

**BEVERLY GORDON**  
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## **POSITIONS**

**Current:** Professor Emerita, Design Studies Department, University of Wisconsin-Madison; part time instructor, Adult and Community Enrichment (ACE), Sarasota School District; freelance writer, lecturer, book reviewer, practicing artist, workshop facilitator for SoulCollage®, contemplative writing and other topics.

**Professor,** Design Studies Department, School of Human Ecology, University of Wisconsin-Madison and Faculty Associate, Folklore, Material Culture and Visual Culture Programs, (August 1984-December, 2011)

**Previous work experience** includes Lecturer, Teaching Assistant and Textile Collection assistant at UW-Madison; Textile Interpreter at Hancock Shaker Village (Pittsfield, Mass.); Counselor, Family Planning of Western Massachusetts, editorial assistant at Educator's Publishing Service and Educational Development Center (Cambridge, Mass. area, 1969-1984).

## **EDUCATION**

Ph.D. Textiles and Design (Design History), University of Wisconsin-Madison, 1984  
M.A. Textile Arts, Goddard College, Plainfield, Vermont, 1975  
B.A. Comparative Literature, University of Wisconsin-Madison, 1969

## **TEACHING, PUBLIC LECTURES, AND WORKSHOP FACILITATION** **UNIVERSITY COURSES TAUGHT**

Comparative Studies in World Dress  
Design: Fundamentals I  
Dimensions of Material Culture  
Ethnographic Textiles (varying topics, including: Folk Textiles, Native American Textiles)

Global Perspectives on Design and Culture

History of Textiles

History of Fashion, 1400-Present

“I Want to Change the World”: Design Solutions to 21<sup>st</sup> Century (Sustainability) Problems

Material Culture Analysis: Arts and the Consumer Society

Seminars and Special Topics: Women and the Arts--Women's Craft and Folk Arts; Issues in  
20th Century Fashion and Clothing; Chinese Minority Textiles; Researching Textiles;  
Social and Artistic History Through Cloth: European Costume and Textiles, 1400-1800

**\*\*WORKSHOP FACILITATION (Selected Recent Examples: 1-3 days long)**

“Experimental Collage,” ACE (Adult Community Enrichment, Sarasota Public Schools, Sarasota, Florida., May-June, 2022.

“Creative Visioning: Writing From Visual Images,” offered online through Shake Rag Alley Center for the Arts, Mineral Point, Wisconsin, May, 2022.

“Writing From the Inside Out,” offered online through ACE (see above repeatedly in 2021); weekly from my own studio, March, 2020-present.

“Deep Soul Writing,” two bimonthly Zoom groups—April, 2020-Present.

Lecture workshop sessions offered through ACE, 2021 and 2022: “Fashion as a Social Mirror” (different eras on different days); “Collecting and Souvenirs,” 2021-2022.

“Nature Spirits: Embodied Totemic Figures,” and “Collage That “Speaks”: Expressing an Inner Voice Through Creative Play,” Shake Rag Alley Center for the Arts, Mineral Point, WI, August, 2019.

“The Wisdom of Trees,” Marie Selby Botanical Gardens, Sarasota, FL, April, 2019.

“New Viewfinding: Working with the Power of Images,” Venice Holistic Center, Venice, FL, March, 2019.

“Cultivating Wonder (And Awe and Amazement),” Venice Holistic Center, Venice, FL, Feb., 2019.

“Tree Wisdom: Learning, Exploring and Creating” and “Mixed Media Collage Explorations,” Art Camp for Adults, Continuing Studies, University of Wisconsin, 3-day intensive workshops, Summer, 2018.

“Stepping into the Wisdom of Trees A Workshop for Inner Exploration,” Venice [Florida] Holistic Community Center, Dec., 2017, Feb. and, April, 2018, Jan., 2019.

“Writing From the Inside Out: Connect with Your Spirit of Guidance,” weekly workshop (4 and 5 week sessions), Englewood, Florida, Jan. -April, 2018 and Jan.-Feb.2019.

SoulCollage® workshops with various themes relating to inner guidance, (e.g: “Collective Consciousness and Deep Compassion,” “Animal Energies,” “Deepening into Community”), approximately once a month, and Madison, Wisconsin, 2015-2019, Englewood, Florida, 2016-2019.

“Accessing Guidance Through Creative Process,” Lunch and Learn presentation at Venice [Florida] Holistic Community Center, January, 2018.

“Visual Storytelling in Mixed Media,” and “Tree Wisdom: A Collage Experience,” Art Camp for Adults, Continuing Studies, University of Wisconsin, 3-day intensive workshop, Summer, 2017 and 4 week session, Fall, 2017.

“Cloth and Memory,” Handweaver’s Guild of America conference, Convergence, August, 2016.

“Adventures with World Textiles;” “Cloth and Memory: Exploring Memory Cloths,” 2-day workshops at Maiwa Textile Symposium, Vancouver, British Columbia, Sept., 2015.

“Writing From the Inside: An Exploration,” day-long workshops at Tumbledown Farm, Old Mill Creek, IL, May and September 2015.

Featured Speaker and Workshop Presenter—Cloth and Memory, Adventures in World Textiles, The Fiber of Our Lives, 2015 Maiwa Textile Symposium, Vancouver, British Columbia, September 2015.

“Weaving Expressions that I Love: An Eclectic Sampler,” Madison (Wisconsin) Weaver’s Guild, April, 2015.

SoulCollage® retreat/workshops offered at Tumbledown Farm, Old Mill Creek, Illinois; and Moon Tree Studios, Plymouth, Indiana, Summer, 2015.

### **\*\*INVITED LECTURES (Selected Recent Examples)**

“An Expanded Sense of Home: Working with the Natural Materials of our Near Environments”( featuring earth figure artworks by Beverly Gordon), *Textiles and Home* conference, Center Design and Material Culture, University of Wisconsin, March, 2021.

\*Contemporary Oneida Beadwork: A Revitalized Tradition,” at “Hidden Stories/Human Lives,” Textile Society of America symposium, October, 2020.

“The Push-Pull of the Doily: Revered, Reviled and Reconfigured,” Madison (WI) Knitter’s

Guild, April, 2019.

“Collecting Textiles and Other “Women’s Curios” in the Early 20<sup>th</sup> Century,” featured speaker at “A Collection that Counts: The History, Practice, and Future of Textile Collecting” symposium, Center for Design and Material Culture, Univ. of Wisconsin, April, 2019.

“The Environmental Impact of the Fashion Industry (And Our Relationship with Clothes),” Waunakee (WI) Library Public Outreach, October, 2018.

Featured Speaker and Workshop Presenter—Cloth and Memory, Adventures in World Textiles, The Fiber of Our Lives, 2015 Maiwa Textile Symposium, Vancouver, British Columbia, September 2015.

“Weaving Expressions that I Love: An Eclectic Sampler,” Madison (Wisconsin) Weaver’s Guild, April, 2015.

“The Czech Fashion Industry and Trends in the 1930s,” part of “Stitching History from the Holocaust” exhibit, Milwaukee Jewish Museum, Dec 2014.

“The Fiber of Our Lives,” presented at Australian Tapestry Workshop (through video), Oct., 2014 and Winchester Academy (WI), Nov., 2014.

“Textiles and Clothing of the Civil War: A Portrait for Understanding,” American Quilt Study Group Annual Seminar, September, 2014.

“The Fiber of Our Lives: Why Textiles Matter,” Winchester Academy, Waupaca, Wisconsin, November, 2014.

Nature Adventures and Reconfigurations: The Art of Beverly Gordon, Wisconsin Regional Artists Project, September, 2014.

“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, John Michael Kohler Arts Center, 2007.

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."

## **ART EXHIBITION RECORD** (*note: this is since my retirement from the university*)

Solo exhibit (Theatre Lobby Gallery), Alliance for the Arts, Fort Meyers, Florida, July, 2022

Solo exhibit, Art Tree Gallery, Longboat Key, Florida, January, 2022

Solo exhibit, Unity of Sarasota, Sarasota, Florida, January, 2022.

Featured artist (sculptures) at *Earth Kin* exhibit at Overture Center for the Arts, Madison, WI, 2020.

Individual mixed media/assemblage pieces featured in a variety of group shows, including "Ossuary" (different venues including the Milwaukee Institute of Art and Design, Indianapolis Downtown Gallery, University of Tennessee, Chazen Museum "Portraits of the Riverway," River Arts Gallery).

Outdoor sculptures made with natural materials featured in Land Art exhibitions at the Farley Center Nature Path Sanctuary: "Praise Song," 2019; "Holding On," 2017 (also featured in *Sanctuary 2017: Environmental Art at the Farley Center* exhibit at Overture Center for the Arts, Madison, WI, Fall, 2018); "Holding Space," 2015; "Sanctuary Nest," 2013.

Featured artist, *Tierra Figures*, Capitol Lakes Center, Madison, WI, June-July, 2017.

Featured artist, *Relief Collages*, UW-Madison Continuing Studies gallery, Oct.-Nov. 2016.

Featured artist, *The Luminous World*, (photographs) Capitol Lakes Center, Madison, WI, June-July, 2016.

Featured artist in *Strong Spirits: Art of Three Women*, at Madison Senior Center, August - September, 2015.

Featured artist (installation entitled *Fence Flowers*) in Madison Art Hunt, 2014. Also, gallery show to accompany the Art Hunt at Bright Red Galleries

Solo exhibit, *Reconfigured*, November, 2013, at Ruth Davis Design Gallery, UW-Madison.

Featured Tierras sculptures; masks; installation “colonies” of small figures.  
--see <http://www.youtube.com/watch?v=f2R4aw5Y4AI&feature=youtu.be>

Miscellaneous pieces in Madison Art Guild Salon, UW-Madison Hospital, 2013, 2014.

Three relief collages (“Torso Tree,” “Sunburst Tree,” “Butterfly Tree”) included in *Tree of Life* exhibit at Overture Center galleries, Madison, WI Jan-March, 2014.

“Deep Forest” and “Wingra Mollusk Reverie” (Tierras sculptures) in *Portraits of the Riverway* at River Arts Gallery, Sauk Prairie, Wisconsin, October-December 31, 2012.

Work (8 pieces and photographs) featured in Process: Discovery & Response - Design Studies Department Faculty/Staff Exhibit, Design Gallery, UW-Madison, September 14-October 20, 2012.

“Guardian,” mixed media assemblage piece (Tierras sculpture) in Ossuary, Downtown Gallery, Indianapolis, 2014; University of Tennessee, Knoxville, 2013; Chazen Museum, 2011.

## **\*\*Publications (Scholarly Writings)**

### **BOOKS**

In Progress:

*Natural Encounters: Artistic Adventures with Earth Materials.*

*Writing from Visual Prompts: A Portal to Creative Discovery*

*Textiles: The Whole Story: Uses, Meanings, Significance* (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.* University of Tennessee Press, 2006.

*Bazaars and Fair Ladies: The History of the American Fundraising Fair.* U. Tenn. Press, 1998.

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

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

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

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

## SELECTED SCHOLARLY ARTICLES AND BOOK CHAPTERS

Articles in *Piecework* magazine:

“Carrying Little Ones with Love and Honor: Embroidered Baby Carriers from Diverse Cultures,” 2020.

“Raised Beadwork in the Iroquois Tradition” (2020).

“Honor Expressed in Beads: Great Lakes Indian Bandolier Bags,” 2020.

“The Push/Pull of the Doily: Revered, Reviled, and Reconceived” 25:6, Nov/Dec. 2017.

“Deep-Seated Associations: Textile Threads in Language, Myths, Fairytales and Novels” Winter, 2018

Charity Fancywork of the Civil War Era” (2013).

“Beading Culture: Raised Beadwork and the Oneida Nation of Wisconsin,” (exhibition review) *Journal of American Folklore*, Winter 2018.

“Czech Fashion Industry and Trends in the 1930’s,” in *Stitching History From the Holocaust*. Milwaukee Jewish Museum, 2014.

“Cloth and Consciousness: Our Deep Connections,” essay in *Art and Textiles: Fabric as Material and Concept in Modern Art From Klimt to the Present*, Markus Bruderlin, ed. Kunstmuseum Wolfsburg (Germany), 2013.

Invited participant, panel discussion published in *“Workt By Hand”: Hidden Labor and Historical Quilts*. Brooklyn: Brooklyn Museum, 2012.

“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” (in-depth artist profile), *Robert Hillestad: A Textiles Journey*. Lincoln, Nebraska: Hillestad Gallery, 2008.

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

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

“Embodiment, Community Building, and Aesthetic Saturation in 'Restroom World,' a Backstage Women's Space,” *Journal of American Folklore* 462 (Fall 2003).

“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.

"Deborah Einbender: Faces and Universal Forms" (artist profile), *Ornament* 23, no.4 (June, 2000).

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

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

"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.

"Woman's Domestic Body: The Conceptual Conflation of Women and Interiors in the Industrial Age," *Winterthur Portfolio*, 1997, 31, no. 4 (Winter 1996): 281-302.

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

"Understanding the Visual Art of American Indian Women," in *Full Circle: The Women of Color in the Curriculum Project*. Working paper series #16, Univ. Wis. Women's Studies Research Center, 1995, 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.

"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..

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

## **SELECTED CURATORIAL AND MUSEUM PROJECTS**

Curator, "A Fairyland of Fabrics: The Victorian Crazy Quilt," Design Gallery (Madison) and International Quilt Museum (Nebraska), 2009.

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



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

## **ACADEMIC ACHIEVEMENTS: GRANTS and PUBLICATIONS**

### **\*\*Selected Fellowships and Grants**

Writing/artist residencies (through competitive application):.

- Australian Tapestry Workshop, Artist's residency, 2014
- 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., 2007.

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

Visiting Faculty Fellow, International Quilt Study Center, University of Nebraska-Lincoln, 2004

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

Hagley-Winterthur Research Fellowship, 1996.

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

National Endowment for the Humanities: Summer Institute Fellow, 1989.