

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 Craft & Vice-Prefekt of Research HDK-Valand

University of Gothenburg, Sweden

July 2019 – present

Responsible for research development strategy for the newly merged HDK-Valand, across the subject areas of Design, Craft and Fine Art. Chair of the HDK-Valand Research Council, member of the Faculty Research Council and as Professor of Craft lead supervisor of 5 PhD candidates.

Professor of Craft & Vice-Prefekt of Research HDK University of Gothenburg, Sweden

Jan. 2017 – June 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 Council.

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 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.

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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) impacting 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 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

Rita Bolland Fellowship
Tropenmuseum, Amsterdam,
the Netherlands
2020-2021

The *Reading Material* project attempts to decolonise 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.

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

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

**Creative Catalyst
Residency Cove Park**
Aug. 2011

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

Arts Council Grant
July 2008

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

Books

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

Warp & Weft: Woven Textiles in Fashion, Art and Interiors (Bloomsbury: 2012) Author of study about experimental woven structures thematically organised around light, motion, sound, emotion and community.

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

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

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

Academic Writing

Can That Be Taught? lessons in tacit knowledge *A Companion on Contemporary Craft* Wiley-Blackwell, 2020.

Textual Agency: Pitfalls & Potentials *Design and Agency*, Bloomsbury, 2020.

Floppy Cloth: textile exhibition strategies inside the white cube *Textile: the journal of cloth & culture*, 2019.

How Do You Footnote a Smile? A dialog about two extremes of textile research (co-author) *Textile: journal cloth & culture*, 2019.

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, 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.

PhD examination/ supervision

PhD External Examiner "Post-material making explorations for a materially connected textile design practice" RMIT, 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-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" 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, Jan. 2016

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

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

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"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, 2017-2020

"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

"Another Kind of Work: Collective
Unfolding" Valand, University of
Gothenburg, Sweden 2018-2021

"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

"Crime Scene Photography" National
College of Art & Design Dublin 2012-2020

PhD supervised completions

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

"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

"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

Textile & Place (keynote)
Manchester, England, April 2020

Cordis Symposium (keynote)
Edinburgh, Scotland, March 2019

Nordic Textile Art Association
Reykjavik, Iceland, March 2019

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

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 Konsthåndverkscentrum.

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.

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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 (KHIB) 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

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 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

The Journal of Craft Research (Intellect) 2019 – present

Editorial Advisory Board

Textile: the Journal of Cloth & Culture (Taylor & Francis) 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*, *H-ART Journal*, *Fashion & Textiles* journal & book proposals Bloomsbury, University of Toronto Press, *Garland* 2007 – present

Invited Lectures/ Guest Critic

Zeitz Museum

Cape Town, South Africa, Dec. 2018

Fashion & Textile Museum

London, April 2018

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, 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 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.