

# 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 Vice-Prefekt of Research I am responsible for research development, mentoring and the internationalisation of HDK's research profile. I Chair the HDK Research Council and the HDK PhD appointment committee for design and craft (2017) and represent HDK on the Faculty Research Council.

As Professor of Crafts I contribute 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 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) 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 (2013–16). Additionally, I was a member of NCAD's Senior Management Team and co-Director of the new 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.

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## 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](http://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.

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## 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

### Can That Be Taught?

#### lessons in tacit knowledge

*A Companion on Contemporary Craft*  
Wiley-Blackwell, 2019.

### Textual Agency: Pitfalls & Potentials

*Agents of Design/Design Agency*  
Bloomsbury, 2019.

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

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

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

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

### 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.

### 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)

### 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)

**Material Colour:** Hildur Bjarnadóttir  
*Norwegian Crafts* 2018.

### Kimsooja

*Selvedge*, issue 76, 2017: 20–25.

### Liza Lou

*Surface Design Journal*, spring 2017: 32–37.

### Unlearning Optical Illusions:

**Toril Johannessén**  
*Norwegian Crafts* 2016.

### Mending, Scandavian Style

*Surface Design Journal*, fall 2016: 26–31.

### 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 MccGwire

*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)

**Hannah Ryggen** Modern Art Oxford,  
*England Journal of Cloth & Culture*, 2018: .

**Out of Hand: Materializing Digital**  
Powerhouse Museum, Sydney  
*Journal of Modern Craft*, 2017: 205–209.

**Jessica Ogden: Still**  
Church Street, London  
*Garland*, 2017.

**Christian Thompson**  
Sherman Art Foundation, Sydney,  
*Journal of Cloth & Culture*, 2017: 256–265.

**Hangzhou Textile Triennial**  
Zhejiang Art Museum, Hangzhou, China  
*Journal of Cloth & Culture*, 2017: 246–251.

**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 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**  
Somerses 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.

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## 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..

## Craft and the Slow Revolution

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

## 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 Messager: messengers

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

## PhD examination/ supervision

### PhD External Examiner

“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-led) 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” Nottingham Trent University, Sept. 2017

“The Hand of Cloth: Unfolding Through Digital & 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, England, Jan. 2016

“Kuwaiti Folk Heritage: a study in weaving” (practice-led), 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-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

“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

“Handweaving & Community Building” HDK, University of Gothenburg, Sweden 2018–2022

“Blacksmithing, Tools & the Body” HDK, University of Gothenburg, Sweden 2018–2022

“New Swedish Tapestry” HDK, University of Gothenburg, Sweden 2016–2021

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

“Crime Scene Photography” National College of Art & Design Dublin 2012–2019

### PhD supervised completions

“Artful Eco Action” National College of Art & Design, 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 2010–2014

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“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, Feb. 2015

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

## Conference Presentations

### Craft in Yvonne Vera’s fiction

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

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**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

## Event Organisation

**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

**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

**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, 2017–2019

**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 Fashion, ArtEZ, University of the Arts,  
Arnhem, the Netherlands, June 2019

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

**Validation Panel Member**  
BA (Hons) Textiles in Practice Manchester  
Metropolitan University, March 2011

**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  
Conference, 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*, *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

**Contributing Editor**  
*Selvedge Magazine* 2003–2007

## Invited Lectures/ Guest Critic

**Zeitz Museum**  
Cape Town, South Africa Dec. 2018

**Fashion & Textile Museum**  
London April 2018

# Jessica Hemmings

www.jessicahemmings.com  
jh@jessicahemmings.com

## Concordia University

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

## Iaspis

Stockholm, Sweden, Oct. 2013

## 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

## 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 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)

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.