

Jessica Hemmings

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jh@jessicahemmings.com

Education

PhD Modern Literature

The Voice of Cloth: Yvonne Vera
University of Edinburgh, Scotland
Oct. 2001 – Feb. 2006

MA (Distinction) Comparative Literature (Africa/Asia)

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

BFA (Honors) Textile Design

Rhode Island School of Design, USA
Sept. 1995 – June 1999

Employment

Professor of Craft & Vice-Prefekt of Research

HDK-Valand, University of Gothenburg,
Sweden
July 2019 – Dec 2021

Responsible for the research development strategy for the newly merged HDK-Valand across the subject areas of Craft, Design, Film, Photo, Literary Composition and Fine Art comprising 50 staff active in research/artistic development. Chair of the HDK-Valand Research Council; member of the Faculty Research Advisory Board; as Professor of Craft lead supervisor of 4 PhD candidates; PARSE (Platform for Artistic Research) working group member and co-editor of PARSE journal issue 11 *Intersections*.

Professor of Craft & Vice-Prefekt of Research

HDK, University of Gothenburg, Sweden
Jan. 2017 – July 2019

As Vice-Prefekt of Research responsible for research development, mentoring and the internationalisation of HDK's research profile. Chair of the HDK Research Council and the HDK PhD appointment committee for Design and Craft (2017); represented HDK on the Faculty Research Advisory Board.

As Professor of Craft I contributed to curriculum development across the craft disciplines at the postgraduate level, including practice-based PhD supervision.

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 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; 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) Visual Culture in 2013.

I led the School in exploring 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 (2013–16). I was a 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 the University College Dublin (2016).

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) delivered to 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.

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Employment

(continued)

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) delivered to 700 students; oversight of research development and line management of six lecturers.

Reader in Textile Culture Winchester School of Art,

University of Southampton, England
March – Oct. 2008

Ongoing research explored 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

Rita Bolland Fellowship

The Research Centre for Material
Culture, the Netherlands
2020-2021

The *Reading Material* project attempts a step towards decolonising the archive by offering speculative voices for archival accessions with limited or partial provenance through literary pairings with textiles held in the collection.

Adjunct Professor

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

Honorary research post awarded to foster international research collaboration. Annual lecture series focused 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 to review key European textile exhibitions, 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.

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Books

The Textile Reader second edition

(Bloomsbury: 2022) Editor of second edition that consolidates the place of textile scholarship with expanded attention to diversity, non-Anglophone translation, textile design and community.

Iris van Herpen

(V-A-C Foundation: 2021) Author of monography about Dutch fashion designer published in English and Russian.

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

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

(co-author) *TEXTILE*, 2021.

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

Wasifiri: International Contemporary Writing, 2021.

Can That Be Taught? lessons in tacit knowledge

A Companion on Contemporary Craft Wiley-Blackwell, 2021.

Material Matters in Paintings at the End of an Era

(co-author) *TEXTILE*, 18:4, 2020: 355–374.

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

PARSE journal, 2020, online.

Textual Agency: Pitfalls & Potentials

Design and Agency, Bloomsbury, 2020: 273–285.

Floppy Cloth: textile exhibition strategies inside the white cube

TEXTILE, 2019: 412–434.

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

(co-author) *TEXTILE*, 18:1 2020: 100–108.

Knitting after Making: what we do with what we make

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

Rereading & revising: the (sometimes) smallness of craft

Journal of Craft Research, Intellect, 2018: 273–286.

Knitting & Wellbeing

(co-author) *TEXTILE*, Berg, vol. 12, issue 1, 2014: 34–57; translation *Russian Fashion Theory Journal* (2021).

Negotiating Dialogue: Postcolonial Textiles

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

Material Meaning

Wasifiri: 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: 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 & *Yvonne Vera*, Layman Poupard, 2021).

Hybrid Sources: Depictions of Garments in Postcolonial Textile Art

Space Between Conference, CD ROM, 2004.

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Academic Writing

(continued)

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.

PhD examination/ supervision

PhD External Examiner

“Becoming with Architecture: an artistic study of abstract space” (practice-based) The Oslo School of Architecture and Design, Norway, June 2021

“Post-material making explorations for a materially connected textile design practice” (practice-based) 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” (practice-based) Moholy-Nagy University of Art & Design, Budapest, Hungary, Nov. 2018

“Womenweave: Artisan Fashion” Swedish School of Textiles, Borås, Oct. 2018 (examination committee)

“Rays of Colouring: phenomenon” (practice-based) Nottingham Trent University, England, Sept. 2017

“The Hand of Cloth: Unfolding Through Digital & Virtual Materiality” (practice-based), Auckland University of Technology, New Zealand, Nov. 2016

“Thread as Narrator of the Feminine” (practice-based by publication) Manchester Metropolitan University, England, Jan. 2016

“Kuwaiti Folk Heritage: a study in weaving” (practice-based), University of Southampton, England, 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-based), University of Southampton, May 2013

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

“Chinese Historical Costumes and Contemporary Fashion” (practice-based) Birmingham City University, March 2012

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

PhD Internal Examiner

“International Contemporary Art Exhibitions: Mapping Relational Geographies” NCAD, Dublin, Ireland, Nov. 2014

“Taiwanese Aboriginal Woven Textiles in Costumes” (practice-based) ECA, Scotland, July 2011

PhD external advisor

“Craft Discourse since 2000” Academy of Fine Arts, Vienna, Austria 2018–2022

“Soft Activism in Britain (1974–1984)” London College of Fashion, 2017–2021

“Smart Technologies on Textiles” University College Dublin, Ireland 2016–2020 (DS committee)

“Textile Traces: Weaving Fabrics for Suits” Oslo National Academy of the Arts, Norway 2015–2018

PhD current supervision

“Craft Carries Bodies: queer histories/ decolonisation” Konstfack University of Arts, Crafts & Design, Sweden 2020–2024

“Handweaving & Community Building” HDK, University of Gothenburg, Sweden 2018–2024

“Blacksmithing, Tools & the Body” HDK, University of Gothenburg, Sweden 2018–2025

“New Swedish Tapestry” HDK, University of Gothenburg, Sweden 2016–2022

“Another Kind of Work: Collective Unfolding” Valand, University of Gothenburg, Sweden 2019–2022

PhD supervised completions

“Crime Scene Photography” NCAD, Dublin, 2012–2020

“World Wide Workshop: the craft of noticing” HDK, University of Gothenburg, Sweden 2016–2019

“Artful Eco Action” NCAD, Dublin, 2013–2018

“Textile as Metaphor in Urban Space” University of Northumbria, 2013–2017

“Knitting Identity: Creativity & Community” University of Edinburgh, 2012–2016

AHRC Collaborative Doctoral Award “Tapestry as Modern Art: Dovecot Studios” University of Edinburgh, 2010–2016

“Sustainable Resist Dye Industries 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, 2015

“Fashion Singularity: the impact of digitization on fashion and the self” Tel Aviv University, Israel, 2012–2014

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Conference Lectures

(Keynote) Textile & Place

Online & England, Oct. 2021

(Keynote) Ponto: Textile Art in Perspective

Online & Portugal, 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

Craft in Yvonne Vera's fiction

African Feminisms Conference,
Rhodes University, South Africa, Sept. 2018

(Keynote) Challenging Knitting

In the Loop 10, Winchester, England,
July 2018

Who Speaks Now? craft discourse in the university

PARSE Conference Gothenburg,
Sweden Nov. 2017

(Keynote) Collaboration: good, bad & ugly

Intersections, Loughborough University
Sept. 2017

Floppy Cloth

Textile Thinking Symposium, Hangzhou
Triennial of Fibre Art, 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: Literature & 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(ations) of Postcolonial Conference,
Wollongong, Australia, Dec. 2002

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Event Organisation

PARSE conference: violence

HDK-Valand, University of Gothenburg
November 16-18, 2021
Co-organiser of forthcoming international conference and publication editorial team.

Craft & Ethics

HDK Gothenburg, Sweden
Nov. 24-25, 2017
Co-organiser of symposium with 9 international speakers which considered the ethical responsibilities of contemporary craft. External funder Konsthandverkcentrum.

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.

Peer Review/Validation

External Review Board

Oslo School of Architecture & Design (AHO) PhD Programme
Oslo, Norway, 2021

Peer Review Reader

UKRI Future Leaders Fellowship, 2020

Peer Review Reader

European Research Council (ERC)
2015 & 2018

Peer Review Reader

British Academy/Leverhulme, 2017

Artistic Research Committee

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

Peer Review College Member

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

Peer Review Reader

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

Peer Review Reader

Social Sciences and Humanities Research
Council of Canada, 2011

External Programme Review

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

External Examiner

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

External Examiner

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

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

MA Creative Transcultural Practices,
Central Saint Martins, London, 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

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

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 Reader

TEXTILE: Cloth & Culture, *Textile Research Journal*,
Journal Modern Craft, *Journal Design History*,
Material Religion, *Utopian Studies*, *Journal for*
Artistic Research, *Borderlines Journal*, *Journal*
of Applied Research in Quality of Life, *Fashion*
& Textiles journal & book proposals Berg/
Bloomsbury, University of Toronto Press,
Garland 2007 - present. See <https://publons.com/researcher/3946322/jessica-hemmings/peer-review/>

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Invited Lectures/ Guest Critic

(Keynote) FiberArt International
Pittsburgh, USA, June 2022

**Textile Center for Fiber Art
Minneapolis, USA (online)**
Nov. 2020

Norwegian Crafts (online)
Sept. 2020

Bandung Institute Technology
Indonesia, Jan. 2020

Nordic Textile Art Association
Reykjavik, Iceland, March 2019

Zeitz Museum
Cape Town, South Africa Dec. 2018

Fashion & Textile Museum
London, April 2018

Concordia University
Montreal, Canada, March 2018

Reykjavik School of Visual Art
Iceland, March 2017

ObjectSpace
Auckland, New Zealand, Nov. 2016

Dunedin School of Art
New Zealand, Nov. 2016

**Oslo School of Architecture &
Design (AHO)**
Norway, Oct. 2016, Nov. 2017

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, Feb. 2018

University of the Creative Arts
London, May 2014

**Bergen Academy of
Art & Design**
Norway, Nov. 2013, March 2014,
Oct. 2014, Dec. 2017

**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,
Jan. 2018, April 2019, Jan. 2021

IASPIS
Stockholm, Sweden, Oct. 2013, Sept. 2020

**Moholy-Nagy University
of Art & Design**
(erasmus funded) Budapest, Hungary,
Feb. 2013, Nov. 2013, Nov. 2018

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, Sept. 2019

**Bezalel Academy of
Art & Design**
Jerusalem, Israel, June 2010, June 2012

University of New South Wales
Sydney, Australia,
Oct. 2009, Oct. 2015, Nov. 2016, Oct. 2017

**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 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 – ongoing (online)

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
2013 - 2017
Co-editor of online project thinking, ranting, making, struggling and musing about craft.