

Education

PhD Modern Literature

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

MA (Distinction)

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

BFA (Honors) Textile Design

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

Employment

Professor of Craft

HDK/HDK-Valand,
University of Gothenburg, Sweden

January 2017 – December 2026

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

Vice-Prefekt of Research

HDK/HDK-Valand
University of Gothenburg, Sweden

January 2017 – September 2021

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

Professor II

Oslo School of Architecture & Design Norway

August 2024 - July 2028

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

Visiting Professor

Moholy-Nagy University of Art and Design
Budapest, Hungary

September 2021 – present

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

Professor of Visual Culture

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

September 2012 – December 2016

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

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

I led the School in exploring connections between theory and practice with students and colleagues in the School of Art (Sculpture, Painting, Textile Art & Artefact, Fine Print & Media), School of Design (Ceramics, Fashion, Glass, Jewellery & Metalwork, Product Design, Textile & Surface Design, Visual Communication) and the School of Education.

In addition to strategic oversight, operational responsibilities included the line management of 44 full/part time staff, financial management and quality assurance of the School, PhD coordinator, MA History of Art & Design coordinator (2012-13) and BA (Hons) Visual Culture coordinator (2013-16). Member of NCAD's Senior Management Team and co-Director of the new Centre for Creative Arts & Critical Cultures launched to foster research collaboration between NCAD and University College Dublin (2016).

Deputy Director of Research

Edinburgh College of Art,
University of Edinburgh, Scotland

August 2011 – September 2012

In the first post-merger academic year, coordinated with the Director the 2014 Research Excellence Framework (REF) draft submission for the newly configured Edinburgh College of Art's Schools of Art, History of Art, Architecture, Design and Music. As Deputy Director peer reviewed internal and external research funding bids, mentored early career researchers and contributed to the new research strategy.

Associate Head of the School of Design, Head of Context & Research Coordinator School of Design

Edinburgh College of Art, Scotland

August 2010 – September 2012

Working as part of a team of 4 Associate Heads, contributed to the recruitment and delivery of curriculum during a period of considerable postgraduate growth and overseas development, which included the implementation of joint assessment at the postgraduate level integrating studio and theory curriculum.

As Head of Context led and managed the delivery of the undergraduate and postgraduate contextual studies curriculum for the School of Design (Fashion, Glass, Graphic Design, Illustration, Interior Design, Jewellery, Performance Costume, Textiles) delivered to 700 students.

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

Employment (continued)

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

October 2008 – August 2010

Responsibilities included the delivery of undergraduate and postgraduate contextual studies curriculum for the School of Design (Fashion, Glass, Graphic Design, Illustration, Interior Design, Jewellery, Performance Costume, Textiles) delivered to 700 students; oversight of research development and line management of 6 lecturers.

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

March – October 2008

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

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

April 2006 – October 2008

As Programme Leader contributed to the implementation of a modular curriculum for studio practice and critical studies impacting 320 students assessed against new Learning Outcomes. Co-ordinated team delivery of studio tutorials and taught critical studies modules in Contemporary Issues and the Reflective Journal delivered to the undergraduate and postgraduate pathways of Textile Design (weave, print & knit), Textile Art and Fashion.

Responsible for the line management of 10 lecturers and the budget holder for the Programme. Synergies between the disciplines of Textile Design, Textile Art & Fashion are not as immediate as their material grouping may first suggest and constant attention to the values of each area was necessary to ensure the productive negotiation of research and teaching across the programme.

Lecturer in the Theory & Practice of Textiles Winchester School of Art, University of Southampton, England

January – April 2006

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

Supervised and examined postgraduate students' critical writing course component, which explicitly focused on studio practice.

Adjunct Faculty Liberal Arts Department Rhode Island School of Design, USA

September 2003 – May 2005

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

Research Recognition

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

2025-2028

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

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

2020-2023

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

Adjunct Professor University of New South Wales, Australia

January 2016 – December 2018

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

Irish Year of Design 2015

December 2014 – December 2015

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

Design History Society Strategic Research Grant

January 2013

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

New Voices: International Contemporary Decorative Arts

November 2011 – November 2012

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

Creative Catalyst Residency Cove Park, Scotland

August 2011

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

Arts Council England Grant

July 2008

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

Books

***The Textile Reader* second edition**

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

Cultural Threads: Transnational Textiles Today

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

Warp & Weft: Woven Textiles in Fashion, Art and Interiors

(Bloomsbury: 2012) Author of study about experimental woven structures thematically organised around light, motion, sound, emotion and community.

The Textile Reader

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

In the Loop: Knitting Now

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

Yvonne Vera: The Voice of Cloth

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

Academic Writing

Textile Tracing: from Sensory Manipulation to AI Authentication

Sensing/Touching Virtuality, Ruhr-University Bochum, forthcoming

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

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

Batik

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

Made for European Trade by Prisoners in Java

Journal of Modern Craft, 2025.

Iris van Herpen: The Body

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

Iris van Herpen: Tools

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

Iris van Herpen: Collaboration

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

Anna-Maria Saar: darning invisibility

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

Afterword

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

Makers Who Move: solitary exercise and the creative mind

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

Towards a Minor Textile Architecture

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

Material Scent: textiles beyond touch

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

Foreword

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

Can That Be Taught? Lessons in tacit knowledge

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

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

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

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

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

Material Matters in Paintings at the End of an Era

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

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

PARSE journal, Intersections, issue 11, 2020.

Textual Agency: Pitfalls & Potentials

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

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

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

Floppy Cloth: textile exhibition strategies inside the white cube

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

Knitting after Making: what we do with what we make

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

Rereading & revising: the smallness (sometimes) of craft

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

Knitting & Wellbeing

(co-author with Betsan Corkhill, Angela Maddock & Jill Riley) *TEXTILE*, 12: 1, 2014: 34-57.

Translated for *Russian Fashion Theory*, issue 58, winter 2020/21: 191-228.

Negotiating Dialogue: Postcolonial Textiles

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

Material Meaning

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

Academic Writing (continued)

Textile Theory: do we need it?

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

Grown Fashion: Animal, Vegetable or Plastic?

TEXTILE Berg, vol. 6 issue 3, 2008: 276-287.

Second Skins: Pinar Yolacan, Tissue Culture and Art & the Ambi Generation

Wearable Futures: Hybrid Culture in Development of Soft Technology Conference, CD ROM, 2005.

Altered Surfaces: The Ambi Generation of Yvonne Vera's *Without a Name* and *Butterfly Burning*

Body, Sexuality and Gender, eds. Flora Veit-Wild and Dirk Naguschewski, Rodopi Publishers, 2005: 173-185.

'How All Life is Lived, in Patches': Quilting Metaphors in the Fiction of Yvonne Vera

The End of Unheard Narratives: Contemporary Perspectives on Southern African Literatures, ed. Bettina Weiss, kalliope, 2004: 235-250.

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

Hybrid Sources: Depictions of Garments in Postcolonial Textile Art

Space Between Conference, CD ROM, 2004.

Emerging Voices: The Weya Appliqué Project of Zimbabwe

Reinventing Textiles Volume III: Postcolonialism and Creativity, Telos Art Publishing, 2004: 97-111.

Appropriated Threads: The Unpicking and Reweaving of Imported Textiles

Eighth Biennial Textile Society of America Symposium Proceedings, CD ROM, 2003.

The Voice of Cloth: interior dialogues and exterior skins

Sign and Taboo: Perspectives on the Poetic Fiction of Yvonne Vera, eds. R. Muponde & M. Taruvinga, Weaver Press, 2002: 57-62.

PhD Examination/Supervision

PhD External Examiner

"Colours from Living Lands"
Aalto University, Finland, March 2026 (opponent)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PhD Examination/Supervision (continued)

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

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

PhD Internal Examiner

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

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

PhD External Supervisor

"Acoustical Artifacts" MOME, Budapest, Hungary, 2025-2027

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

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

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

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

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

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

PhD current GU supervision

"Infant Wrapping Cloth", HDK,
University of Gothenburg, Sweden 2022-2026

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

"Feeling Translation" (2nd supervisor), Valand,
University of Gothenburg, Sweden, 2023-2026

PhD supervised completions

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

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

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

"Crime Scene Photography", NCAD, Dublin, 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, England, 2013-2017

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

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

"Sustainable Resist Dye Industries Abeokuta, Nigeria", University of Southampton, England, 2006-2009

MA Supervisor/ Examiner

"Digital Technologies in Contemporary Woven Art",
Parsons The New School for Design & Cooper Hewitt, Smithsonian Design Museum, New York City, 2015

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

Invited Conference Lectures

Subjective and Ephemeral: the olfactory properties of cloth

Ruhr-University, Bochum, Germany, July 2025

(Keynote) Rehearsing Our Futures

Text & Techne, online, June 2023

Old Materialism

Future Materials Conference
Budapest, Hungary, September 2022

(Keynote) FiberArt International

Pittsburgh and online, USA, June 2022

(Keynote) Lost in Translation

Textile & Place, online & England, October 2021

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

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

(Keynote) What is NOT Tapestry Today?

Cordis Symposium Edinburgh, Scotland, March 2019

The Textile Art of Tomorrow

Nordic Textile Art Association, Reykjavik, Iceland, March 2019

Material Matters in Paintings at the End of an Era

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

(Keynote) Challenging Knitting

In the Loop 10, Winchester, England, July 2018

Textual Agency: Pitfalls & Potentials

Concordia University, Canada, March 2018

Invited Conference Lectures (continued)

(Keynote) Collaboration: good, bad & ugly
Intersections, Loughborough University, England
September 2017

Making Meaning: Craft & Labour
ObjectSpace, Auckland, New Zealand,
November 2016

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

Carrying Cloth: textile transport
Korea Bojagi Forum, Suwon, Korea, September 2016

The Tales Materials Tell
International Academy of Ceramics Dublin, Ireland,
September 2014

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

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

Writing Craft
Biennale Crafts & Design Copenhagen, Denmark,
June 2013

Crafting Words
Kunsthåndverk Materiality Matters Oslo, Norway,
November 2012

**(Keynote) Introversion & Knitting:
solitary production**
In the Loop 3, Winchester, England,
September 2012

A Culture of Looking
SOFA Chicago, New Voices Lecture, USA,
November 2012

**(Keynote) Postcolonial Textiles:
Negotiating Dialogue**
ASNEL Conference, Hanover, Germany, June 2011

Material Activism
Iberoamerican Textile Conference, Costa Rica,
September 2010

Closing Remarks: Off Which Grid?
Surface Design Association Annual Conference,
Kansas City, USA, May 2009

The Ambi Generation: Fiction's Second Skins
Second Skins: Cloth and Difference Symposium,
London, April 2009

Research Advisor/Funding Peer Review

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

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

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

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

Peer Review Reader
UK Research and Innovation Future Leaders
Fellowship, 2020

Peer Review Reader
European Research Council 2015 & 2018

Peer Review Reader
British Academy/Leverhulme, 2017 & 2021

Artistic Research Committee
Academy of Art & Design Bergen, Norway, 2013-2016

Peer Review College Member
Arts and Humanities Research Council (UK),
2012-2015

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

Peer Review Reader
Social Sciences and Humanities Research Council
of Canada, 2011

Editorial Advisory Boards
TEXTILE: the Journal of Cloth & Culture
(Taylor & Francis) 2014 – present
Disegno: Journal for Design Culture Studies (MOME)
2018 – present

Journal of Craft Research (Intellect) 2019 – present

Peer Review of Articles
Borderlines Journal
*DesignIssues: A Journal of History, Theory,
and Criticism*
East European Politics & Societies & Cultures
English Studies in Africa

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

Interfaces: Image-Text-Language
International Journal of Cultural Policy
Journal of Applied Research in Quality of Life
Journal for Artistic Research

Journal of Cultural Analysis & Social Change
Journal Design History

Journal Modern Craft
Journal of Urban Culture Research

Material Religion
Public Art Dialogue
Spanish Journal of English Studies

Textile Research Journal
Utopian Studies

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

Programme Review/Validation

Accreditation Review Board

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

External Review Board

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

Validation Panel Member

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

Validation Panel Member

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

Revalidation Panel Member

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

External Programme Review

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

Validation Panel Member

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

Revalidation Panel Member

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

Revalidation Panel Member

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

Course External Examiner

MA Textiles

Royal College of Art, London, 2017-2020

BA/MDes Fashion/Textiles

with Business Studies (dissertations)
University of Brighton, 2014-2017

BA (Hons) Textile Design (dissertations)

Chelsea College of Art and Design, London,
2012-2016

BA (Hons) Graphic Design (dissertations)

Chelsea College of Art and Design, London,
2012-2013 & 2013-2014

MA Textiles: Contemporary Dialogues

Swansea Metropolitan, University, Wales
2009-2013

Curation

Carceral Craft

forthcoming 2027
HEIRLOOM Centre for Art & Archives
Copenhagen, Denmark

Migrations

February 2015 – January 2017
KANEKO Center, Nebraska, USA
NCAD Gallery, Dublin, Ireland
Australian Design Centre, Sydney
Huddersfield Art Gallery, England

The portability of textiles – the ease with which they
move around the globe – and their hybrid position
within the worlds of craft, design and art make them
particularly apt carriers of culture. This exhibition
brought together artists, designers and a writer who
use textiles to communicate cultural exchange that is
the result of migration.

From Back to Front

July 2015
Online exhibition commissioned by the American
Tapestry Alliance and the Laffer Curatorial Program.
Exhibition includes 8 international contemporary
tapestry artists whose weavings expose the process
of their making.