

# Jessica Hemmings

[www.jessicahemmings.com](http://www.jessicahemmings.com)

<https://gu-se.academia.edu/JessicaHemmings>

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## 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

HDK/HDK-Valand, University of

Gothenburg, Sweden

Jan. 2017 – present

Responsible for curriculum development across the craft disciplines at the postgraduate level; practice-based PhD supervision; PARSE (Platform for Artistic Research) working group member and co-editor of PARSE journal issue 11 *Intersections*.

### Visiting Professor

Moholy-Nagy University of Art and Design

Budapest, Hungary

Sept. 2021 – Aug. 2022

Concurrent with Professorship in Craft, a year-long Professorship based at the MOME Doctoral School with a focus on PhD supervision, third-cycle academic development and internationalisation.

### Vice-Prefekt of Research

HDK/HDK-Valand, University of

Gothenburg, Sweden

Jan. 2017 – Sept. 2021

Responsible for research development, mentoring and the internationalisation of HDK's research profile (Jan. 2017 – July 2019) and, post-merger; 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 (July 2019 – September 2021). Member of the Faculty Research Advisory Board, Chair of the Research Council and the 2017 PhD appointment committee for Design and Craft.

### 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](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 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: 2023) 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: 2022) 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

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

*Somaesthetics and Design Culture* (Brill: 2022)

### **Toward a Minor Textile Architecture**

*Entangled Histories of Art and Migration* (Intellect: 2022)

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

(co-author) *TEXTILE*, 2021: 223–236.

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

*Wasafiri: International Contemporary Writing*, 36:3, 2021: 32–40.

### **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.

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

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

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

*TEXTILE*, 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 (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 Gohrlich, 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 & *Yvonne Vera*, Layman Poupard, 2022).

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## Academic Writing

(continued)

### 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. Tarvinga, 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

“Transformative Archives: Scalable Terrains, Queer Topologies” University of the Arts Bremen, Germany, 2021–2025

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

“The Material Language of Protest: Textile Art and Clothing Craftivism, Britain 1970–2018” 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 2018–2024

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

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

### PhD supervised completions

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

“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) Lost in Translation**

Textile & Place,  
online & England, Oct. 2021

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

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(at)ions of Postcolonial Conference,  
Wollongong, Australia, Dec. 2002

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## Event Organisation

### **PARSE conference: violence**

HDK-Valand, University of Gothenburg  
Nov. 16–18, 2021  
Co-organiser of international conference, materiality strand co-convenor and member of publication editorial team.

### **Craft & Ethics**

HDK Gothenburg, Sweden  
Nov. 14–15, 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 & 2021

### **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, Nov. 2021

### **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.