

**BEVERLY GORDON**  
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**CURRENT POSITIONS AT THE UNIVERSITY OF WISCONSIN-MADISON**

**Professor**

Design Studies Department (formerly Environment, Textiles and Design), School of Human Ecology  
Dept. Chair 2005-2007; Associate Professor 1990-1996, Assistant Professor, 1984-1990

**Faculty Associate/Program Member**

Material Culture Program Core Faculty (a cross-college initiative), 1998-present  
Folklore Program, College of Letters & Science, 1994-present (member of steering committee until 2003)  
Gender and Women's Studies Program, College of Letters & Science, 1984-present

**EDUCATION**

Ph.D. Textiles and Design (Design History), University of Wisconsin-Madison, 1984  
Dissertation: "The Niagara Falls Whimsey: The Object as a Symbol of Intercultural Interface"

M.A. Textile Arts, Goddard College, Plainfield, Vermont, 1975

B.A. Comparative Literature, University of Wisconsin-Madison, 1969

**EMPLOYMENT (PREVIOUS AND CONCURRENT POSITIONS)**

**University of Wisconsin**

Director, Ruth Ketterer Harris Collection (textiles and design library), 1994-2002  
Resident Faculty, UW/University of Michigan Florence (Italy) Program, Spring 1996  
Research Director, Helen Allen Textile Collection, 1990-1993; Director, 1988-1990

**Positions Elsewhere**

Associate Fellow, International Quilt Study Center, University of Nebraska-Lincoln, 2007- present  
Co-coordinator, Costume Project, Historic Deerfield (Deerfield, Mass.), 1977-1978  
Textile Interpreter and Curatorial Assistant, Hancock Shaker Village (Pittsfield, MA), 1973-1976  
Fiber Arts/Weaving Instructor, adult education and related programs: Berkshire Community College,  
Simon's Rock College, Palfrey Street School, Monument Mt. School District (Mass.), 1971-1976  
Research Assistant, Education Development Center (Newton, Mass.), 1970-1972  
Editorial Assistant, Educator's Publishing Service (Cambridge, Mass.), 1969-1970

**NATIONAL PROFESSIONAL OFFICES**

President, Textile Society of America, 1998-2000 (Vice President 1996-1998; Board member 1990-1992,  
2000-2002)

Chair, R.L. Shep Book Award (annual award, best book in English on Ethnic Textiles), 2003-2006.

National Historic Communal Societies Association, Board member 1986-1988.

## **OTHER PROFESSIONAL ACTIVITIES**

### **Positions on Advisory and Editorial Boards; Manuscript Reviewer**

Advisory Board Member, *Material Culture in America (Encyclopedia)* (ABC-Clio, 2008), 2000-2007.

Invited participant, "Envisioning Meeting" for development of an American National Textile Center, March, 2005.

Editorial board member, International Textile and Apparel Association (reviewer for *Clothing and Textiles Research Journal*), 1989-1992

Manuscript reviewer for university presses and miscellaneous journals (recent selected examples):

University Press of New England, 2010 review of manuscript on material domesticity

University of Nebraska Press, 2009 review of book proposal on Amish quilts.

*Clothing and Textiles Research Journal*, reviews of "Fashion in Anatolia," (2010); "Documenting the Indigenous Knowledge of Lace-Making on the Island of Pag, Croatia" (2008); "Cultural Authentication in Hawaii" (2009)

Prentice-Hall publishers, 2006 review of *Twentieth Century Costume*.

*Frontiers: Journal of Women's Studies* 2010 review of book on orphan's fairs.

*Dress* (journal of the Costume Society of America), 2005 and 2007 review of article on Somali dress; 2002 review of article on Shaker dress.

*Winterthur Portfolio*, 2006 review of article on butter sculpture.

University of Texas Tech Press, 2004 review of *Nets Through Time: The Technique and Art of Knotted Netting*.

*Journal of American Folklore*, 2003 review of article on dance costume.

University of Wisconsin Press, 2001 review: *Clothing Arts of the North American Indians*.

### **Grant reviewer (recent examples)**

Standard Research Grants program of the Social Sciences and Humanities Research Council of Canada, review of *Mediating Material Cultures*, December, 2008.

Contributor to assessment of University of Delaware program in Material Culture (grant from the National Endowment for the Humanities), 2007.

National Endowment for the Humanities, Access to and Preservation of Collections, 2004, 1994.

National Endowment for the Humanities, Collaborative Research program grants, 1997-present.

National Endowment for the Humanities, Art History reviewer, Travel to grants, 1986-1997

Institute of Museum Services, Conservation Support Grant Reviewer, 1994 –present.

Michigan Arts Board, Folk Arts Grants Reviewer, 1997.

Program Site Review Team member, Bard Graduate Center Ph.D. Program submission to New York State Board of Regents, 1996.

### **Conference Coordination/Leadership**

Chair, Textile Society of America Biennial National Symposium, 1992.

Co-host and program committee, Costume Society of America Regional Symposium, 1991.

Co-coordinator, Ars Textrina National Conference, 1990.

### **Consulting "Expert" or Humanist (Local, State and National Projects or Grants) (recent examples)**

Consulting scholar, report on company's history vis a vis American fashion, Pendleton Company, 2008.

Consulting humanist/advisory board, "Craft in America" project (3 hr. Public Television series that won a Peabody award in 2008), 2002-2006.

Consulting scholar/humanist, ShoeMall, Inc. on the meanings of shoes, 2007-2008.  
Consulting humanist, video series on the meanings of textiles, 2003-2006.  
Consulting humanist, MayaWorks alternative trade organization, 2002.  
Consultant, Wisconsin Public Television, program on quilts and community, 2001.  
Consultant, "Full Mirror: Dress and Identity" project, Chippewa Valley Museum, 2000-2002.  
Chosen as participant for Wisconsin Humanities Council Speaker's Bureau, 2000-2002  
Consultant to curator, publication highlighting textile collection, Allentown Art Museum, 1999.  
Consultant to curator, "Sacred Wood," Lithuanian folk art, Elvehjem Museum of Art, 1998

### **SELECTED FELLOWSHIPS, GRANTS AND AWARDS**

Chipstone Foundation publication photography subvention, 2010

Writing/artist residencies (through competitive application):

Santa Fe Art Institute, Santa Fe, New Mexico, Artist's residency, 2007.

Writer's Colony at Dairy Hollow, Eureka Springs, Ark., Writer's residency, 2007

Anderson Center for Interdisciplinary Studies, Red Wing, Minn., Scholar's residency, 2007.

Kellett Mid-Career Award, University of Wisconsin, 2004-2009.

International Quilt Study Center (Univ. of Nebraska-Lincoln), Visiting Faculty Fellowship, 2004-present.

University of Wisconsin Border and Transcultural Studies Research Circle Course Development Grant under "Material Culture in the Global Cultural Economy" initiative, 2004.

Institute for Global Studies, UW-System AND International Institute, UW-Madison (2 separate grants), 2001, for development of course, "Global Perspectives on Design and Culture," taught in different forms at UW-Madison and UW-Stevens Point, featuring a virtual visual database, accessible from both campuses.

Research Grants, University of Wisconsin Graduate School

The Fiber of our Lives: Why Textiles Matter, 2006.

The Saturated World: Aesthetic Meaning, Intimate Objects, Women's Lives, 2000

Meanings in Domestic American Needlework, 1991-1992

Comparative Analysis of Souvenirs in Tourist Sites, 1989-90 (declined)

Historical Examination of American Fundraising Fairs, 1985-1987

Vilas Associate Fellowship, Humanities Division, University of Wisconsin, 1997-1999

Project: "Objects as Intimates: Women, Domestic Amusements and Everyday Things"

Hagley-Winterthur Research Fellowship, 1996.

Project: Henry F. DuPont and Louise Crowninshield as Collectors: A Gender Case Study"

Office of Advanced Studies, Winterthur Museum, Research Fellowship, 1994.

Project: "Drawn to Everyday Objects: Women as Collectors"

Blue Mountain Center, Blue Mountain Lake, NY, Writer's fellowship, 1992.

### **CURATORIAL AND MUSEUM-RELATED PROJECTS**

Curator, *A Fairyland of Fabrics: Victorian Crazy Quilts*, Design Gallery, UW-Madison and International Quilt Museum, Lincoln, Nebraska, 2009.

Curatorial Supervisor, *New School Knitting: The Influence of Elizabeth Zimmermann and Schoolhouse Press*, Gallery of Design, Madison, Wisconsin, 2006.

Curatorial consultant, *Sacred Wood: The Contemporary Lithuanian Woodcarving Revival*, Elvehjem Museum of Art, Madison, Wisconsin, 1998.

Curator, *Identity in Cloth: Continuity and Change in Guatemalan Textiles*, Gallery of Design, 1993.

Curator, *A Worldwide Vision: Highlights of the Helen Allen Textile Collection*, Gallery of Design, 1991.

Guest Curator, *American Indian Art: The Collecting Experience*, Elvehjem Museum of Art, 1988.

Coordinator, Costume Project, Historic Deerfield, (Mass.), 1977-1978.

Developer of textile interpretation and education program, Hancock Shaker Village, 1973-1976.

## **SCHOLARLY PUBLICATIONS**

### **Books and Monographs**

#### IN PROGRESS:

*Natural Encounters: Artistic Adventures with Earth Materials.*

#### PUBLISHED

*Textiles: The Whole Story* (formerly known as *The Fiber of Our Lives: Why Textiles Matter*). London and New York: Thames and Hudson, 2011.

*The Saturated World: Aesthetic Meaning, Intimate Objects, Women's Lives, 1890-1940.* Knoxville: University of Tennessee Press, 2006.

*Bazaars and Fair Ladies: The History of the American Fundraising Fair.* Knoxville: University of Tennessee Press, 1998.

*Identity in Cloth: Continuity and Change in Guatemalan Textiles.* Madison: Helen Allen Textile Collection, 1993.

*Exploring The World of Textiles: Self-Study Modules for the Helen Allen Collection Videodisc.* Madison: Helen Allen Textile Collection, 1991.

Rae Atira-Soncea and Beverly Gordon, *An Intricacy of Pattern and Design: Kashmir Shawls in the Helen Allen Textile Collection.* Madison: Helen Allen Textile Collection, 1990.

*American Indian Art: The Collecting Experience.* Madison: Elvehjem Museum of Art, 1988 (later distributed by University of Wisconsin Press).

*The Final Steps: Traditional Methods and Contemporary Applications for Finishing Cloth by Hand.* Loveland, Colorado: Interweave Press, 1982.

*Shaker Textile Arts.* Hanover, N.H.: University Press of New England, 1980.

*Feltmaking: Traditions, Techniques and Contemporary Explorations.* New York: Watson Guptill, 1980.

*Domestic American Textiles: A Bibliographic Sourcebook*. Pittsburgh: Center for the History of American Needlework, 1978.

### **Journal Articles and Book Chapters**

IN PROGRESS:

“The Pleasures of Plaid: Multivalent Meanings in Late Twentieth Century Fashion”

(With Jane Bianco) Article on the evolution of the different editions of Helen Gardner’s art history textbook and her influence on artist Mary Nohl.

PUBLISHED:

Essay on dress of the Shakers and Quakers, for *Berg Encyclopedia of World Dress and Fashion*, Vol. 3 Phyllis Tortora, ed., Berg Press, 2010, <http://www.bergfashionlibrary.com/page/encyclopedia/-berg-encyclopedia-of-world-dress-and-fashion>.

“The Fiber of Our Lives: A Conceptual Framework for Looking at Textiles’ Meanings,” Textile Society of America Proceedings, “Textiles and Settlement” National Conference, 2010, <http://digitalcommons.unl.edu/tsaconf/18/>

(With Laurel Horton), “Turn-of-the-Century Quilts: Embodied Objects in a Web of Relationships,” *Women and the Material Culture of Needlework and Textiles, 1750-1950*. London: Ashgate, 2009, pp. 93-110.

“Regularly Irregular: Crazy Quilts,” essay and catalog entries on Crazy Quilts for *American Quilts in the Modern Age, 1870-1940*, Marin Hansen and Patricia B. Crews, eds. International Quilt Study Center and J.P. Getty Foundation, 2009.

“Points of View” (artist profile), *Robert Hillestad: A Textiles Journey*. Lincoln: Friends of the Hillestad Gallery, 2008, pp. 77-84.

Essay on American textiles, *Material Culture in America: Understanding Everyday Life*, ed. Helen Sheumaker and Shirley Teresa Wajda. Santa Barbara, CA: ABC-CLIO, 2008, pp. 440-445.

“Crazy Quilts as an Expression of the Fairyland Ideal,” *Uncoverings* 27 (2006): 29-58. (Journal of the American Quilt Study Group).

Reissue of “Woman’s Domestic Body” (from *Winterthur Portfolio* 1996) in Mark Taylor and Julieanna Preston, eds., *Intimus: Interior Design Theory Reader*. Chicago: University of Chicago Press, 2006, pp. 126-133.

“Showing the Colors: America,” essay in *Wearing Propaganda: Civilian Textiles on the Home Front; America, Great Britain, and Japan 1931-1945*, ed. Jacqueline Atkins. New York and New Haven: Bard Graduate Center with Yale University Press, 2005, pp. 239-257.

“Scrapbook Houses for Paper Dolls: Creative Expression, Aesthetic Elaboration and Bonding in the Female World,” in Katherine Ott, Susan Tucker and Patricia Buckler, eds., *The Scrapbook in American Life*. Philadelphia: Temple University Press, 2006, 116-134.

"Making Souvenir Beadwork: Construction, Technique and Creative Experimentation," in Ruth B. Phillips, Jolene Rickard and Moira T. McCaffrey, eds. *Across Borders: Beadwork in Iroquois Life*. Montreal: McGill-Queen's, 2003.

"Costumed Representations of Early America: A Gendered Portrayal, 1850-1940," *Dress* 30 (2003): 3-20.

"Embodiment, Community Building, and Aesthetic Saturation in 'Restroom World,' a Backstage Women's Space," *Journal of American Folklore* 116 (462) (Fall 2003): 444-464.

"The Hand of the Maker: The Importance of Understanding Textiles From the Inside Out," in *Silk Roads, Other Roads: Proceedings of the Fourth Biennial Symposium of the Textile Society of America, 2003* (on CD-Rom, n.p.)

"Deborah Einbender: Faces and Universal Forms" (feature profile article), *Ornament* 23, no.4 (June, 2000): 40-43.

"One of the Most Valuable Fabrics': The Seemingly Limitless Promise of Crepe Paper, 1890-1935," *Ars Textrina*, 31 (1999): 107-144.

"Sonya Clark: References to Metaphor and History," (profile article), *Fiberarts*, Jan/Feb. 1999.

Biographical essay on art historian Helen Gardner for *American National Biography*, vol. 8, Oxford University Press, 1999, pp. 704-705.

"Layered and Coded Messages: The Power of Lithuanian Figurative Folk Sculpture" in Ruta Saliklis, ed. *Sacred Wood: The Contemporary Lithuanian Woodcarving Revival*. Madison, WI: Elvehjem Museum of Art, 1998, pp. 8-22.

"Spinning Wheels, Samplers and the Modern Priscilla: The Images and Paradoxes of Colonial Revival Needlework," *Winterthur Portfolio* 33 Nos. 2/3 (Summer/Autumn 1998): 163-194.

Re-issue of "A Furor of Benevolence" (1986 article) in Rosemary K. Adams, ed., *A Wild Kind of Boldness: The Chicago History Reader* Grand Rapids: William B. Eerdmans Publishing and Chicago Historical Society, 1998, pp. 46-58.

"Woman's Domestic Body: The Conceptual Conflation of Women's Dress and Interiors in the Industrial Age," *Winterthur Portfolio* 31, no. 4 (Winter 1996): 281-302.

"Intimacy and Objects: A Proxemic Analysis of Gender-Based Response to the Material World," in Katherine Martinez and Kenneth Ames, eds. *The Material Culture of Gender/The Gender of Material Culture*, Winterthur Museum with University Press of New England, 1997, pp. 237-252.

"Understanding the Visual Art of American Indian Women," in *Full Circle: The Women of Color in the Curriculum Project*. Working paper series #16, University of Wisconsin-Madison Women's Studies Research Center (jointly sponsored, University of Wisconsin System Office of Multicultural Affairs), 1995, pp. 38-60.

"They Don't Wear Wigs Here': Issues and Complexities in the Development of an Exhibition," (review essay) *American Quarterly* 47 No. 1. (Spring 1995): 119-142.

- "Charmingly Quaint and Still Modern: The Paradox of Colonial Revival Needlework in America, 1875-1940," in *Contact, Crossover, Continuity: Proceedings of the Fourth Biennial Symposium of the Textile Society of America*, 1994, pp. 241-252.
- "Cozy, Charming and Artistic: Stitching Together the Home Environment," in Jessica Foy and Karal Ann Marling, ed. *The Arts and the American Home, 1890-1930*. Knoxville: University of Tennessee Press, 1994, pp. 124-148.
- "Dressing the Colonial Past: Nineteenth Century New Englanders Look Back," in Patricia Cunningham and Susan Lab, eds. *Dress in American Culture*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1993, pp. 109-139.
- "Shaker Fancy Goods: Women's Work and Presentation of Self in the Community Context in the Victorian Era," in Lou Kern, Wendy Chiemlewski and Marlyn Klee, eds. *Women's Experience in Historic Communities*. Syracuse University Press, 1993, pp. 89-103.
- "The Woodland Indian Bandolier Bag: Cultural Adaption and Interaction," *Dress* 19 (1992): 69-81.
- "Meanings in Mid-Nineteenth Century Dress: Images From New England Women's Writings," *Clothing and Textiles Research Journal* 10:3 (1992), 44-53.
- "American Denim: Blue Jeans and Their Multiple Layers of Meaning," in Patricia Cunningham and Susan Lab, eds., *Dress and Popular Culture*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1991, pp. 31-45.
- "Victorian Fancy Goods: Another Reappraisal of Shaker Material Culture," *Winterthur Portfolio* 25:2/3 (1990): 111-129.
- "Material Culture in a Popular Vein: Perspectives on Studying Artifacts of Mass Culture," in Ray B. Browne and Marshall Fishwick, eds. *Symbiosis: Popular Culture and Other Fields*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1988, pp. 170-176.
- "Victorian Fancywork in the American Home: Fantasy and Accommodation," in Marilyn Motz and Pat Browne, eds., *Making the American Home: Middle Class Women and Domestic Material Culture, 1840-1940*. Bowling Green: Bowling Green State University Popular Press, 1988, pp. 48-68.
- "Textiles and Clothing of the Civil War: A Portrait for Contemporary Understanding," *Clothing and Textiles Research Journal* 5:3 (1987): 41-47.
- "Fossilized Fashion: 'Old Fashioned' Dress as a Symbol of a Separate Work-Oriented Identity," *Dress* 13 (1987): 49-60.
- "A Furor of Benevolence: The Evolution and Influence of the Northwest Sanitary Fairs," *Chicago History* 15:4 (1987): 48-65.
- "The Souvenir: Messenger of the Extraordinary," *Journal of Popular Culture* 20:3 (1987): 136-146.
- "Playing at Being Powerless: New England Ladies Fairs, 1830-1930," *Massachusetts Review* 23:1 (1986): 144-160.

"Dress and Dress-up at the Fundraising Fair," *Dress* 12 (1986): 61-72.

"Aesthetic Meanings in Women's Turn-of-the-Century Fundraising Fairs," *Turn-of-the-Century Women* 3:1 (1986): 15-28.

"The Whimsey and its Contexts: A Multi-Cultural Model of Material Culture Study," *Journal of American Culture* 9:1 (1986): 61-76.

"Souvenirs of Niagara Falls: The Significance of Indian Whimsies," *New York History* 67:4 (1986): 389-409.

"Dress in American Communal Societies," *Communal Societies* 5 (1985): 122-136.

"The Fiber of Our Lives: Trends and Attitudes about Women's Textile Art as Reflected in the Literature in America, 1876-1976," *Journal of Popular Culture* 10:3 (1976): 548-559.

### **Book and Exhibition Reviews**

Review of *Global Denim* by Daniel Miller and Sophie Woodward (New York and Oxford, Berg, 2010), for *Design and Culture*, in press.

Review of *Textile Futures* for *Design and Culture*, by Bradley Quinn (New York and Oxford, Berg, 2010), in press.

Review of *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*, by Alison Gwilt and Timo Rissanen (Earthscan, 2011, for *Design and Culture*, in press.

Review of *Connecticut Needlework: Women, Art and Family, 1740-1840* by Susan Schoelwer (Hartford: Ct. Historical Society, 2010), for *New England Quarterly*, in press.

Review of *Contemporary African Fashion* by Suzanne Gott and Kristyne Loughran (Bloomington: Indiana University Press, 2010), for *Journal of Folklore Research*, <http://www.indiana.edu/~joftr/review.php?id=1157>.

Review of Dianne Sachko Macleod, *Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800-1940* (University of California Press, 2008), for *Winterthur Portfolio*, 44. Np/ 1. S[romg. 2010, pp 123-124.

Review of April F. Masten, *Art Work: Women Artists and Democracy in Mid-Nineteenth-Century New York*. (Philadelphia: University of Pennsylvania Press, 2008) for *Journal of American History*, Vol. 95 No. 4, March 2009.

Review of Mary C. Beaudry, *Findings: The Material Culture of Needlework and Sewing* (New Haven and London: Yale University Press, 2006), for *Design and Culture*, 2008.

Review of Vicki Howard, *Brides, Inc: American Weddings and the Business of Tradition*. (Philadelphia, 2006) for *Winterthur Portfolio* 41:4 (Winter 2007).



Review of "New School Knitting" exhibit in Gallery of Design, UW-Madison, 2006, for Textile Society of America Newsletter, 2007.

Review of video, Katya Esson, "Ferry Tales," 2004 (Distributed by Women Make Movies, New York.) For women's video catalogue, 2004.

Review of Mary M. Brooks, *English Embroideries* (London: 2004) for Textile Society of America Newsletter, 2004.

Review of *The Victorian Parlor: A Cultural Study*, by Thad Logan (Cambridge, 2001) for *Nineteenth Century Contexts* 27, no. 1(2005): 106-108.

Review of Websites from Women's Museums, *Feminist Collections: A Quarterly of Women's Studies Resources* 22, no. 2 (Winter 2001): 17-20.

Review of *Material Cultures: Why Some Things Matter* ed. By Daniel Miller, *Winterthur Portfolio* 35 nos.2/3 (Summer/Autumn 2000): 205-209.

"Strung, Woven, Knitted and Sewn: Beadwork from Europe, Africa, Asia and the Americas," Milwaukee Art Museum exhibition. Reviewed for Textile Society of America newsletter, February, 1998.

"Amateurs' and Advocates: Women and the Arts in the Progressive Era," review of *The Torchbearers: Women and Their Amateur Art Societies, 1890-1930*, by Karen Blair. *American Quarterly* 49 no. 1 (March 1997): 193-202.

*Becoming American Women: Clothing and the Jewish Immigrant Experience, 1880-1920* by Barbara Schreier. Reviewed for *American Quarterly* 1995 (see "They Don't Wear Wigs Here" review essay, in articles section).

*Girlhood Embroidery: American Samplers and Pictorial Needlework, 1650-1850* by Betty Ring. Reviewed for *Winterthur Portfolio* 29 No. 2/3 (1995): 191-194.

*Northern Athapaskan Art: A Beadwork Tradition*, by Kate Duncan. Reviewed for *African Arts* 23, no. 3 (July 1990): 100-101.

"Working With Wood: Relationships with the Material of the Forest," (reviews of eight books on wood objects). Reviewed for *Journal of Forest History* 39, no. 1 (Winter 1990): 37-39.

*Niagara Falls: Icon of the American Sublime*, by Elizabeth McKinsey. Reviewed for *New York History*, 68 (Winter 1987): 113-114.

"Hilltribe Art," (reviews of 3 books on this subject). Reviewed for *Craft International*, Winter 1986: 7.

*A Lasting Spring: Jessie Catherine Kinsley, Daughter of the Oneida Community*, Jane Kinsley Rich, ed. Reviewed for *Communal Societies* 5 (1985): 211-213.

## **SCHOLARLY PRESENTATIONS**

### **Juried and Invited to Professional Audience: A Selected Sample**

“The Lives in the Object: Figural Totems Made with Natural Detritus,” at “The Life of the Object: An Experimental Workshop and Conference on Production, Consumption, and Creative Reuse in American Culture,” Mid-America American Studies Association (MAASA) Conference, April 8, 2011.

“Cloth, Memory, and Women’s Approaches to Collecting,” at the “Commemoration, Collection, Representation: the Material Culture of Memory” Material Culture Institute Symposium, University of Alberta, Canada, April 30, 2010.

“Making Life Meaningful: Learning from Vernacular Environment Builders,” “The Road Less Traveled: The Art of Vernacular Environment Builders” symposium, J.M. Kohler Arts Center, 2007.

“Textiles and Domestic Pastimes: An Entry Point into Women’s Lives,” panel coordinator and presenter, UW-System Women’s Studies Conference, Madison, 2007.

“Crazy Quilts as an Expression of Fairyland,” American Quilt Study Group National Seminar, 2006.

Featured Speaker: “Uncovering the Surface,” Surface Design of America national conference, 2005.  
Presentation: “The Fiber of Our Lives: Why Textiles Matter.”

“Collectors, Collecting and Collections” conference, International Quilt Study Center, Lincoln, Nebraska, 2005. Presentation: “Quiltmaking *As* Collecting: A New Way to Look at Crazy Quilts—and at Collecting.”

“East Meets West: Interior Design Education and Practice,” School of Arts and Design, Dalian Institute, PR of China, June, 2004. Presentation: “Cultural Imprint on Design: Teaching American Students to Stretch Their Awareness and Understanding”

“Women’s Sphere—Reconfiguring Traditions” UW-System Women’s studies Conference, October 2003.  
Presentation: “A Feminist Analysis of ‘Restroom World’: A Public/Private Women’s Space”

“Acquiring and Integrating Images for Teaching” session, UW-Madison Teaching/ Learning Symposium, May, 2003.

“Silk Roads, Other Roads,” Biennial Symposium of the Textile Society of America, September, 2002.  
Presentation: “The Hand of the Maker: The Importance of Understanding Textiles From the Inside Out”

“Mind the Map: International Design History Conference” (Istanbul), July, 2002. Panel: “New Models for Approaching Designed Objects: Human Needs Frameworks” Presentation: “The Human Needs Model as an Organizing Tool or Framework to Approach Design History”

Center for the Humanities, University of Wisconsin, Luncheon series (invited speaker), December, 2001.  
Presentation: "Objects of Amusement and Comfort: Women's 'Toys' and Entertainments, 1860-1940."

American Studies Association, Annual Meeting, October, 2001. Presentation: “Consumer Goods as Raw Materials: Creating Imaginary Worlds with Consumer Cast-Offs” (“Not for Sale” panel)

Popular Culture Association Annual Meeting, April, 2001. Presentation: “‘Restroom World’: Embodiment and Self Expression in a Woman’s Space”

Historic Bethlehem (Pa.) Partnership, Ernest Schneider Decorative Arts Lecture (invited), October, 2000. Presentation: "Objects of Amusement and Comfort: Women's 'Toys' and Entertainments, 1860-1940."

Textile Society of America, Biennial Symposium, September, 2000. Panel Chair and Commentator: "The Strength of Embroidered Symbols"

American Textile History Museum, Professional Planning Retreat (invited to give keynote "inspirational" talk), 2000. "The Fiber of Our Lives: Why Textiles Matter"

American Culture Association, Annual Meeting, April, 2000. Presentation: "The Latest in Entertainment: Party-giving Ideas in Women's Magazines, 1890-1940."

American Studies Association, Annual Meeting, October, 1999. Presentation: "Aesthetic Excitement and Domesticated Amusements (Presenting a New Framework for Examining Everyday Activities)."

Shih Chien University, Taiwan (Republic Of China), October, 1999. Invited to give American perspective on the dynamics of subgroup dress at Taiwanese conference (topic: "The Dynamics of American Indian Dress.")

University of Sussex at Brighton (UK),. Invited to give "American perspective at symposium, "Articulating Dress Studies: Research and Teaching," June, 1999.

Costume Society of America Symposium on "Interpreting Alternative Dress," October, 1998. Presentation: "Paradox and Strong Symbol: Dress in Communal and Other Outsider Groups."

UW-Waukesha Lecture Series Featured Guest, October, 1998. Presentation: "American Indian 'Fashion': Adaption, Elaboration, and Creative Explosion."

Organization of American History and Women's Rights Historical Park, "The Stuff of Women's History: Using Artifacts, Landscapes and Built Environments to Research and Teach Women's History," August, 1998. Presentation: "Intimate Companions: Decoding Messages From Emblematic Objects of Women's Lives, 1900-1940"

Ars Textrina National Conference, June, 1998. Presentation: "'One of the Most Valuable Fabrics': The Seemingly Limitless Promise of Crepe Paper, 1890-1935."

Hagley Museum and Library (Center for the History of Business, Technology and Society), Invited Speaker, "Women and Historic Preservation" Conference, May, 1998. Presentation: "Louise du Pont Crowninshield: Collector, Preservationist, and Creator of a Usable Past."

Marquette University Women's Studies Conference, "Women and Creativity," March, 1998. Presentation: "Women's Creativity and Turn of the Century 'Domestic Amusements.'"

Fraunces Tavern Museum (NYC), Invited Speaker, May, 1997. Presentation: "Wigs, Spinning Wheels and Samplers: Stitching and Re-enacting the Colonial Past."

Hagley Museum Fellow Series, Cultural and Business History, April, 1996. Presentation: "Louise Crowninshield: Reassessing a Woman's Collecting and Historic Preservation Activities."

American Studies Association, National Symposia, various earlier years

"Women, Material Culture and the Colonial Revival" panel coordinator; individual paper: "Spinning Wheels, Samplers and the Modern Priscilla: Images of Home in Colonial Revival Needlework," 1995.

"Images of Home and Body" panel coordinator; paper: "Domestic Interiors and Women's Presentation of Self, 1860-1960," 1993

"Self Definition Through Goods: Meaning and Context at the End of Two Centuries," 1989

"Tangible Personae: Women's Presentation of Self at the Turn of the Century," 1987

University of Wisconsin System Women's Studies Conference: "The Everyday Art and Act of Teaching," 1995. Panel on Full Circle: The Women of Color in the Curriculum Project"

Ars Textrina International Textiles Conference, University of Leeds, England, 1995. Presentation: "Modern Yet Not Modern: American Domestic Needlework, 1900-1940."

Utah Museum of Fine Arts, Invited Speaker at "Quilts in the West 1845-1995" Symposium, 1995. Presentation: "Eastern Ideas, Western Quilts: The Influence of Women's Periodicals and the Colonial Revival," 1900-1950"

Wisconsin Folk Museum, Invited Speaker for University Extension series on Woodland Indians, 1995. Presentation: "Beadwork and The Woodland Indian Bandolier Bag."

Textile Society of America National Symposium, Featured Speaker, 1994. Presentation: "Charmingly Quaint and Still Modern: The Paradox of Colonial Revival Needlework, 1875-1940"

Museum of Fine Arts-Houston, Bayou Bend Lecture Series, Invited Speaker, 1994 at "American History Through the Collector's Eye" symposium. Presentation: "Objects as Intimates: Women, Collecting and Context in the 20<sup>th</sup> Century"

Cornell University, College of Human Ecology Invited Speaker, 1994. Presentation: "Related [Household] Art: Aesthetic Education By and For Women."

Goldstein Gallery, University of Minnesota, Invited Speaker, 1993. Presentation: "Art in Everyday Life: Women, Taste and Aesthetic Education"

## **TEACHING AND EDUCATIONAL ACTIVITIES**

*Courses Taught at the University of Wisconsin*

### **Design Studies Department**

DS 120: Design: Fundamentals I

DS 355: History of Fashion, 1400-Present

DS 360: Global Perspectives on Design and Culture

DS 430: History of Textiles

DS 464: Dimensions of Material Culture (cross-listed with Art History and History)

DS 501: Special Topics: Issues in 20th Century Fashion and Clothing

DS 501: Special Topics: Proseminar in Material Culture

DS 501: Special Topics: Chinese Minority Textiles (in conjunction with *Writing With Thread* exhibit at Chazen Museum)

DS 501: Special Topics: "I Want to Change the World": Design Solutions to 21<sup>st</sup> Century  
(Sustainability) Problems  
DS 512: Material Culture Analysis: The Arts and the Consumer Society (cross-listed with Folklore)  
DS 640: Ethnographic Textiles (cross-listed with Folklore): American Indian Textiles and Related Art  
Forms  
DS 640: Ethnographic Textiles (cross-listed with Folklore): Folk Textiles of Europe and Latin  
America  
DS 655: Comparative World Costume (cross-listed with Folklore)  
DS 660: Internship Supervision, work on museum practices in textile collection  
DS 699: Independent Study, undergrad level  
DS 920: Seminar: Researching and Interpreting Textiles  
DS 920: Seminar: Meanings in Domestic American Textiles  
DS 920: Seminar: Research in Material Culture  
DS 920: Seminar: Design/Material Culture Analysis  
DS 999: Independent Study, graduate level

### **Women's Studies Program**

412: Special Topics in Women and the Arts--Women's Craft and Folk Arts

### **Florence, Italy Study Abroad Program**

- a. Social and Artistic History Through Cloth: European Costume and Textiles, 1400-1800
- b. Introduction to Material Culture and Design Analysis (Focus on Italian Artifacts)

### *Other Educational Initiatives: Development of Academic Programs and Curricular Materials*

Developed pilot database of images/data from Helen Louise Allen textile Collection for use in Textile History Class, Part of TIRIS initiative for the Digital Library project, 2005.

Initiative to develop "Second Life of Clothing" symposium under BCTS grant, 2004.

Initiative to develop course and database, "Global Perspectives on Design and Culture," 2001

Member of teams conceptualizing and (successfully) applying for cluster hire positions in "Visual Culture," "Expressive Cultures of the Upper Midwest," 2001. (Also unsuccessful proposals in Material Culture, American Studies, Preservation, 1994-98)

Leadership/participation in developing Material Culture cross-college degree focus, 1996-1997 under Institute of the Arts; 1998-2005 in conjunction with Art History department and Chipstone Foundation.

Transformed all classes to on-line format (through Web-CT and Learn@UW delivery systems), 2004.

Participation in orientation and ongoing activities at Chadbourne Residential College, 1999-2001, 2003 (e.g., invited speaker at Arts Week, 2001; invited tour leader to "Quilts of Gee's Bend" at Milwaukee Art Museum, 2003).

Conceptualized and organized visiting lecture sequence by artist/shoemaker Gaza Bowen, March, 1997.

Development of research program and monograph series for the Helen Allen Textile Collection, 1989-2000

Developed, published "Exploring the World of Textiles" videodisc self-study modules, 1990

Developed slide-tape presentation on art of Native American women, made available to faculty on all UW-System campuses as part of Women of Color in the Curriculum project, 1990

Helped develop grant proposal submitted by Women's Studies Research Center for "Women of Color in the Curriculum" [WOCC] project, 1986

*Other Educational Initiatives: Related to Program Development, Guest Lectures*

Member of Executive Committee, Arts Institute, University of Wisconsin, 2004-2007.

Member of Folklore Program Advisory Board/Steering Committee—developing, overseeing certificate program, 1998-2003.

Featured guest speaker/tour leader for Chadbourne Residential College (CRC) field trip to the Milwaukee Art Museum to see the “Quilts of Gee’s Bend” exhibit to understand questions of gender, race and diversity.

Leadership and participation in “The Rituals of Everyday Life: A Material Culture Workshop,” Mellon Workshop in the Humanities (monthly meetings and curricular retreat weekend), 2000-2002

Leadership and participation in “Museum Worlds: Past, Present and Future,” Mellon Workshop in the Humanities (monthly meetings), 2001-2002.

Participation in CCLE (Creating a Cooperative Learning Environment) program, 1996-1998.

Trained Hagley Museum docents in interpretation of the historic house, Eleutherian Mills, 1996

Developed, trained docents for subject-area gallery tours on American Indian Art, Elvehjem Museum of Art, 1988.

Developed textile tours, lecture series, and workshop program, Hancock Shaker Village, 1975-1977

**UNIVERSITY SERVICE**

**University Committees, University of Wisconsin-Madison**

Faculty Senate, 2008-2009

Arts and Humanities Strategic Planning Assembly, 2008-2009

Committee on Honorific Titles for Research Professor, 2006-2007

Executive Committee of Arts Institute, 2004-2007.

Participation in Women’s Mentoring Program, 1995-2008

Visual Culture Cluster Hire Search Committee, 2002-2003

Expressive Cultures of the Upper Midwest (Folklore) Search Committee, 2001-2003

Honorary Degrees Committee, 2001-2005.

Arts and Humanities Divisional Committee, 1999-2002

Folklore Program Executive Committee, 1998-2003

Knapp Bequest Committee 1991, 1994-1997 (Chair, 1995-1996)  
Anonymous Committee, 1995-1996  
Women's Studies Research Center Committee, 1984-1996  
Hyde Dissertation Fellowship Committee, 1993-1994  
Women's Intercultural Forum Committee (run through Women's Studies and International Studies), 1983-1986 (chair 1985-1986)

#### **School of Human Ecology Committees and Responsibilities**

Academic Planning Council, 2004-2007  
College Advisory Council, 2004-2007  
Graduate Program Council, 2002-2004  
Director, Ruth Ketterer Harris Library, 1994-2002  
Undergraduate Program Council (formerly Curriculum Committee), 1985-1987, 1996-2002, (Chair, 1997-2000)  
Helen Louise Allen Textile Collection Oversight Committee, 1984-2005  
Helen Louise Allen Textile Collection Accessions Committee, 1990-present  
Gallery Committee, 1988-1996  
Equity Committee, 1985-1986

#### **Design Studies Committees**

Chair, Graduate Program Committee, 2009-2011  
Chair/Coordinator, Textile and Apparel Design Committee, 2008-2009  
Curriculum Committee, 2005-2007, 2008-2009  
Graduate Committee Program Chair (and leader of student support group), 2002-2004  
Peer Review Committee Chair, Mary Hark, 2008-  
Peer Review Committee, Carolyn Kallenborn, 2008-  
Peer Review Committee, Jennifer Angus, 2001-2006  
Peer Review Committee, Sonya Clark, 1997-2002  
Peer Review Committee, Fuyuko Matsubara, 1997-1999  
Textile and Apparel Design Program Committee, 1988-present  
Textile and Apparel Design Search Committee, 1997, 2001  
Chair, Textiles Ph.D. Revision Committee, 1990-1991  
Graduate Committee, 1984-1997  
Doctoral Review Committee, 1987-1988  
Equity Committee, 1988  
Coordinator, Graduate Student Research Group, 1987; Coordinator, Graduate Student Orientation, 1985

## **PUBLIC SERVICE, OUTREACH AND RECOGNITION**

### **(Selected) Presentations For a General or Popular Audience, Recent Years**

Nebraska Quilters, featured speaker and presentations on crazy quilts for Quilt History Day, July, 2009.

West Side [Milwaukee] Soldiers Aid Society, speaker on Civil War Sanitary Fairs, 2009.

Presentation on textiles in human life for “Wednesday Nite @ The Lab” Biology Outreach series, 2007.

Participation in Wisconsin Women’s Network book reading (Wisconsin women authors writing about women), Barnes & Noble Bookstore, 2007.

Presentation on illustrated non-fiction writing at Ozark Writer’s Conference, Eureka Springs, Ark., 2007.

Featured reader at Public reading at “Poet Luck” at Writer’s Colony at Dairy Hollow, Eureka Springs, Ark., October, 2007.

Presentation for the Wisconsin Alumni Association, Boston Chapter, program in conjunction with “Fashion Show: Paris Collections, 2006” exhibit at Museum of Fine Arts, 2007.

Presentation for the Wisconsin Alumni Association, Boston Chapter, program in conjunction with “Fashion Show: Paris Collections, 2006” exhibit at Museum of Fine Arts, March, 2007.

Presentation for the Wisconsin Alumni Association, Chicago Chapter, “Jacqueline Kennedy and Fashion of the Early 1960s—the Brink between Modern and Postmodern,” in conjunction with Jackie O exhibit at the Field Museum, January, 2005.

Presentations Walrus Club, Madison, on “The Central Asian Yurt as a Designed Environment,” April, 2004 and “The Second Life of Clothes,” October, 2004.

Judge for Wisconsin Arts Board publicity poster, February, 2004.

“Quilts as Part of the Fiber of Our Lives,” presentation at “Anyone Can Fly” Conference in Arts, Curriculum and Community sponsored by Office of Education Outreach and Wisconsin Arts Board, March 2004.

“Powwow Regalia,” presentation to Beloit College “Lunch and Lecture” Series, July 24, 2003.

“Kettle Drums and Tea Parties: Women’s Artistic Entertainments at the Turn of the 20<sup>th</sup> Century,” Milwaukee Art Museum, December, 2002.

Gender and Play: Women and Thread,” public program to go with “Stitched Myth” exhibition, Kingsfoot Gallery, Madison, October, 2002.

“Digital Imagery: Using Technology in Teaching Design,” Panel at opening of Pixels and Textiles show, Gallery of Design, University of Wisconsin-Madison, October, 2001.



McHenry County Historical Museum, Union, Illinois, October, 2001. Presentation: "The Textiles Inside: Understanding the Fabrics in the Quilts"

Wisconsin Humanities Council, selected for/featured in Speaker's Bureau, 2000-2002 (multiple presentations to community groups such as the American Association of University Women, Monroe High School, Sauk County Health Care Center, Northern Wisconsin Heritage Center, L'Chaim, Unitarian Universalist Fellowship )

    "Fashion as a Social Mirror: Pre-Modern, Modern, Post-Modern"

    "Miracles and Promises: Exploring the Phenomenon of Votive Offerings"

Wisconsin State Historical Society public programs: "Meaning in Objects: Souvenirs and Collecting in Our Lives," 1997.

Phi Upsilon Omicron Alumni Chapter, presentation on bazaars, 1996.

07/11