

LILIANA SANGUINO

Associate Professor of Fashion Design & Social Justice

Donna Karan Director, MFA Fashion Design & Society

Parsons School of Design, The New School
New York, USA

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1. ACADEMIC PROFILE / PROFESSIONAL SUMMARY

Liliana Sanguino is a Colombian British educator, researcher, and creative practitioner whose work sits at the intersection of decolonial pedagogy, practice-based research, and intercultural learning. She is Associate Professor of Fashion Design & Social Justice at Parsons School of Design, where she also serves as the Donna Karan Director of the MFA Fashion Design & Society.

Her research investigates how learning emerges through embodied, collaborative, and community-based processes of making, particularly where Western academic structures intersect with Indigenous and subaltern epistemologies. Central to her work is Millones de Maneras, a long-term collaborative research project with Embera-Chamí Trans women artisans in Colombia, recognized by the United Nations Fashion and Lifestyle Network and aligned with UNESCO Sustainable Development Goals 1, 3, 4, 5, 10, and 16.

Across more than fifteen years of academic leadership in the UK and the US, Sanguino has directed undergraduate and postgraduate programs, led curriculum redesign and Academic Program Review processes, and developed pedagogical models that foreground equity, identity, and social justice. Her work positions creative practice, curation, and public-facing platforms as integral modes of research, knowledge exchange, and educational transformation.

2. ACADEMIC APPOINTMENTS

Parsons School of Design, The New School — New York, USA

Associate Professor of Fashion Design & Social Justice (2023–present)

Donna Karan Director, MFA Fashion Design & Society (2025–present)

Co-Director, MFA Fashion Design & Society (2024–2025)

Associate Director, MFA Fashion Design & Society (Spring 2024)

- Provides academic, pedagogical, and strategic leadership for the MFA Fashion Design & Society program
- Oversees curriculum development, assessment frameworks, budget management, and faculty mentoring
- Directs research-led, public-facing platforms, including New York Fashion Week graduate catwalk shows, positioning them as sites of applied research, pedagogy, and professional dissemination
- Led strategic growth of the graduate cohort, increasing enrollment from 17 to 20 students, and achieving a 78% admissions conversion rate, the highest among Parsons graduate programs in 2024
- Successfully proposed and implemented a review of Program Learning Outcomes and course descriptions, strengthening curricular coherence and alignment with institutional and disciplinary standards

University of Westminster — London, UK

Senior Lecturer; Director, MA/MFA Menswear with Professional Practice (2016–2023)

- Led the postgraduate menswear program from its first graduate cohort (2018) through 2023, overseeing its full academic, curricular, and strategic development
- Achieved sustained program growth, with a 400% increase in applications and 100% graduate employment, according to University data
- Led the strategic revalidation and restructuring of the program, establishing dual exit routes: a one-year MA Menswear and a two-year MFA Menswear with Professional Practice
- Directed curriculum development and ongoing annual minor, major, and structural modifications in alignment with institutional requirements and sector benchmarks

- Directed high-profile, research-led public platforms—including London Fashion Week presentations and industry collaborations with Selfridges and Martine Rose—integrating professional practice, pedagogy, and research dissemination
- Managed academic teams, program budgets, and international partnerships, supporting program growth and global engagement

London College of Fashion, University of the Arts London — London, UK

Senior Lecturer; Director, BA Fashion Design Womenswear (2009–2016)

- Directed the University's largest undergraduate design program, leading extensive curriculum reform and program development
- Oversaw academic governance, admissions, assessment standards, and faculty development across the program
- Embedded inclusive, research-informed pedagogies within the curriculum, strengthening connections between creative practice, critical studies, and professional preparation
- Achieved a significant improvement in student satisfaction, increasing National Student Survey (NSS) scores from 58% to 79% during tenure as Program Director

3. EDUCATION

Education & Academic Qualifications

PhD (Practice-Based), Fashion Design

School of Design, Glasgow School of Art, UK

2021–present (expected completion: 2026)

Dissertation (practice-based):

Millones de Maneras: Southern-Led Aesthetics, Cultural Expression, and the Reframing of Fashion's Global Narrative

MA (CPD), Academic Practice in Art, Design and Communication

University of the Arts London (UAL), London, UK

2013–2016

PGCert, Learning and Teaching in Art, Design and Communication

University of the Arts London (UAL), London, UK

2010–2011

MA Fashion Design Womenswear (one year completed)

Central Saint Martins, University of the Arts London, UK

1998–1999

BA Architecture

Universidad de los Andes, Bogotá, Colombia

1993–1998

(Including exchange year at Dublin Institute of Technology, Ireland)

Professional Teaching Recognition

Associate Fellow of the Higher Education Academy (AFHEA)

Higher Education Academy (HEA), London, UK

2011

4. RESEARCH, SCHOLARSHIP & CREATIVE PRACTICE (RSCP)

My Research, Scholarship, and Creative Practice (RSCP) is grounded in practice-based, decolonial, and collaborative methodologies that critically examine how fashion is defined, produced, and legitimized, and how aesthetic authority is constructed and sustained. My research is shaped by a Global South positionality and is rooted in long-term collaboration with Indigenous Trans women in Colombia, while my academic career has been developed within institutions of the Global North. This transnational positioning directly informs my research questions, methodological approach, and pedagogical practice.

Central to my RSCP is the redefinition of fashion as a plural, situated, and culturally embedded field, moving beyond Eurocentric and extractive frameworks. I understand fashion as a creative discipline that generates culture and shapes how knowledge is recognized and shared. Knowledge in my work is produced through making, curatorial practice, and public pedagogy, alongside scholarly publication, establishing creative practice and curation as rigorous research methodologies and as central contributions to knowledge production, dissemination, and impact.

4.1 SCHOLARLY PUBLICATIONS & ACADEMIC DISSEMINATION (peer-reviewed, juried, and editorially reviewed research)

This section includes peer-reviewed and editorially reviewed publications, juried conference presentations, and invited scholarly contributions disseminating my research across academic contexts.

4.1.1 Peer-Reviewed and Scholarly Publications

- 2026 (forthcoming) — Sanguino, L. **"The Curious Case of the Mother, the Jaibana and the Wolf."** In Bloomsbury Encyclopedia of World Textiles, Vol. 9. (scholarly editorial review)
- 2025 — Sanguino, L. **"Hands-on Approach."** The Fashion Studies Journal, Issue 16. (peer-reviewed)
- 2024 — Sanguino, L. **"Millones de Maneras: A Million Ways through a Bead-Woven Pluriverse."** ReVista: Harvard Review of Latin America. (editorially reviewed, invited scholarly essay)

4.1.2 Scholarly Edited Volumes Featuring My Research

- 2024 — Millones de Maneras featured in Sanguino, J., **"Künstlerkollektive mit indigenen Gemeinschaften: Neue Strategien in der zeitgenössischen kolumbianischen Kunst."** In Kritik Neo-Extraktivismus Gegenwartkunst, edited by Dr. Hauke Ohls and Prof. Dr. Birgit Mersmann. Meson Press. *My practice-based research project is critically examined and contextualized within international debates on neo-extractivism, Indigenous collaboration, and contemporary artistic practice.*

4.1.3 Conference Presentations & Keynotes

- 2025 — **"Millones de Maneras: Rethinking Fashion and Aesthetics from the South Up."** What Is Fashion? Conference, University of Westminster, London, UK.
- 2024 — **"Hands-on Approach."** Conference presentation, Transformative Fashion Pedagogies Symposium II, Parsons School of Design, London College of Fashion, La Colegiatura, and Hong Kong Polytechnic University.
- 2024 — **ReVista Launch: Fashion in the Americas.** David Rockefeller Center for Latin American Studies, Harvard University, Cambridge, MA, USA.
- 2023 — **"Millones de Maneras."** Association of Fashion and Textiles Courses (FTC) Research Symposium, UK.
- 2023 — **"Knowledge Is Not Downloadable."** LCF x Parsons: Transformative Fashion Pedagogies Symposium, USA / UK.
- 2017 — **"Creating New Shopping Experiences."** Keynote presentation, IXELMODA 8th Latin American Fashion Conference, Cartagena, Colombia.
- 2015 — **"Personal Touch: Making Gender Identity a First-Hand Experience."** Symposium presentation, Fashion and Gender Symposium, University of Minnesota, USA. (with James Pegg, Marilyn Rainey, SheeFun Chan)

- 2015 — **"Touching on the Virtual in the Future of Fashion Education."** Workshop presentation, Fashion Colloquia, Shanghai, China. (with James Pegg, Marilyn Rainey, SheeFun Chan)
- 2015 — **"The Muse as Client."** Lightning talk, Learning and Teaching Day, London College of Fashion, University of the Arts London, UK. (with James Pegg, Marilyn Rainey, SheeFun Chan)
- 2014–2015 — **Conference presentation on practice-based pedagogy**, Transformative Fashion Pedagogies Symposium, London College of Fashion, University of the Arts London, UK.

4.1.3 Invited Panels, Roundtables & Public Scholarly Dialogues

- 2025 — **¿Es viable el diseño ético? (Is Ethical Design Viable?)**
Invited panel discussion, CONVERSATORIO 01: Ethical Design Panel, IXELMODA, Barranquilla, Colombia. *Panelists included Laura Laurens (Fashion Designer) and Amira Saim, Senior Editor, Vogue México y Latinoamérica.*
- 2022 — **Anciela: "El Viaje".**
Invited panel discussion and public talk with Jennifer Droguett. The Lab E20, London, UK.
- 2022 — **Diversidad y Creatividad en la Moda del Siglo XXI / Diversity and Creativity in Fashion in the 21st Century.**
Invited public lecture with Laura Laurens. Mattelsa Sede Central, Medellín, Colombia.
- 2020 — **El Futuro de la Economía Creativa y sus Procesos / The Future of the Creative Economy and Its Processes.**
Invited webinar, Bogotá Fashion Week, Colombia.
- 2020 — **Conversatorio Werapara.**
Panel discussion, Jardín Film Festival, Colombia.
- 2019 — **Cómo lanzar con éxito una marca de moda independiente / How to Successfully Launch an Independent Fashion Label.**
Invited webinar, Fashion Talk Series, co-presented with Sally Heale. Organized by ProColombia, the Colombian government agency responsible for promoting non-traditional exports and international trade.

4.2 PRACTICE-BASED RESEARCH & CREATIVE SCHOLARSHIP (juried, curated, and research-led creative outputs)

This section documents practice-based research outputs in which creative practice, curation, exhibition-making, and film function as research methodologies. Works listed include individual, collaborative, and collective contributions, as well as curatorial, creative direction, and production leadership.

Long-Term Practice-Based Research Project

2019–present — Millones de Maneras

Millones de Maneras is a long-term, practice-based research project examining collaborative fashion, curation, and making as modes of knowledge production. Founded in 2019 by Liliana Sanguino in collaboration with designer Laura Laurens, the project is developed through sustained partnership with an Indigenous community of trans women in Karmata Rúa (Embera reservation, Antioquia, Colombia). The research investigates how collaborative fashion practice can critically reframe what fashion is and how it is produced today. By bringing traditional Embera bead-weaving techniques into dialogue with contemporary fashion design, the project advances ethical, decolonial approaches grounded in shared authorship, cultural continuity, and reciprocal collaboration (<https://sdgs.un.org/partnerships/millones-de-maneras>)

4.2.1 Projects and Outputs

- **THE GREAT STITCH UP (2024)**
Short film documenting the delivery and installation of a donated sewing machine in Karmata Rúa, Antioquia, Colombia. Supported by an Arnhold Forum Fellowship. The visit included skills induction, garment production, and concluded with a community-led fashion presentation.

- **SHADES OF MILLONES DE MANERAS (2023).**

The project combined live workshops, collective garment and accessory production, and public participation. Developed an upcycling service model using second-hand eyewear transformed through traditional Embera bead weaving.

- **FASHION'S NEW WEAVE: The Tunnel of Kerapamia (2023)**

Installation and exhibition, Pabellón / Pavilion Conference, Universidad de los Andes, Bogotá. Conceived and realized in situ by community members using organic materials, exploring Embera cosmology, collaboration, and audience participation as speculative futures for fashion design.

- **KARMATA RÚA 200 (2023)**

Community-led fashion show and short film commemorating the 200th anniversary of the Karmata Rúa reservation. The community independently directed all aspects of the show. The resulting short film was presented at the Pabellón / Pavilion Conference, Universidad de los Andes, Bogotá.

- **CHAQ-E-SCANNER (2023)**

Community-led enterprise enabling audiences to submit images that are interpreted and woven in bead by collective members, establishing a sustainable, commission-based model of craft production.

- **NO CORONA (No Crown) (2020–2022)**

Series of 39 artefacts produced during the COVID-19 pandemic. Beaded works depicting figures denied recognition or "crowning," using traditional Embera techniques.

- **MILLONES DE MANERAS – Festival of Diversity (2019)**

Fashion show, Medellín, Colombia, organized by the Mayor's Office.

- **WRAPAROUND (2019)**

Exhibition, International Fashion Showcase (IFS), Somerset House, London. Collaborative presentation situating Indigenous craft within an international fashion and design context.

4.2.2 Practice-Based Research Artefacts and Exhibitions

- **2020–2023 — NO CORONA**

Practice-based research project consisting of a collection of artefacts developed through collaborative inquiry. The work has been presented in multiple group exhibitions, including:

- o 2020 — Digital research exhibition, **Museo La Tertulia**, Cali, Colombia.
- o 2023 — Group exhibition Sembrar la Duda, **Museo de Arte Miguel Urrutia (MAMU)**, Bogotá, Colombia, where 16 out of the 39 pieces were acquired by Banco de la República for its permanent public collection.

The project examines collaborative authorship, Indigenous representation, and the ethics of material and cultural production, with artefacts functioning as research outputs rather than singular artworks.

- **2024 — To Produce the Sound of Falling Stones**

Practice-based research artefact exhibition presented at Düsseldorf Photo + Biennale, Düsseldorf, Germany. The work explores materiality, sound, and embodied processes as modes of knowledge production within contemporary visual and spatial practice.

- **2023 — Fashion's New Weave**

Juried practice-based research exhibition presented at the RQDIS Pabellón / Pavilion Conference, Universidad de los Andes, Bogotá, Colombia.

- **2022 — Grandorge vs Sanguino**

Collaborative exhibition with photographer David Grandorge, The Queen Adelaide, London, UK.

- **2021 — Indigenous Textiles: A Cultural Collaboration**

Research exhibition hosted by Minga Indígena as part of COP26, Rags to Riches, Glasgow, UK.

4.2.3 Curatorial, Creative Direction & Production Leadership

- **2019 — WRAPAROUND**

Practice-based research exhibition presented as the Colombian national stand for the International Fashion Showcase (IFS), Somerset House, London, UK. The exhibition functioned as a curated research platform developed in collaboration with Trans-Indigenous participants from the Embera-Chamí community, Resguardo Karmata Rúa, Colombia. Organized by the British Council, British Fashion Council, and the Colombian Embassy during London Fashion Week. The project received commendation for commitment to social impact, co-creation, and courage.

- **2015 — FRAMEWORK**

Curator, creative director, and producer of the Colombian national stand for the International Fashion Showcase (IFS), London, UK, organized by the British Council and the Colombian Embassy during London Fashion Week. Featured designers included Julia Mannisto, Miguel Mesa, A New Cross, and Lina Ibáñez. The project received awards for Best Stand and Best Designer (Julia Mannisto), with a special mention for Miguel Mesa.

- **2010 — Charles Anastase Installation**

Creative Producer for the installation of Charles Anastase's collection display at Dover Street Market, London, UK.

- **2007 — The Best Thing Ever**

Creative direction and project management for a collective exhibition at the Athens Biennale, Athens, Greece. Collective included Lucy Dodd, Christopher Kreiling, Richard Battye, and Liliana Sanguino.

- **2006 — The Chowchillas (Mexican Chapter)**

Collective participant in the project directed and produced by Jason Rhoades and Silverbridge, presented at Zona MACO Art Fair, Mexico City, Mexico.

- **2005–2006 — George and Dragon Public House at ICA**

Collective project presented at the Institute of Contemporary Arts (ICA), London, UK, as part of London in Six Easy Steps, curated by Gregor Muir. The work translated and re-situated the George and Dragon experience within the ICA exhibition space.

- **2005 — Cosechas de Cucas Comunitarias**

Collaborative research project with Jason Rhoades, Casa Mapa Teatro, Bogotá, Colombia. Facilitation and project management for a research soiree contributing to Rhoades' exhibition in Málaga.

4.2.4 Practice-Based Research Film

- **2024 — The Great Big Stitch Up**

Practice-based research documentary film documenting a fieldwork visit to the Embera-Chamí Trans women community in Karmata Rúa, Antioquia, Colombia, focused on reciprocal exchange, material support, and collaborative making. Official Selection, Seattle International Fashion Film Festival.

- **2023 — Werapara**

Documentary film directed by Claudia Fischer. Associate creative contributor and cast member. The film documents the process and context of Millones de Maneras and has received multiple international awards, including Best Feature Documentary at PortoFemme Film Festival and official selection at over 25 international film festivals.

4.3 APPLIED RESEARCH, KNOWLEDGE EXCHANGE & PEDAGOGICAL LEADERSHIP CURRICULUM-LED FASHION SHOWS & PUBLIC RESEARCH PLATFORMS.

These shows operate as applied research outputs and knowledge-exchange platforms, translating curriculum-embedded inquiry, community collaboration, and practice-based research into public and institutional contexts at national and international levels.

- **2025 — GEN 14 MFA Fashion Design & Society Graduate Show**

Creative direction, conceptualisation, and project management of the graduate showcase at New York Fashion Week, New York, USA. The show functioned as a public platform for disseminating practice-based research developed within the MFA curriculum.

- **2024 — GEN 13 MFA Fashion Design & Society Graduate Show**

Creative direction, conceptualisation, and project management of the graduate showcase at New York Fashion Week, New York, USA.

- **2023 — Shades of Millones de Maneras**

Research-led catwalk presented in two public contexts in Bogotá, Colombia:

- Museo de Trajes as part of Mujer y Moda, alongside invited designer Dayra Benavides.
- Universidad de las Américas, presented for the International Day for the Elimination of Racial Discrimination. The project received national media coverage (CM&).

- **2022 — MA Menswear Graduate Show**

Creative direction, conceptualisation, and project management of the graduate catwalk show at London Fashion Week, The Oval Space, London, UK.

- 2020 — **RECHARGE X 7**

Applied research and pedagogical collaboration with stylist and curator Yasmin Sewell, developed with students from the University of Westminster.

Conceptualization and creative direction of a circular fashion project in which vintage garments from Sewell's personal archive were reworked, reimagined, and reintroduced into the fashion system. Project outcomes were publicly presented and retailed at Selfridges, London flagship store, functioning as a platform for student-led research, sustainability discourse, and public engagement.

- 2020 — **MA Menswear Graduate Fashion Film**

Creative direction, conceptualisation, and project management of a digital graduate showcase presented during London Fashion Week, University of Westminster, London, UK.

- 2019 — **MA Menswear Graduate Show**

Creative direction, conceptualisation, and project management of the graduate catwalk show at London Fashion Week, The Oval Space, London, UK.

- 2019 — **Millones de Maneras**

Research-led catwalk presented in Medellín, Colombia, as part of the VII Festival of Diversity organized by the Mayor of Medellín.

The show centered Trans Indigenous community members as co-authors, models, and collaborators across concept, aesthetics, styling, hair, and makeup. Partners included La Colegiatura University. External research support included L'Oréal sponsorship for hair and makeup. Travel, accommodation, and fees were provided for participants by the Mayor of Medellín

4.4. PUBLICATIONS, INTERVIEWS & MEDIA FEATURING MY RESEARCH AND PEDAGOGICAL PRACTICE

This section documents editorially curated publications, interviews, and media features that engage with, contextualize, or disseminate my research, creative practice, and pedagogical leadership. While these items do not constitute peer-reviewed scholarship, they provide evidence of disciplinary visibility, public scholarship, and research impact beyond academic publishing.

- 2025 — **Mastering the Craft of Curiosity.**

Interview and feature exploring practice-based research, pedagogy, and creative inquiry. **Photobook Magazine.** <https://www.photobookmagazine.com/features/liliana-sanguino-mastering-the-craft-of-curiosity>

- 2024 — **Technology in Service of Sustainability: Parsons MFA 2024.**

Feature article examining the new leadership and sustainability frameworks within the Parsons MFA Fashion Design & Society program. **1 Granary Magazine.** <https://1granary.com/designers-3/graduate-shows/parsons-mfa-2024-graduate-show-2/>

- 2024 — **De cara al extractivismo cultural: colaboración artística con comunidades indígenas.**

Feature article examining collaborative artistic practice with Indigenous communities, featuring Millones de Maneras. **Revista Artishock.**

<https://artishockrevista.com/2024/08/13/colectivos-artisticos-comunidades-indigenas/>

- 2022 — **Proud South Book.**

Curated volume edited by **Lidewij Edelkoort**, featuring Millones de Maneras (pp. 21 and 107).

- 2020 — **Yasmin Sewell Brings RECHARGE7 to Selfridges.**

Feature article documenting and quoting the RECHARGE7 pedagogical collaboration developed with students from the University of Westminster. **Selfridges Press.**

<https://selfridgespress.com/2020/12/11/yasmin-sewell/>

- 2019 — **Liliana Sanguino: La moda como expresión. Colombianos en el exterior.**

Magazine article and interview. **Revista Exclama**, Hilo Colombia

- 2017 — **Personajes: Liliana Sanguino.**

Magazine profile and interview (pp. 34–35). **Revista Cromos**, Colombia.

- 2017 — **Tecnología en la Moda.**

Interview feature. **Telocuentoya.com.**

- 2017 — **Liliana Sanguino: La moda y el valor de la diferencia.**

Feature article. **Fashion Radicals.**

<https://www.fashionradicals.com/liliana-sanguino-la-moda-y-el-valor-de-la-diferencia/>

- 2015 — **FRAMEWORK: La muestra del talento nacional que resultó ganadora en el International Fashion Showcase.** Interview and feature article. Revista Exclama, Colombia.
<https://revistaexclama.com/framework/>
- 2017 — **¿Se me ve bien el culo con esto? / Does My Bum Look Appropriate in This?** Editorial project developed through visual research in Colombia, examining cultural exchange, identity, and aesthetics. **Revista Animal**, Mexico.
- 2016 — **Liliana Sanguino and Richard Battye.** Interview by Tuomas Laitinen and Chris Vidal Tenomaa, **SSAW Magazine**, Spring/Summer 2016, pp. 320–335. In-depth interview reflecting on cultural leadership of the George and Dragon and The Queen Adelaide.
- 2012 — **The George and Dragon: A Decade of Decadence**, by Tim Blanks. Feature article and editorial examining the cultural significance of The George and Dragon. **PONYSTEP Magazine**, UK
- 2009 — **The George and Dragon: Richard Battye and Liliana Sanguino.** Featured among 200 cultural figures photographed by Nick Knight for the 30th Anniversary Issue of i-D Magazine. UK
- 2009 — **Video Portrait: Richardette and Liliana.** Commissioned video portrait as part of the 200 Portraits series, **SHOWstudio** UK (Nick Knight). https://www.showstudio.com/projects/200_portraits/richardette_and_liliana_from_the_george_and_dragon

5. TEACHING & PEDAGOGICAL CONTRIBUTIONS

My teaching in Fashion Design is grounded in practice-based learning, where knowledge is generated through research, experimentation, and hands-on making. I frame the design studio as a site of inquiry that advances critical thinking, creative risk-taking, and rigorous process development. My pedagogy integrates creative practice with environmental and social responsibility, preparing students to operate as independent and influential leaders within the fashion field. I have taught across undergraduate, graduate, and associate degree programs in the US and UK, with a strong record of student mentorship, curricular innovation, and external recognition.

5.1 ACADEMIC & CURRICULUM LEADERSHIP

My academic leadership focuses on fashion program development, curriculum transformation, and research-led, practice-based pedagogy across undergraduate and postgraduate education in the UK and the US. I am committed to building globally leading fashion design programs that integrate academic rigor, creative innovation, and social responsibility. I have led academic teams, overseen curriculum design and assessment frameworks, and contributed to institutional governance through program revalidation, quality assurance, strategic planning, and budget management.

Parsons School of Design, The New School, New York, USA
Donna Karan Director, MFA Fashion Design & Society (2025–present)
Co-Director, MFA Fashion Design & Society (2024–2025)
Associate Director, MFA Fashion Design & Society (Spring 2024)

- Provide academic and strategic leadership for the MFA Fashion Design & Society, including curriculum and assessment development, faculty mentoring, admissions strategy, and budget oversight. Lead research-led public platforms—such as New York Fashion Week graduate showcases—as sites of applied research and pedagogical dissemination, and secure external partnerships and sponsorships to support student learning and research impact (including €11,000 in industry sponsorship for NYFW showcases).
- Proposed and led a review of Program Learning Outcomes (PLOs) and course descriptions for the MFA Fashion Design & Society, strengthening curricular coherence and alignment with research-led pedagogy and institutional priorities.

University of Westminster, London, UK

Program Director, MA/MFA Menswear with Professional Practice (2016–2023)

- Directed curriculum design, revalidation and quality assurance processes, staff management, admissions oversight, and external partnerships. Integrated London Fashion Week as a curriculum-embedded research, dissemination, and professional development platform.
- Led program revalidation and strategic redevelopment, expanding the degree to include dual exit routes (MA and MFA with Professional Practice), strengthening research integration and professional pathways.

London College of Fashion, University of the Arts London, UK

Program Director, BA Fashion Design Womenswear (2009–2016)

- Led the largest undergraduate design program with responsibility for curriculum reform, academic standards, admissions, staffing, and assessment. Embedded inclusive, research-informed pedagogical models and strengthened links between creative practice, critical studies, and professional development.
- Led successful program revalidation, including curriculum restructuring and implementation of ongoing annual minor, major, and structural curriculum modifications.

5.2 TEACHING (COURSES TAUGHT)

Parsons School of Design, The New School, New York, USA 2023–present

Graduate Teaching

- Thesis Preparation, MFA Fashion Design & Society
- Design Thesis Studio, MFA Fashion Design & Society
- “Designing a Fashion Experience,” Graduate Elective
- Elective: “Deconstructing Product Development” (proposed and approved; delivery depending on other teaching commitments)

Undergraduate Teaching

- Thesis Collection, BFA Fashion Design
- Design Studio 4 (Junior Level), BFA Fashion Design

Associate Degree

- CORE 2, AAS Fashion Design
- CORE 3, AAS Fashion Design

Selected Student Outcomes (Mentorship Impact)

- Students selected for **Solstiss** sponsorships (multiple years) including winner 2025, Alicia Corradini
- Students selected for **Swarovski** sponsorships
- Student winner, **Supima** Competition (2024), Emma Joan Foley
- Two students awarded paid placements at **Tory Burch**, with coverage in Vogue
- Two students selected as part of 10 finalist **Zara Creatives** 2025, The New Talent Showcase.
- Two students selected as semi-finalists for Joe’s Blackbook x Outerknown Scholarship Competition

University of Westminster, London, UK 2017–2023

Graduate Teaching

- Thesis: Collection
- Pre-Collection
- Portfolio Development

Selected Alumni Outcomes

- **Priya Ahluwalia** — Winner, Queen Elizabeth II Award (2021); LVMH Prize (shared, 2020); NewGen Award (2019); H&M Design Award (2018)
- **Hin Fung Jesse Lee** — Winner, ITS Lotto Sportswear Competition
- **Mateo Velazquez** — Finalist, Hyères Festival (2021)
- **Robyn Lynch** — Selected by Fashion East (2018-2021) NEWGEN Award 2019
- **San Kim** — International press recognition (2019)
- Additional student successes include Copenhagen Fur Prize winner (2018) and Burberry Competition runner-up (2018)

Undergraduate Teaching (BA Fashion Marketing and Promotion and BA Fashion Business Management)

- Fashion Styling
- Fashion Visual Merchandising
- Physical and Digital Fashion Space
- Fashion Marketing
- Fashion Promotion

London College of Fashion, University of the Arts London, UK 2009–2016

Undergraduate Teaching (BA Fashion Design Womenswear)

- Final Major Project / Thesis (Year 3)
- Research Methods (Year 3)
- Contextualising Practice & Portfolio (Year 3)
- Tailoring Techniques (Year 2)
- Professional Product Development (Year 2)
- Aesthetics and Identity (Year 1)
- Introduction to Womenswear (Year 1)
- Design and Realisation (Year 1)

Undergraduate (BA Fashion Illustration)

- Fashion Illustration

Selected Alumni Outcomes

- **Maximilian Davis** — Creative Director, Ferragamo.
- **Robert Wun** — Independent London-based fashion designer; presented at Paris Haute Couture Fashion Week; winner of the ANDAM Prix Spécial (€100,000, 2022).
- **Ryan Lo** — Independent London-based fashion designer; supported by Fashion East (2014-2017) NEWGEN Award 2014
- **Stine Riis** — Winner, H&M Design Award (2012).
- **Miuniku** — Recipient of the LVMH Prize Special Award (€100,000, 2014).
- Sustained student progression to MA programs and professional practice, including designers such as Feben and Charlotte-Knowles, now established figures within London Fashion Industry.

5.3 INVITED VISITING LECTURES, CRITIQUES & SHORT COURSES

- 2025 — **Universo Diverso: Moda y Diseño Explorando el Pluriverso** / Diverse Universe: Fashion and Design Exploring the Pluriverse. Invited lecture and tutorials, **Universidad de los Andes**, Bogotá, Colombia.
- 2025- **Thesis design critiques (BFA and MFA), Parsons School of Design**, Paris, France.
- 2023 — **Fashioning Futures: Fashion's New Weave**. Invited lecture, **Birmingham City University**, Birmingham, UK.
- 2023 — **Millones de Maneras: De-learning and Re-focussing Identity in the Context of Curation and Social Justice in Fashion**. Invited lecture and thesis design critiques (BFA and MFA), **Parsons School of Design**, Paris, France.

- 2020 — **Interim portfolio** critiques for BA and MA Fashion Design students featured in the Naytos Fashion Show. **Aalto University**, Helsinki, Finland.
- 2019 — **Fashion Design**. Invited Lecture, BA Fashion Design, **La Colegiatura University**, Medellín, Colombia.
- 2018 — **Fashion Design in the 21st Century**. Invited lecture and design critiques. **BIFT Beijing Institute of Fashion Technology**, Beijing, China.
- 2017 — **Nuevos Espacios de Compras**. Invited talk, BA Fashion Design, **La Colegiatura University**, Medellín, Colombia.
- 2017 — **Portfolio and Research**. Invited talk, BA Fashion Design, **Universidad Pontificia Bolivariana (UPB)**, Medellín, Colombia.
- 2014 — **Research and Design**. One-week taught course, FDA Year 2 Fashion Design, **IMA Istanbul**, Istanbul, Turkey.
- 2013 — **Current Fashion Design Practices in London**. Invited talk and two-day workshop, **Universidad Centro**, Mexico City, Mexico (with James Pegg).

5.4 EXTERNAL EXAMINING, VALIDATION & ACADEMIC REVIEW

- 2025 External Examiner, Fashion Program
Toronto Metropolitan University, Toronto, Canada
Served as a member of the Periodic Review Team (PRT), evaluating and reporting on the academic quality, curriculum coherence, assessment standards, and institutional capacity of the program.
- 2018–2019 — International Program Academic Consultant, BIFT 2+2 Program
Beijing Institute of Fashion and Technology (BIFT), Beijing, China
Advised on curriculum alignment with international partner institutions during a period of structural transition. Observed teaching, provided academic feedback, and supported program development to maintain international standards. Delivered faculty training across Fashion Design, Fashion Business, Fashion Textiles, Graphic Design, and Interior Design pathways.
- 2018–2019 — External Examiner, BA Fashion Promotion
Manchester Fashion Institute, Manchester, UK
- 2016–2019 — External Examiner, BA Fashion Art Direction
Manchester Fashion Institute, Manchester, UK
- 2018 — Validation Panel Member, BA (Hons) Fashion Design
Middlesex University, London, UK
- 2014–2015 — External Examiner, FDA Fashion Design
Istanbul Moda Academy (IMA), Istanbul, Turkey
- 2014 — Judging Panel Member, Red T Trophy Fashion Competition
Wuhan Textile University, Wuhan, China
- 2008 — Jury Member, Naytos Fashion Show / **Aalto University**, Helsinki, Finland.

6. SERVICE, GOVERNANCE & COMMITTEES

Parsons School of Design, The New School, New York, USA

2024–2025

- School Curriculum Committee (SCC), School of Fashion — Member
- Size Inclusion Subcommittee, School of Fashion — Member

2023–2024

- RSCP Committee, School of Fashion — Chair
- BFA Fashion Design — Collections Pathway Leader
- Materials Donation Room — Coordinator
- BFA Task Force — Member

2022–2023

- RSCP Committee, School of Fashion — Member
- Faculty Search Committee — Member

(Assistant Professor, Fashion Design & Social Justice, Tenure-Track)

7. GRANTS, FELLOWSHIPS & RESEARCH FUNDING

This section documents competitive research funding supporting scholarly, practice-based, and community-engaged research. Funding has supported community-based research with Indigenous and Trans collaborators; practice-based dissemination through exhibitions, shows, film, and public pedagogy; student research assistance; and international fieldwork and knowledge exchange.

Grants & Fellowships

Awarded

- 2024–2025 — Parsons Faculty–Student Research Assistant Fund, The New School
- 2023–2024 — Parsons Faculty–Student Research Assistant Fund, The New School
- 2023–2024 — School-Based Research Fund, Parsons School of Design
- 2023 — Arnhold Forum Fellowship: Understanding White Supremacy – U.S. and Global Perspectives, The New School
- 2022–2023 — University of Westminster Inside–Out Fellowship (Doctoral Research Support)

Applied / Under Review

- 2025 — Spencer Foundation Small Research Grant (submitted; up to \$50,000)

Learning Through Co-Creation: Integrating Fashion Pedagogies between Indigenous Knowledge and Western Higher Education

Proposed research period: 2026–2027

Co-applicant: Eliana Sánchez, Universidad de los Andes, Bogotá, Colombia

- 2025 — The Explorers Club – Exodus Exploration Without Boundaries Grant

Submitted (Not Awarded)

- 2024 — Teiger Foundation Grant (submitted, not awarded; \$25,000)

“Millones de Maneras- Investigating an aesthetic of de-colonization with the Embera Trans-Women Community of Antioquia, Colombia”.

In collaboration with Dr Adriana Cobo, Senior lecturer In Ethical Practice, Architecture, Central Saint Martins, London, UK

8. AWARDS, HONORS & EXTERNAL RECOGNITION

This section documents formal recognition of research, creative practice, teaching, and academic leadership by academic, cultural, and international organizations.

- 2024 — Millones de Maneras recognized by the **United Nations Sustainable Development Goals Partnerships Platform** as an international partnership aligned with SDGs 1, 3, 4, 5, 10, and 16. (United Nations SDGs Partnerships Database)
- 2023 — No Corona (research-based artefact series): 16 of 39 works acquired by Banco de la República for its permanent public collection following exhibition at **Museo de Arte Miguel Urrutia (MAMU)**, Bogotá, Colombia.
- 2023 — Millones de Maneras (with Laura Laurens), Finalist, **Top 30 Accelerator Program for Female Founders. Thousands Faces**, community-based Web3 investment initiative.
- 2019 — **Commendation for Commitment to Social Impact, Co-creation, and Courage, International Fashion Showcase**, Somerset House, London, UK. (WRAPAROUND)
- 2015 — **Best Stand Award**, International Fashion Showcase, London, UK. (FRAMEWORK – Colombian National Stand)
- 2015 — **Best Designer Award**, International Fashion Showcase, London, UK. Awarded to Julia Mannisto under my curatorial and creative direction; Special Mention awarded to Miguel Mesa.
- 2013 — **White Square Teaching Prize** University of the Arts London; nomination and judging by UAL students.

9. PROFESSIONAL PRACTICE & INDUSTRY LEADERSHIP

- 2016–present — Co-owner and Director, **The Queen Adelaide**, London, UK
- 2002–2016 — Co-owner and Director, **The George and Dragon**, London, UK
Long-term leadership of independent hospitality and cultural venues, overseeing staff management, financial operations, supplier relations, and compliance. Sustained profitability over two decades. Developed the venue as a site of cultural exchange and public engagement, including the facilitation of the gallery White Cubicle. This entrepreneurial practice informs teaching in professional practice, sustainability, leadership, and creative economies. (Hollow Trunk Limited)
- 2008 — Freelance Consultant, **Pam Hogg**, London, UK
Organization of fashion shows, buyer and press relations, and pop-up retail initiatives.
- 2003–2008 — Sales Associate (International), **ELEY KISHIMOTO**, London, UK
Managed international sales across Europe, the Americas, and Asia; developed and maintained global buyer relationships.
- 2006–2008 — Global Sales Associate / Showroom Manager, **Marjan Pejoski**
Oversaw global sales and showroom operations during Paris Fashion Week.
- 1999–2001 — Junior Designer, **Marjan Pejoski**, London, UK
Collaborated on collections including the Swan Dress (Fall 2001), worn by Björk at the Academy Awards.