & Social Change*

*Journal Design History*

*Journal Modern Craft*

*Journal of Urban Culture Research*

*Material Religion*

*Miejsce*

*Public Art Dialogue*

*Spanish Journal of English Studies*

*Textile Research Journal*

*Utopian Studies*

Fashion & Textiles journal & book proposals  
Berg/ Bloomsbury, Routledge, U. of Toronto Press,  
2007 – present

## Programme Review/Validation

### Accreditation Review Board

BA Fine Art, BA Craft, BA Art Management  
Insitute Seni Indonesia Yogyakarta, Indonesia, 2025

### External Review Board

PhD Programme, Oslo School of Architecture  
& Design, Norway, 2021

### Validation Panel Member

MA Creative Transcultural Practices, Central Saint  
Martins, London, England, 2021

### Validation Panel Member

MA Fashion, ArtEZ, University of the Arts, Arnhem,  
the Netherlands, 2019

### Revalidation Panel Member

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

### External Programme Review

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

### Validation Panel Member

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

### Revalidation Panel Member

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

### Revalidation Panel Member

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

## Course External Examiner

MA Textiles  
Royal College of Art, London, 2017-2020

BA/MDes Fashion/Textiles  
with Business Studies (dissertations)  
University of Brighton, 2014-2017

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

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

MA Textiles: Contemporary Dialogues  
Swansea Metropolitan, University, Wales  
2009-2013

## Curation

### Carceral Craft

forthcoming 2027  
HEIRLOOM Centre for Art & Archives  
Copenhagen, Denmark

### Migrations

February 2015 – January 2017  
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  
brought 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

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.