



Guide to the Judy Malloy Papers, 1956-2019

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Summary

Collection Title:

Judy Malloy papers, 1956-2019

Creator:

Malloy, Judy, 1942-

Abstract:

Judy Malloy is a poet and an early creator of online interactive and collaborative fiction. She is a founder of the Arts Conference on the WELL, and wrote Uncle Roger, the first online hyperfiction. Collection includes documentation and materials from Malloy's publications and programs, including Uncle Roger and its name was Penelope, as well as materials from her nonfiction research, including her 2003 book, *Women, Technology, and Art*. Also includes exhibition files and correspondence files from Malloy's career as an artist, both from creating artists books and from her work in new media and hypertext. Correspondence files include letters, postcards, original artwork and clippings from other artists as well as electronic literature (e-lit) artists and writers.

Extent:

16 Linear Feet (28 boxes, 1 oversize folder, 2 digital sets of electronic records)

Language:

Material in English

Collection ID:

RL.10044

Permalink:

<https://idn.duke.edu/ark:/87924/m1gs8k>

Preferred Citation

[Identification of item], Judy Malloy Papers, David M. Rubenstein Rare Book & Manuscript Library, Duke University

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Background

Scope and Content

The Judy Malloy Papers includes the personal and professional papers and materials from Judy Malloy, a groundbreaking artist, author, and poet working in electronic literature and online interactive formats.

The collection is still being acquired, with new additions being regularly added to this finding aid. Please consult Research Services with questions about this material.

Malloy's **Printed Materials** series includes both books and journal publications, with content both by and about Malloy, as well as some of her own reference material. Many books feature a chapter or contribution by Malloy, discussing or explaining her experimentation with online narratives and electronic fiction. Other articles discuss and reference her early contributions, including *Uncle Roger* and *its name was Penelope*. Some material relates to computer programming and early Internet research material. Finally, this series contains a cluster of books used by Malloy in her research for various publications. These are grouped at the end of the series.

The **Notebooks** series includes Malloy's notes and drafts for her various writing projects, including *Uncle Roger*, *its name was Penelope*, and *Brown House Kitchen*. These notebooks reveal the changes each work underwent as it was edited and outlined.

The **Early Artists Books** series consists largely of notes and photocopies of some of Malloy's early books, as well as a folder with color slides of a selection of her art.

Malloy's **Writings and Programming** series is largely focused on her new media work, with large amounts of material from her creation and publication of *Uncle Roger*, the first electronic hyperfiction. These files include her original work, as told on the Art Com Electronic Network (ACEN), as well as later versions and program printouts. Similar documentation is available for *its name was Penelope*, originally exhibited by Malloy in 1988-1989 and eventually published by Narrabase Press in 1990 and Eastgate in 1993. This subseries also includes an artist book for *Penelope*. Smaller amounts of materials exist for Malloy's other e-literature and programs, including *You!*, *Brown House Kitchen*, *Molasses*, *Forward Anywhere*, *Wasting Time*, *Thirty Minutes in the Late Afternoon*, *Dorothy Abrona McCrae*, and *Paths of Memory and Painting*, among others. There is also a small amount of material relating to Malloy's printed works, including *Women, Art & Technology*, as well as early children's literature.

The **Exhibitions** series includes documentation and materials from Malloy's installations and exhibitions of her artists books as well as exhibitions of her new media and electronic fiction. These have been divided thusly in the Detailed Description, and subsequently arranged chronologically. Materials include postcards, plans, correspondence, news clippings and press coverage, contracts, and other materials relating to the exhibit.

Talks and Readings is a small series with materials from various speaking engagements. The most significant was Malloy's participation in the Telluride Ideas Festival in 1993.

The **Correspondence** series includes much more than correspondence, and is in fact more of a name file of Malloy's relationships throughout the artist and e-lit communities. Her general correspondence includes letters from her childhood and college travels, as well as some miscellaneous files of correspondence with various curators and others regarding her exhibitions. The bulk of the series, however, consists of Malloy's artist correspondence and Art Com Electronic Network correspondence. These files include letters, postcards, prints, news clippings and press coverage, and occasional pieces of original art sent to Malloy throughout the 1970s and 1980s. The ACEN artist files include email and letters, some exhibition documentation, and some software-related documentation that overlaps with the Media by Other Artists series. The Correspondence series is grouped by General, Artists, and ACEN Artists, and subsequently sorted alphabetically.

The **Media by Other Artists** series includes software and accompanying documentation by several ACEN artists, many of whom included inscriptions or autographs for Malloy, as well as other new media. Finally, the **Personal Materials** series includes a subseries of personal photographs and slides, information on Malloy's family, and memorabilia including calendars and documents.

RESTRICTIONS: It should be noted that while this collection includes electronic media, these disks have been separated from the manuscript material in order to be migrated to Duke's Electronic Server for preservation. If you are interested in accessing this material, contact Research Services in advance.

Biographical/Historical

Judy Malloy is an artist, poet, and early creator of online interactive and collaborative fiction. She is a founder of the Arts Conference on the WELL, and wrote Uncle Roger, the first online hyperfiction.

Chronology List

Date	Description
1942 January 9	Born Judith Ann Powers, Boston, Mass.
1977-1993	Created and exhibited numerous artists books
1986	Began writing and programming Uncle Roger
1989	its name was Penelope exhibited at Richmond Art Center
1990	its name was Penelope published by Narrabase Press
1991	Programmed and produced You!
1991-1993	Editor, Leonardo Electronic News
1993	its name was Penelope published by Eastgate
1993	Began working for Arts Wire
1993	Became Xerox PARC artist-in-residence
1994	Created Making Art Online website
1995	Created Forward Anywhere with Cathy Marshall
2003	Editor, Women, Art & Technology, published by MIT Press

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Administrative Information

Publication Statement

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askRL@duke.edu

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Access Restrictions

Access restricted. Original electronic media is restricted. All disks have been removed from the collection for preservation.

Use Restrictions

The copyright interests in this collection have not been transferred to Duke University. For more information, consult the copyright section of the Regulations and Procedures of the David M. Rubenstein Rare Book & Manuscript Library.

Acquisition Information

The Judy Malloy Papers were received by the David M. Rubenstein Rare Book & Manuscript Library as a gift in 2010, 2011, and 2020.

Processing Information

Processed by Meghan Lyon, November 2010

Encoded by Meghan Lyon, November 2010

Last updated by Meghan Lyon, November 2022.

Materials may not have been ordered and described beyond their original condition.

Accessions included in this finding aid: 2010-0205, 2010-0229, 2020-0018 (portions)

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Related Materials

Separated Material

Electronic disks have been removed from the collection and require mediation before researcher use. Contact Research Services in advance if you are interested in these materials.

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Names and Subjects

- Hypertext fiction
- Women authors
- Hypertext fiction -- History and criticism
- Artists' books
- Floppy disks
- Artists -- United States -- Correspondence
- Malloy, Judy, 1942-
- Art Com (Firm)

Collection Inventory

Printed Materials, 1940-2019

Scope and Contents note

Printed materials including books and journals with articles or poetry by Malloy. Also includes her computer programming books and manuals, reference materials for various projects, general literature she collected, and some items that reference her and her work, along with a subseries on Arts Wire Current/NYFA Current, a magazine that Malloy edited from 1996-2004.

Malloy's reference books and general literature

Apple II DOS Manual, 1980

Box 1

SupraExpress modem manual, 1996	Box 1
IBM Basic Handbook, General Programming Information, 3rd edition, May 1984	Box 1
Stephen Levy, Hackers: Heroes of the Computer Revolution, 1984	Box 1
Kacsmer, The Easy Guide to Your Apple II, 1983	Box 1
Craig Harris, Art and Innovation: XEROX PARC Artist-in-Residence Program, 2000	Box 1
Marshall McLuhan, Understanding Media, The Extensions of Man, 1964	Box 1
Gregory Battcock, New Artists Video, 1978	Box 1
Howard Gardner, Creating Minds, 1993	Box 1
J. Dawn Mercedes, "Feminist Aesthetic Theory as an Alternative Aesthetic Paradigm for Computer-Mediated Art" (Dissertation, The Ohio State University), 1999	Box 1
Scope and Contents note	
Malloy's work discussed, pages 93-98.	
Heide Hagebolling, ed., Interactive Dramaturgies: New Approaches in Multimedia Content and Design, 2004	Box 1
Scope and Contents note	
Includes Malloy, "Writing Public Literature in an Evolving Internet Environment," pages 181-189.	
Net Art Guide, 2000	Box 1
Scope and Contents note	
Includes Malloy's work, "The Roar of Destiny," pages 44-45.	
Institute for Studies in the Arts, Arizona State University, The Simulated Presence: A Critical Response to Electronic Imaging, Feb 1993	Box 1

Scope and Contents note

Limited edition fine press book. Includes video. Malloy's work is discussed and illustrated in Text 4: Linnea Dayton, "Interactive Fiction: Past, Present, and Future."

Sol LeWitt, Sunrise and Sunset at Priano, 1980 Box 1

Scope and Contents note

His work was influential on Malloy's card catalogs.

Peter D'Agostino and Antonio Muntadas, eds.,
The Un/Necessary Image, MIT Committee on
the Visual Arts, 1982 Box 1

Scope and Contents note

Includes Malloy's "Anyway you look at it, ADM has your antenna...," pages 76-79. Article is documentation of Technical Information, Malloy's 1981 installation. Folder includes review of the book.

Cliff Pickover, ed., Visions of the Future, 1992 Box 1

Scope and Contents note

Includes Malloy's "Electronic Fiction in the 21st Century," pages 137-144. Folder also includes edited draft with notes from Cliff.

Lynn Cherney and Elizabeth Reba Weise, eds.,
Wired Women: Gender and New Realities in
Cyberspace, 1996 Box 1

Scope and Contents note

Includes Malloy and Cathy Marshall's "Closure was Never a Goal in this Piece," pages 56-70.

Judy Malloy, ed., Women, Art & Technology,
2003 Box 1

Richard Stallman, GNU Emacs Manual, 5th
edition, October 1986 Box 2

Scope and Contents note

Also includes some correspondence with Richard.

Suzanne Foley, Space Time Sound Conceptual
Art in the San Francisco Bay Area: The 70s Box 2

Lew Thomas, Photography and Language, 1976 Box 2

Lew Thomas, Structural(ism) and Photography, 1978 Box 2

Robert Haas and Jessica Fisher, eds., The Addison Street Anthology, Berkeley's Poetry Walk, 2004 Box 2

Scope and Contents note

Judy Graham's work is signed, page 132.

Jean Radford, Dorothy Richardson, 1991 Box 2

Jack Kerouac, San Francisco Blues, 1995 Box 2

Guglielmo Achille Cavellini, Autoritratti, 1981 Box 2

William T. Wiley, Honest Lies Somewhere Between, 1979 Box 2

Howard Rheingold, Tools for Thought, 1985 Box 2

Scope and Contents note

Includes inscription for Judy Malloy.

John Quarterman, The Matrix: Computer Networks and Conferencing Systems Worldwide, 1990 Box 2

Scope and Contents note

Includes second folder with information on the Cultures in Cyberspace virtual panel.

Christine Maxwell and Czeslaw Jan Grycz, The New Riders' Official Internet Yellow Pages, 1994 Box 2

Scope and Contents note

Includes part of an inscription from Christine Maxwell. Malloy was a primary paid consultant on this book.

Yoko Ono, Grapefruit, 1970 Box 8

Stephen Wilson, Information Arts:
Intersections of Art, Science, and Technology,
2002 Box 8

Scope and Contents note

Wilson and Malloy met at CADRE in San Jose in the 1980s and were colleagues in the Xerox PARC Program. Malloy's work is discussed on pages 487, 525, 563, 594, 688-689, and 828.

Spalding Gray, Swimming to Cambodia, 1985 Box 8

Jerry Crimmins, A Visitors Guide to La
Republique de Reves, 1980 Box 8

David W. Kritt and Lucien T. Winegar,
eds., Education and Technology: Critical
Perspectives, Possible Futures, 2007 Box 8

Scope and Contents note

Includes Malloy, Approaches to Creative New Media, pages 151-157, and a mention of the chapter by the editors on pages 10 and 263.

Ursula Meyer, Conceptual Art, 1972 Box 9

David A. Kaplan, The Silicon Boys and Their
Valley of Dreams, 1999 Box 9

Scope and Contents note

The prologue explains the role of Woodside in Silicon Valley culture; see Uncle Roger, File I, A Party in Woodside.

Peter D'Agostino, TeleGuide, Including
Proposal for QUBE, 1978 Box 10

Bruce Breland, The Digital Art Exchange: A
brief history 1982 until the present, 1994 Box 10

State of the Arts, the Proceedings of the
Electronic Literature Organization's 2002
State of the Arts Symposium, 2012 Box 24

Scope and Contents note

Includes Malloy's "Writing and Interface on the Contemporary Internet: A Public Literature."

Terri Cohn, ed., Pairing of Polarities: The Life and Art of Sonya Rapoport, 2012 Box 24

Scope and Contents note

Includes Malloy and Anna Couey's "A Conversation with Sonya Rapoport (on the Interactive Conference on Arts Wire)."

Lillard, W. Huston, Courage on the Danube, 1964 Box 24

Scope and Contents note

Malloy's grandfather's self-published account of his work as Chief of Resettlement of the International Refugee Organization, 1946-1947.

Allen Ginsberg, Howl, 1974 Box 27

Palmer, Michael, Company of Moths, 2005 Box 27

Scope and Contents note

Autographed.

Snyder, Gary, and Tom Killion, The High Sierra of California, 2002 Box 27

The Uffizi: Catalogue of All the Works in the Gallery Box 27

Rosenberg, Jim: Word Space, Multiplicities, Openings, Andings, 2015 Box 28

Troy Innocent and Dale Nason, "Cyber Dada Manifesto," November 1990 Box 11

Books used in connection with Paths of Memory and Painting

David Stick, Roanoke Island: The Beginnings of English America, 1983 Box 9

Brian Swann, ed., Native American Songs and Poems: An Anthology, 1996 Box 9

Kim Shuck, Smuggling Cherokee, 2005. Signed edition. Box 9

Rita Coolidge, Laura Satterfield, and Priscilla Coolidge, Walea (CD), 2002. Includes the Cherokee version of "Amazing Grace" that

was sung on the Trail of Tears, which is mentioned in Dorothy's Arioso in The Wedding Celebration of Gunter and Gwen (Paths Part III).	Box 9
Charis Wilson Weston and Edward Weston, California and the West, 1940	Box 9
Arnold Skolnik, ed., Paintings of California, 1997	Box 9
Early Artists of the Bohemian Club, 2002. Essay by Ann Harlow and catalog of exhibition at Hearst Art Gallery, Saint Mary's College of California.	Box 10
Flyers and posters, Hearst Art Gallery, Saint Mary's College of California. Materials concerning landscape painting exhibitions and the William Keith Collection.	Box 10
Nancy Boas, Society of Six, 1997	Box 24
William Keith, The Saint Mary's College Collection, 1994	Box 24
Obata's Yosemite, The Art and Letters of Chiura Obata from his Trip to the High Sierra in 1927, 1993	Box 24

Books used in connection with the Dorothy stories

Scope and Contents note

Books on California Bay Area figurative painting were used for background research for Dorothy Abrona McCrae and more directly in Paths of Memory and Painting.

Thomas Albright, Art in the San Francisco Bay Area 1945-1980: An Illustrated History, 1985	Box 10
Caroline A. Jones, Bay Area Figurative Art 1950-1965, 1990	Box 10
Susan Landauer, Elmer Bischoff: The Ethics of Paint, 2001	Box 10

Karen Tsujimoto and Jacquelynn Baas, <i>The Art of Joan Brown</i> , 1998	Box 10
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Footloose in Arcadia: Artists and Authors of the Piedmont from 1890 to 1930, 2007. Catalog of exhibition at Hearst Art Gallery. Saint Mary's College of California.	Box 10
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Here and Now: Bay Area Masterworks from the Di Rosa Collections, 1994. Catalog of exhibition at Oakland Museum.	Box 10
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Baum, L. Frank, <i>The New Wizard of Oz</i> , 1944	Box 24
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Books used in connection with Women, Art & Technology and the associated website

Art-Reseaux, <i>Ouvrage Collective Projet Art-Reseaux</i> (coordination with Karen O'Rourke). A CD version is also included.	Box 1
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Joan Jonas, interview by Robin White at Crown Point Press, 1979	Box 1
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Sherry Tuckle, <i>Life on the Screen</i> , 1995	Box 1
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Nancy Patterson, <i>Mediaworks</i> , 2001	Box 1
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Brenda Laurel, <i>Utopian Entrepreneur</i> , 2001	Box 1
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Mary Anne Moser, <i>Immersed in Technology: Art and Visual Environments</i> , 1996	Box 1
------------------------------------------------------------------------------------	-------

Donna J. Haraway, <i>Simians, Cyborgs, and Women: The Reinvention of Nature</i> , 1991	Box 1
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Journals

View 2:3, June 1979	Box 11
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Scope and Contents note

Interview with Terry Fox by Robin White.

High Performance 8:1, 1985	Box 11
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Scope and Contents note

Includes Spalding Gray: Traveling Through New England, Swimming to Cambodia, pages 28-32 and 87-88.

Beatitude 33, 1985

Box 11

Scope and Contents note

Silver Anniversary Issue. Inscribed to Judy Malloy by cover artist Byron Hunt.

Whole Earth Review no. 57, Winter 1987

Box 2

Scope and Contents note

Includes Malloy's "Information as an Artists Material," pages 48-49

Leonardo 21:4, 1988

Box 2

Scope and Contents note

Includes Malloy's "OK Research/OK Genetic Engineering/Bad Information, Information Art Defines Society," pages 371-375.

Roy Ascott and Carl Eugene Loeffler,
eds., Connectivity: Art and Interactive
Telecommunications, Leonardo 24:2, 1991

Box 2

Scope and Contents note

Includes Malloy, "Uncle Roger, An Online Narrabase," pages 195-202. Also contains thanks from Carl on page 113.

Action Poetique 129/130, Winter 1992-1993

Box 11

Scope and Contents note

Corresponding KAOS disc included in Software.

Leonardo "Words on Works" pages, edited by
Malloy, 1992-1997

Box 2

MicroTimes articles, 1993 (disk removed)

Box 2

Scope and Contents note

Articles by Malloy include: "Artware-Intelligent, Responsive Works of Art are Changing our Ideas about Art," February 1993. "Art Online, A Look at Artists, The Arts Community, and Collaborative Artwork in a New

Medium-Electronic Networks," March 1993. "Manipulating Words with Computers," November 1993.

Leonardo 29:4, 1996 Box 2

Special Issue on Technocriticism and
Hypernarrative, Modern Fiction Studies 43:4,
Fall 1997 Box 2

Arts Wire Current, 1997-2002 (disks removed) Box 11

Scope and Contents note

Issues edited by Malloy; copyright free before it became NYFA Current in 2003.

Leonardo Electronic Almanac 11:12,
December 2003 Box 11

Scope and Contents note

Printout of special issue on Women, Art, and Technology, guest edited by Judy Malloy.

Leonardo 38:3, 2005 Box 24

Scope and Contents note

Includes Malloy's "Streaming Media Trail."

Grantmakers in the Arts GIA Reader 21:2,
Summer 2010 Box 2

Scope and Contents note

Includes Malloy's "Travels with Contemporary New Media Art."

Arts Wire Current/NYFA Current , 1993-2003

Scope and Contents note

Arts Wire was founded in 1992 as an online computer network intended to facilitate discussion and collaboration among artists. Malloy began working for Arts Wire in 1993 and was editor of its ezine Arts Wire Current (which became New York Foundation for the Arts [NYFA] Current in 2002) from 1996-2004.

Arts Wire News, 1993-1995, and NYFA
Current, 2002-2003 Box 22

Articles about Arts Wire, 1994-2000	Box 22
Arts Wire documents, 1994-2004	Box 22
Malloy essay, "Memories of Arts Wire," and email correspondence to Malloy from subscribers and contributors, 2001-2004	Box 22

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Notebooks, 1981-1989 and undated

Physical Description: 1 box

Scope and Contents note

Spiral notebooks with Malloy's notes from planning art installations, as well as separate notebooks with character development, plot structures, and programming notes for Malloy's works Uncle Roger and its name was Penelope.

Technical Information show, SITE, 1981	Box 3
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Scope and Contents note

Includes small photographs of the card catalogs and other artists books in the installation, as well as installation notes, floor plans, and instructions on creating the installation.

Early work, 1985	Box 3
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Scope and Contents note

Includes art notes, as well as a photograph of Malloy photographing an art work.

Uncle Roger, 1986-1987	Box 3
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Physical Description: 3 folders

Scope and Contents note

5 notebooks with notes from the writing and programming of Uncle Roger. Includes preliminary notes on the characters for Uncle Roger; notes on The Blue Notebook file structure and plot; notes to Fred Truck about setting up the ACEN datanet version as well as the UNIX shell version; and drafts of the original text for Terminals (File 3). Also includes some notes from an unfinished story, and draft emails regarding an article for the Whole Earth Review.

its name was Penelope, 1988-1989 Box 3

Physical Description: 2 folders

Scope and Contents note

3 notebooks and 1 notebook cover with drafts and programming notes from the development of Penelope. Includes changes made following the Richmond Art Center Show in 1989, as well as programming notes for "Song," the last file of the piece.

Brown House Kitchen, 1993-1994 and undated Box 3

Physical Description: 2 folders

Scope and Contents note

Undated notebook for the work created in LambdaMoo while working for the Xerox PARC as an artist-in-residence. Unfolding insert is a plot of how the food served keyed the narrative. Second notebook, dated 1993-1994, mainly includes the manuals used by Malloy to learn the programming language.

Every Luminous Landscape, 2008 Box 3

Interlude-Dorothy and Sid, published in The Blue Moon Review, Fall 2001 Box 3

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Early Artists Books, 1976-1990

Physical Description: 3 boxes

Scope and Contents note

Slides, photocopies, and supporting material from some of Malloy's artists books. Includes a small amount of original art.

Slides Box 3

Scope and Contents note

Color slides with photographs of Malloy's art and artists books. Descriptions below include the format of each piece, the title, and the date. Some slides cover materials from the Exhibitions and Writings and Programming series.

Various slides, 1976-1991 Box 3

Electromechanical book, Channel, 1986 Box 3

Electromechanical book, I don't care if I never get back, 1985	Box 3
Card catalog, Hearst Strip, 1980	Box 3
Photobook, Array, 1980	Box 3
Card Catalog, The TV Blew Up, 1980	Box 3
Card Catalog, A Party in Woodside, 1987	Box 3
Installation detail showing artists books, Technical Information, 1981	Box 3
"Newspapers," Installation detail, Technical Information, 1981	Box 3
Artists file, OKGE Files, 1986	Box 3
Artists book, New Years Eve, 1985	Box 3
Sculptural artists book, Bad Information, 1986	Box 3
Illuminated manuscript, I Never Get Jealous, 1984	Box 3
Sculptural artists book, Free Values, 1988	Box 3
Sculptural artists book, Germany, 1990	Box 3
Sculptural artists book, Romeo and Juliet, 1986	Box 3
Physical Description: 2 slides	
Sculptural artists book, Lucy Comes Back, 1985	Box 3
Sculptural artists book, Free Values, 1988	Box 3
Slide viewer sculpture, Souvenir, 1988	Box 3
What I Did on my Summer Vacation, 1976	Box 3
Bedtime, circa 1976	Box 3
Map, circa 1976	Box 3

Scope and Contents note

Original is pen and ink on a large sheet of ricepaper, which was then folded like a map, with a folder made for it.

March at Last, circa 1976 Box 3

Scope and Contents note

Original piece that is a "quilt" made from Xeroxes of drawings.

Bang, circa 1980 Box 3

Compost, 1980 Box 11

Scope and Contents note

Photo and drawings artists book; an example of the work that inspired the work done by the narrator of its name was Penelope. Two editions were made, the first of which was given to the friends who were in the book.

Artist Book statements, 1984-1987 and undated Box 11

Scope and Contents note

Includes 1984 statement about Malloy's work with a price list of works; "Photographic Artist's Books" statement from July 10, 1987; undated handwritten early notes about computer-mediated books.

Untitled artists book (with Day Use Permit case) Box 26

Bumps on the Chips, 1980 Box 26

Up, 1975 Box 26

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Writings and Programming, 1968-2012

Physical Description: 6 boxes

Scope and Contents note

Includes a small amount of material on Malloy's paper-based written works, but the majority of this series relates to Malloy's electronic works, hyperfiction, and computer programming.

The disks containing Malloy's works have been removed from the collection to be individually transferred to Duke's Electronic Records Server. This includes early versions of Uncle Roger, the Apple II versions of Uncle Roger, drafts of its name was Penelope, IBM disks of Yellow Bowl and Molasses, a final

version of *Wasting Time*, the software version and Eastgate releases of its name was *Penelope*, the Eastgate version of *Forward Anywhere*, *Thirty Minutes in the Late Afternoon* and *You!*. Please contact Research Services for this material.

Authoring software, Eastgate Systems:
Storyspace and Storyspace tools (disks removed)

Box 13

Authoring software, Eastgate Systems:
Storyspace digital files, 1992-1993

Digital-materials RL10044-
SET-0001
Box Separated Digital Media 2
> Disk RL10044-FL3-0052

Physical Description: 12 files; less than 1 megabyte.

Scope and Contents

Digital files retained in both disk image and as logical files.

Authoring software, Eastgate Systems:
Storyspace tools digital files, 1989-1993

Digital-materials RL10044-
SET-0001
Box Separated Digital Media 2
> Disk RL10044-FL3-0051

Physical Description: 20 files; less than 1 megabyte.

Scope and Contents

Digital files retained in both disk image and as logical files.

Interactive Art Conference on Art Wire
interviews, 1995-1996

Box 25

Essays and Books

"The Arts on the Internet: Art, Advocacy,
News, and Information," Center for Digital
Democracy, 2004

Box 3

Scope and Contents note

Essay by Malloy and resources used by her in the essay. Originally published on CDD website.

"Reading From the Screen, Four Writers at
Hypertext '04," *Tekka* 2:4 (2005)

Box 3

Scope and Contents note

Draft of article and related email correspondence.

Women, Art & Technology materials Box 3

Physical Description: 3 folders

Scope and Contents note

Book reviews, material from a Cyberfem Panel that Malloy hosted in 1999, and material about the exhibit "The Tipping Point: Health Narratives from the South End," by artists Jen Hall and Blyth Hazen.

"The Women Who Shaped Art and Technology Studies," essay in Art and Technology Studies at 50, 2019 Box 28

Arts Wire; Arts Wire Current; NYFA Current: An Online Arts Presence, 1992-2004 consultant's report, 2004 Box 25

Sonya Rapoport materials Box 25

Scope and Contents note

Related materials from Malloy's work on Pairing of Polarities: The Life and Art of Sonya Rapoport, 2012 Includes interviews, notebooks, brochure, and essay.

Cohn, Terri, ed.: Pairing of Polarities: The Life and Art of Sonya Rapoport, 2012 Box 28

Reconstructing Uncle Roger draft, 2012 Box 25

"Authoring Systems," in Johns Hopkins Guide to Digital Media and Textuality, 2013 Box 25

Malloy's online recollections, 2011-2013 Box 25

Malloy, Judy, ed.: Social Media Archeology and Poetics. MIT Press, 2016 Box 28

Unpublished writings

Physical Description: 1 folder

Scope and Contents note

Includes early children's book manuscript, poems, and songs.

Tom Barley and the Battle of Dogtown, 1968 Box 12

Poems: "The Frog Dog King Thing," "The Snake Cake Chicken," "The Cat Bat Kitchen Table" Box 12

Songs written for Malloy's son and his classmates in Oakland Box 12

Bad Thad, 1980

Physical Description: 1 folder

Scope and Contents note

Bad Thad is a children's book by Judy Malloy, published in 1980 by E.P. Dutton with illustrations by Martha Alexander.

Correspondence with E.P. Dutton, 1977-1981 Box 12

Folded sheets of the book Box 12

Press materials and reviews Box 12

Bad Thad, 1980 Box 12

The TV Blew Up, 1980

Scope and Contents note

Card catalog poem made from 50 3x5 photos, drawings, and text and filed in a plexiglass box; it can be read sequentially or hypertextually. The work was shown in Technical Information, SITE, San Francisco, CA, March 3-28, 1981 (partially funded by the NEA), and Hearst Strip, Location/Dislocation, Berkeley Art Center, Berkeley, CA, April 25-May 23, 1980.

Complete work Box 18

OK Genetic Engineering, 1983-1985

Physical Description: 1 folder

Scope and Contents note

This information art project looked at the social implications of genetic engineering.

Project summary, records, photos, project layouts, and correspondence

Box 12

"OK Research, OK Genetic Engineering, Bad Information: Information Art Describes Technology," written by Malloy (Leonardo 21:4, pages 371-375, 1988)

Box 12

Research, correspondence, and artwork from the project

Box 27

Physical Description: 3 folders

I don't care if I never get back, ca. 1985

Scope and Contents note

Sequential photo-poem meant to be used in Radio Shack's battery-operated address books that electro-mechanically moved a roll of paper on which you could write addresses. Malloy made several artist books by replacing this paper with a roll of sequential photos; this project consisted of photos taken of people in the bleachers at Oakland A's games.

Mockup of "tape"

Box 18

Bad Information, 1986-1988

Physical Description: 3 folders

Scope and Contents note

For this project, one of the first pieces of online collaborative information art, Malloy invited participants to help create a satirical database. The searchable database that this produced concerned the impact of computers on society and the tendency not to question computer-produced information. It is available at <http://www.well.com/user/jmalloy/badinfo/bad.html>.

Bad Information, ACEN version, 1987 (disk removed)

Box 12

Bad Information; A Party in Woodside; c. 1987; Copy no. 4 version A digital materials

Box Separated Digital Media
1 > Disk RL10044-FL5-0009

Digital-materials RL10044-
SET-0001

Physical Description: 1 file; less than 1 megabyte.

Scope and Contents

Digital files retained as disk image.

Search Requests, 1987

Box 12

Scope and Contents note

For this project, an offline database was created with excerpts from computer magazines and documentation. Cards were physically sent to various participants, who were invited to return the card labeled with a keyword they had selected from a provided list. Malloy then printed out the results of the search for that keyword and sent it to the requester. The notebook contains the search requests Malloy received.

Keywords in the Bad Information Base and
keyword search for "Robots"

Box 12

Uncle Roger

Scope and Contents note

Uncle Roger was begun online on Art Com Electronic Network (ACEN) on the WELL on December 1, 1986. It was first told as an online serial with the keywords provided in each lexia-based installment, so that the readers could create their own version of the work using their own database software.

The work consists of three parts: File 1, A Party in Woodside; File 2, The Blue Notebook; and File 3, Terminals.

A working hypertextual version was published online (programmed with UNIX Shell Scripts) on ACEN from 1987-1988 with each part appearing separately. The publication of File 2 was partially funded by the California Arts Council and Art Matters. At the same time, 1987-1988, disk versions of this work were self-published and distributed by Art Com -- first Apple II and then IBM PC. The disk version was also included in the traveling exhibition, Art Com Software, as well as in other exhibitions.

Uncle Roger was first adapted for the World Wide Web in 1995 and revised in 2003. It is available at <http://www.well.com/user/jmalloy/uncleroger/unclerog.html>. The best overall reference for Uncle Roger is Judy Malloy, "Uncle Roger, An Online Narrabase," in the journal issue "Connectivity:

Art and Interactive Telecommunications," Leonardo 24:2, 1991 (which is included in the Printed Materials series).

Topic 14: A Party in Woodside, as first told on WELL, 1986 December	Box 3
A Party in Woodside, UNIX programs and documentation, 1986-1987	Box 3
A Party in Woodside, Apple II version written in BASIC, 1987	Box 3
ACEN menus, undated	Box 3
The Blue Notebook, BBS version on ACEN on the WELL, 1987	Box 3
The Blue Notebook, ACEN and UNIX programs and documentation, 1987	Box 3
The Blue Notebook, original ACEN text (2 representative samples), 1987-1988	Box 3
The Blue Notebook, ACEN text, 1987-1988	Box 3
The Blue Notebook, Apple II+ version, written in BASIC, 1988	Box 3
Terminals, initial proposals (unrealized), 1988	Box 3
Terminals, ACEN version	Box 3
Terminals, stand alone copy (disk removed)	Box 3
Pre-copyedited version, 1991	Box 3
PC version, programs in BASIC, 1991	Box 3
Art Com correspondence and feedback, 1986	Box 3
Art Com distribution, contract and catalog (Apple II), 1988	Box 3
Art Com software, Digital Concepts and Expressions, 1988 November	Box 3
Packaging, disk components	Box 3

Packaging, disk versions, Apple II (disks removed)	Box 3
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Uncle Roger File 1 - A Party in Woodside for Apple II computers digital materials, 1988	Digital-materials RL10044-SET-0001
	Box Separated Digital Media 1 > Disk RL10044-FL5-0004

Physical Description: 1 file; less than 1 megabyte.

Scope and Contents

Digital files retained as disk image.

Exhibitions, 1987-1989	Box 3
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Physical Description: 2 folders

Articles mentioning Uncle Roger, 1987-1990	Box 3
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Web version printout, 1995 and 2003	Box 3
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Printout of "A Party in Woodside," 2003	Box 3
-----------------------------------------	-------

Reviews and interviews, 2012	Box 25
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its name was Penelope

Scope and Contents note

Its name was Penelope was created by Malloy in three different versions, with additional variations in the first two versions. The Exhibition version dates from 1988-1989. The Artists Software version was published by Malloy's Narrabase Press in 1990, and was distributed by Art Com. Finally, the Eastgate version began publishing in 1993.

Background readings on structure and programming, 1972-1979 and undated	Box 3
-------------------------------------------------------------------------	-------

Artists notebook, 1988	Box 3
------------------------	-------

Exhibition version documentation, 1989 and undated	Box 3
----------------------------------------------------	-------

Exhibition version packaging, 1989	Box 3
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Exhibition version, 1989 (disk removed)	Box 3
-----------------------------------------	-------

Scope and Contents note

This is the version used for the Richmond Art Center Exhibition.

Programs, 1989-1990	Box 3
Software, 1990 (disks removed)	Box 3
Narrabase version publicity, 1990	Box 3
Eastgate version press and publicity, 1992-1994	Box 3
Notes for the Eastgate version, 1992	Box 3
Eastgate disks and correspondence, 1992 (disks removed)	Box 3
Software, 1993 (disks removed)	Box 3
Exhibitions, 1989-2008	Box 3
Correspondence, 1990-1993	Box 3
Physical Description: 2 folders	
Final edits, introductions, reviews, and correspondence, 1993 and undated	Box 3
Reviews	Box 25

Molasses, 1988

Physical Description: 2 folders

Scope and Contents note

Malloy was invited to create this work in the offices of The Whole Earth Review using a Mac, HyperCard, and an Apple computer. She used the cards (drawings, photographs, and texts) from one of her card catalogs (HOME) and also created the audio for the work. It was exhibited at the Art Com Software Show along with Uncle Roger. She published it via Bad Information (Berkeley, CA) in 1988.

Xeroxes of screens, Art Com Software Show, 1988	Box 4
Sound notes, Art Com Software Show, 1988	Box 4

Thirty Minutes in the Late Afternoon, 1990

Physical Description: 1 folder

Scope and Contents note

Thirty Minutes in the Late Afternoon was a collaborative work created on ACEN on The WELL in 1990. It was conceived and produced by Judy Malloy and written by Malloy in conjunction with Anna Couey, Abbe Don, J. Matisse Enzer, Carole Gould, ISAST, Eleanor Kent, Carl Loeffler, Tom Mandel, Gil MinaMora, Harold Poskanzer, Howard Rheingold, The Normals, Fred Truck, and Kathleen Watkins. The actions and words of three characters were written on a conferencing system, divided into four topics which were then formatted into three columns by Malloy. The work takes place October 17, 1989, the date of the Loma Prieta earthquake; most of the writers would have been in the Bay Area at that time.

"Thirty Minutes in the Late Afternoon," guest editorial by Malloy in ArtCom Magazine, October 1990	Box 12
First page of a version of the paper, probably published in Networker	Box 12
Entire work (printout included, disk removed)	Box 12
Printouts of some of the topics where the work was written	Box 12
Writer permissions	Box 12

You!

Physical Description: 2 folders

Scope and Contents note

You! was a collaborative narrative data structure, created in 1991. Exhibitions include Reflux, at the Sao Paulo Biennial in Brazil (1991), as well as INTERNET, in New York City (1995). It was also included on the CD that accompanied The New Media Reader, edited by Noah Wardrip-Fruin and Nick Montfort (2003). It is available on the web at <http://www.well.com/user/jmalloy/you/index.html>

Packaging materials, printouts, and statements, 1991 (disk removed)	Box 4
Exhibition version, text instructions, 1992 (disk removed)	Box 4

Brown House Kitchen

Physical Description: 1 folder

Scope and Contents note

Created in LambdaMoo while working for XEROX PARC. The creation is documented in Malloy's article "Narrative Structures in LambdaMOO," in *In Search of Innovation: the XEROX PARC PAIR Experiment*, edited by Craig Harris, 2000.

Documentation, 1992-1994

Box 4

Wasting Time

Physical Description: 4 folders

Scope and Contents note

A narrative data structure published in "After the Book: Writing Literature Writing Technology," *Perforations* 1:3, Spring-Summer, 1992, guest edited by Richard Gess.

Other disks removed from this subseries include Stuart Moulthrop's *Dreamtime* and Shawn Fitzgerald's *Yet Still More*. These floppy disks were originally from *Perforations*' "After the Book."

Instructions and packaging, 1991 (disk removed) (online item available)

Box 4

Digital Object: [Wasting Time](#)

Digital Object: [Wasting Time](#)

Perforations 1:3, Spring-Summer 1992 (some pages and all disks are missing)

Box 4

Jane Douglas, "Gaps, Maps and Perceptions," 1992

Box 4

Scope and Contents note

From *Perforations*.

Program printout, 1992 June

Box 4

Editor material, instructions, etc., 1992

Box 4

XEROX PARC, 1991-1999

Physical Description: 3 folders

Scope and Contents note

Articles, speech notecards, and other materials from Malloy's time as an Artist-in-Residence.

Contract, other materials, 1995 and undated Box 4

Speech notecards, undated Box 4

Scope and Contents note

Draft of a speech given at XEROX PARC as part of a Computer Science Laboratory called Dealer.

Articles about XEROX PARC, 1991-1999 Box 4

Making Art Online, 1993-1994

Physical Description: 3 folders

Scope and Contents note

Work of information art that was one of the first art works available on the World Wide Web. Originally hosted by CSIR's Anima website. A version is now on the Walker Art Center website.

Printout from Walker Art Center website, 2010 Box 4

FineArt Forum, 1991 and 2002 Box 25

Scope and Contents note

2002 Disk from Fine Art Forum's 15th anniversary has been removed for preservation.

The Yellow Bowl, 1993-1995

Physical Description: 2 folders and 1 box

Scope and Contents note

The Yellow Bowl was exhibited at Interactive Art, FISEA, in Minneapolis, Minn., November 1993, and also at Digital Identities, Sheppard Gallery, at the University of Nevada in 1995. Although the work was under contract to Eastgate in 1994, it was never published, largely due to Malloy's accident.

Most of the text and BASIC program Box 4

Physical Description: 2 folders

Grace's notes Box 18

Scope and Contents note

Handwritten texts on fragments of watercolor paper and enclosed in a box labeled with information about the installation; written as a draft notebook for The Yellow Bowl and then used in an installation at DIGITAL IDENTITIES: Technologies of Meaning, Sheppard Gallery, University of Nevada, Reno, February 3-March 3, 1995.

l0ve0ne, 1994

Physical Description: 2 folders

Scope and Contents note

According to Malloy, l0ve0ne is one of the fist officially published new media literature on the web.

Draft version of text	Box 4
Correspondence with Polish translator	Box 4
Reviews, 2001 and 2004	Box 25

Forward Anywhere, 1995-1996

Physical Description: 3 folders

Scope and Contents note

Forward Anywhere was cowritten by Malloy and Cathy Marshall. After installations at The ADA Show, Artemesia Gallery, Chicago, March 1996 and the Xerox PARC 25th Anniversary, Xerox PARC Corporate Lobby, Palo Alto, CA, September 1995, it was published in *Wired Women*, ed. Cherny and Weise, 1996, p. 56-70. The installations featured a laptop with the actual work that was placed on an informal garden table to simulate Malloy and Cathy Marshall's meetings to plan this work; the table also held notebooks, containing emails exchanged by Malloy and Marshall.

Forward Anywhere galley proof, 1995 (disk removed)	Box 4
Eastgate flyer, Wired Women materials	Box 4
Notebooks used in installations of Forward Anywhere, 1995-1996	Box 4

The Roar of Destiny, 1996-1999

Physical Description: 2 folders

Scope and Contents note

File includes printouts of Unix directory that includes all the files that comprise The Roar. Also contains articles about the piece, dating 1998-1999, and early versions. The authorized edition is available at <http://www.well.com/user/jmalloy/roarofdestiny/control.html>.

Unfinished and undated versions (disks removed) Box 4

Directory printouts and articles Box 4

Dorothy Abrona McCrae, 2000

Physical Description: 2 folders

Scope and Contents note

This work is a hyper-epic about an 81-year-old Bay Area Figurative painter. Malloy wrote it in 2000 and revised it in 2008. It is available at http://www.well.com/user/jmalloy/dorothy_abrona_mccrae/.

Complete text Box 12

Scope and Contents note

Includes a statement about the work, a list of the approximately 800 files that comprise the work, a coding chart for the beginning of the work, and notes for part 4 of the work.

Information used in the writing of various "Dorothy" stories Box 12

Scope and Contents note

Includes postcards, pamphlets, brochures, file key charts, and photos.

Reviews Box 25

A Party at Silver Beach, 2002

Physical Description: 1 folder

Scope and Contents note

This work of electronic fiction takes place at a party. It follows Dorothy Abrona McCrae, precedes Afterwards, and is narrated by Jenny Clark, the narrator of Uncle Roger. It is available at <http://www.well.com/user/jmalloy/weddingparty/begin.html>.

Printouts of most of the pages Box 13

Afterwards, 2003

Physical Description: 1 folder

Scope and Contents note

Afterwards chronicles the relationships of three couples, one of which is Dorothy and Sid (from the Dorothy stories). It immediately follows A Party at Silver Beach. It was published by the Iowa Review Web, from which it is available at http://iowareview.uiowa.edu/TIRW/TIRW_Archive/tirweb/feature/malloy/index.html, and is mirrored at <http://www.well.com/user/jmalloy/dorothyandsid/begin.html>.

Correspondence with the Iowa Review Web Box 13

Printouts from the Iowa Review Web and Malloy's website Box 13

Art California Web, 2004-2012

Scope and Contents note

In partnership with the California Studies Association, Malloy produces and hosts this web portal intended to provide greater online access to California artists and art organizations.

Information and top pages, 2005-2006 Box 22

Notebooks, 2005-2006 Box 22

Concerto for Narrative Data, 2005-2008

Physical Description: 1 folder

Scope and Contents note

This work of hyperpoetry, which could also be performed, has six artist and writer narrators, including Dorothy and Sid from the Dorothy stories, and concerns covert surveillance. It was published in the Iowa Review Web in 2008 and was featured in the Centenary of Carmen Conde in Spain in 2007); the 2006 FLEFF Film Festival in Ithaca, NY; and The Rose Goldsen Archive of New Media Art at Cornell. It is available at <http://iowareview.uiowa.edu/TIRW/vol9n2/artworks/concerto/begin.html>.

Correspondence with various editors and curators Box 13

List of files Box 13

Early version - top pages Box 13

The Wedding Celebration of Gunter and Gwen, 2006-2007

Physical Description: 1 folder

Scope and Contents note

This is a magical realist text opera which was featured in featured in Visionary Landscapes, the 2008 Electronic Literature Organization International Conference Exhibition. It is available at http://www.well.com/user/jmalloy/celebration/begin_celebration.html.

Correspondence about the work's exhibition at Visionary Landscapes Box 13

Printout of the final arioso Box 13

Paths of Memory and Painting, 2010

Physical Description: 3 folders

Scope and Contents note

This trilogy is part of the Dorothy stories. Part I, where every luminous landscape, is a work of new media poetry which was shortlisted for the Prix poesie-media 2009 (Biennale Internationale des poetes en Val de Marne) and featured at The Future of Writing (UC Irvine, 2008), Cover to Cover (KPFA Radio, Berkeley, 2008), and the E-Poetry Festival (Barcelona, 2009); Part II, when the foreground and the background merged, is an interlude of three recollected scenes; and Part III, paths of memory and painting, is a closing text-based trio sonata. All are available at http://www.well.com/user/jmalloy/luminous_landscape/paths.html.

"where every luminous landscape" Box 13

Scope and Contents note

Printouts and correspondence with curators

"when the foreground and the background merged" Box 13

Scope and Contents note

Printouts and drafts

"paths of memory and painting" Box 13

Scope and Contents note

Text and documentation

Painted notebook from Paths of Memory and Painting, undated Box 26

From Ireland with Letters, 2012

Scope and Contents note

This work of hyperfiction, which premiered at Malloy's retrospective at the 2012 Electronic Literature Organization Conference at West Virginia University, concerns Irish people who were sold as slaves in America in the 17th century. It is available at http://www.well.com/user/jmalloy/from_Ireland/begin_from_Ireland.html.

Preliminary chart for the prologue Box 13

Notes, notebooks, chart, and first piece of the musical score Box 25

Scores, 2012 Oversize-folder 1

Notebook for "Junction of several trails", canto 4 of From Ireland with Letters, 2012 Box 28

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Exhibitions, 1970s-2000

Physical Description: 4 boxes

Scope and Contents note

Includes exhibitions, installations, and performances of Malloy's artists books, cartoon narratives, and new media.

Artists Books

Box 4

Miscellaneous, 1970s Box 4

Word Works, San Jose, Calif., 1976-1979 Box 4

Artwords and Bookworks, Los Angeles Institute of Contemporary Art, 1978 Box 4

Wiggly Bush Meadow, exhibition, San Francisco Public Library, April 18-May 27, 1978 Box 4

Scope and Contents note

With Doyle Saylor; sponsored by La Mamelle, Inc. As part of the LOCATION project; partially funded by the National Endowment for the Arts.

3x5, Visual Card Catalogs, exhibition, Artworks, Venice, Calif., September 18-October 18, 1979 Box 4

Mail Art Shows, 1979-1980s Box 4

Physical Description: 2 folders

Location/Dislocation, installation, Berkeley Arts Center, Berkeley, Calif., April 25-May 23, 1980 Box 4

Franklin Furnace, 1981-1986 Box 4

Technical Information, installation, SITE, San Francisco, Calif., March 3-28, 1981 Box 4

Scope and Contents note

Partially funded by National Endowment for the Arts.

Bound to Be, exhibition, Catskill Gallery, Catskill, New York, April 17-May 12, 1981 Box 4

Books as Art, exhibition, Eaton/Shoen Gallery, San Francisco, Calif., June 14-July 25, 1981 Box 4

Scope and Contents note

Curated by Franklin Furnace. Show also traveled to University of Arizona Museum of Art, University of New Mexico Museum of Art, the Walker Museum, and others.

Judy Malloy: Recollection, installation, Heller Gallery, University of California at Berkeley, March 1-27, 1982 Box 4

Scope and Contents note

Ideas in this work were later used in Malloy's new media literature, such as its name was Penelope.

Bookworks, exhibition, National Library of Madrid, Madrid, Spain, September 15-October 15, 1982	Box 4
Bookworks: 1982, exhibition, Moore College of Art, Philadelphia, Penn., October 1982	Box 4
Experimental Books, exhibition, Texas Women's University, Denton, Texas, November 8-December 5, 1983	Box 4
Xerox Annual, exhibition, Intersection Gallery, San Francisco, Calif., December 1983	Box 4
Books Artists Have Made, exhibition, Cleveland Institute of Art, Cleveland, Ohio, February 17-March 2, 1984	Box 4
I Never Get Jealous, Pauley Ballroom, University of California, Berkeley, Calif., October 30, 1984	Box 4
San Francisco Art Institute, 1984-1989	Box 4
Scope and Contents note	
Many annual exhibitions and events.	
Handmade Photographic Books, exhibition, National Society for Photographic Education Conference, Minneapolis, Minn., March 14-17, 1985	Box 4
Photographic Books, exhibition, Allen Street Gallery, Center for Visual Communication, Dallas, Texas, May 13-16, 1985	Box 4
The Book in Time, exhibition, SUNY Purchase, Purchase, New York, October 1985	Box 4
Photographic Handmade Books, exhibition, Texas Women's University, Denton, Texas, January 1986	Box 4
Experimental Books, exhibition, Works, San Jose, Calif., October 1986	Box 4

Bookworks, exhibition, A.N. Bush Gallery, Salem, Oregon, May 28-June 28, 1987	Box 4
Monumental Women, installation, SOMAR Gallery Space, San Francisco, Calif., September 18-October 31, 1987	Box 4
Books Without Bounds, exhibition, Irvine Fine Arts Center, Calif., December 4, 1997-January 14, 1988	Box 4
Visual Poetry, exhibition, Sao Paolo Municipal Gallery, Sao Paolo, Brazil, Summer 1988	Box 4
A Book in Hand, exhibition, Arvada Center for the Arts and Humanities, Colorado, September 14-November 19, 1989	Box 4
ARS Electronica, 1989	Box 4
Miscellaneous performances, 1990s	Box 4
Multiples, exhibition, Nexus Gallery/Chastain Gallery, Atlanta, Georgia, September 9- October 12, 1990	Box 4
Lines of Force, exhibition, Bayfront Gallery, San Francisco, Calif., October 5-December 21, 1990	Box 4
Die Mauer, exhibition, SOCA Gallery, Napa, Calif., November 1990	Box 4
Scarlet Letters, exhibition, Women's Studio Workshop, Roslindale, New York, February 1991	Box 4
Boundless Vision, exhibition, Contemporary Bookworks, San Antonio Art Institute, Texas, September 12-October 27, 1991	Box 4
National Book Arts Conference, San Francisco, Calif., 1991	Box 4
Photographic Book Art in the United States, exhibition, Texas Women's University, Denton, Texas, 1991-1994	Box 5

Scope and Contents note

Show traveled to the Institute for Contemporary Art (New Orleans), the Washington Center for Photography, the Houston Center for Photography, CameraWork (San Francisco), and others.

International Artists Books, exhibition, The National Library of Lisbon, Portugal, 1992 Box 5

Wit & Wisdom, exhibition, Forum Gallery, Jamestown, New York, May 20-June 17, 1992 Box 5

Cross-Currents, exhibition, Selby Gallery Ringling School of Art and Design, February 23-March 28, 1992 Box 5

Scope and Contents note

Show also exhibited at U.C. Santa Barbara, Hayward State University, Calif., and others.

Shaped Structures, exhibition, Palos Verdes Art Center, Calif., August 6-October 9, 1993 Box 5

Art (Word) Art, exhibition, Trojanowska Gallery, San Francisco, Calif., October 28-November 17, 1995 Box 5

Forward Anywhere (with Cathy Marshall), The ADA Show, Artemesia Gallery, Chicago, March 1996 Box 5

Boundless: West Coast Book Artists of the Seventies, exhibition, San Francisco Center for the Book, Calif., June 8-August 28, 1998 Box 5

Cartoon Narratives

Scope and Contents note

These pop conceptual works began in the 1970s and continued with mail art and performances/installations.

Slide sheet of cartoon paintings, 1974-1976 Box 21

Eschew IBM Salesmen and Forget It, 1979 Box 21

Scope and Contents note

Originals of two mail art cartoons.

A Year in Reno, 1980

Box 21

Scope and Contents note

Calendars for the Mail Art Network.

Private Parts, 1980

Box 21

Scope and Contents note

An early Lucy story.

Keep on Blowing, 1981

Box 21

Scope and Contents note

Part of the Eat Your Art Out fundraiser for the University Art Museum in Berkeley. Folder includes bubblegum cards and part of the box that housed them.

The Big Zucchini, 1981

Box 21

Scope and Contents note

This cartoon narrative was handed out serially at La Mabelle in San Francisco. The final installment (Ch. 11) was a live performance at La Mabelle in December 1981. Folder includes slides used in the performance, photographs of the performance, and original performance set drawings.

Super Lucy, 1982-1983

Box 21

Physical Description: 2 folders

Scope and Contents note

Series of pop conceptual cartoon handouts and performances. Handouts were distributed via handpainted boxes located at Public Image in New York City and The University Art Museum bookstore in Berkeley, among other places. Includes chapters 1-15 with distribution information (performances, radio broadcasts, and publication) as well as slides, photos, and documentation.

500 3x5 cards and other stories, 1984 (2 copies)

Box 21

Lucy Comes Back, 1986 Box 21

Physical Description: 2 folders

Scope and Contents note

The final installment of the Lucy narratives took place at a party at Malloy's studio on April 20, 1986. Includes story originals, 2 copies of the book distributed at the party, invitations, and maps to the event, as well as information related to an undated and unrealized performance/installation.

Bedtime Stories, 1988 Box 21

Scope and Contents note

Malloy would distribute these texts at art events. Folder includes originals and a slide of the handout box.

New Media

Germany, Die Mauer: US Artists Respond to the Berlin Wall, Nov. 8-Dec. 20, 1990, Soco Gallery, Napa, CA (disk removed) Box 5

Scope and Contents note

A computer program that combined in one list all the cities and towns of both West and East Germany and was displayed alongside a handpainted bucket full of painted and labeled objects and rocks, each representing a German city or town. Folder includes flyers for the show, the exhibition version, the computer program and printouts from the software, slides of the bucket, correspondence with Carl Loeffler and Anna Couey, and material used for research and information.

You!, Reflux, Sao Paolo, Brazil, 1991-1993 Box 5

Scope and Contents note

Includes Artur Matuck's catalog for the Reflux Project.

"The Yellow Bowl," Digital Identities, Sheppard Gallery, University of Nevada, Reno, February 3-March 3, 1995 Box 5

"Objective Connections" (with Sonya Rapoport), Generations, Richmond Art Center, Richmond, Calif., September 21-November 16, 1996 (disk removed) Box 5

"Archiving as Art," exhibition, International Symposium on Electronic Art (ISEA 2000), Paris, France, December 2000	Box 5
Miscellaneous Exhibition Files	Box 25
Fireball, Dog and Cat Show, ASUC Studio, UC Berkeley, Berkeley, CA, March 1981	Box 21
Scope and Contents note	
Includes Best of Breed Award, a note to curator Helen Holt explaining Malloy's sculpture, and an audio tape that was part of the sculpture.	
Looking at You Looking at Me, Gatehouse Gallery di Rosa, 2011-2012	Box 25
Scope and Contents note	
Performance documentation of "Free Values," including brochures and notes.	
"Free Values" posters and publicity, 1988	Box 26
"How To Play," 1989	Box 26
Digital Stories of the 1990s: A Look at Works from the Storyspace School, Vancouver, 2012	Box 25
Istanbul Contemporary Art Museum; Pulp to Pixels, 2012	Box 25
Scope and Contents note	
Email and printout from Pulp to Pixels exhibit, Amherst, 2012, and the Istanbul Contemporary Art Museum Web Biennial, 2005.	
Monumental Women exhibit poster, 1987	Box 26
Electronic Literature Organization symposium poster, 2002	Box 26
Miscellaneous exhibit materials	Box 27
Any way you look at it, ADM has your antenna(?) unfinished exhibit	Box 27
Pathfinders exhibit postcards, 2013	Box 28

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Talks and Readings, 1982-2004

Physical Description: 2 boxes

Scope and Contents note

Includes general public speaking engagements as well as a folder from Malloy's participation in the Telluride Ideas Festival at Deep Creek Camp, Summer 1993.

"Over the Edge," on KPFA, September 13, 1982 Box 5

Scope and Contents note

Audio tape.

General talks and readings, 1982-2004 Box 5

Physical Description: 2 folders

Scope and Contents note

Includes materials from "Radical Humor," at the New York University student center, 1982; "Hypertext," a reading by Malloy, Christine Tamblyn, and Maria Hernandez, San Francisco Public Library, Park Branch, 1994; and "The Impact of Technology on Art," U.C. Davis, where Malloy was a panelist, 1995. Also includes materials from The Women's Leadership Institution, 2001; UC Santa Cruz Hypertext 2004; Wired Women readings; and the State of the Arts Conference at Arizona State from 1994.

NCGA Arts Conference, San Jose State, California, 1989 Box 5

Virtual Museum, August 1991 Box 11

Scope and Contents note

Malloy gave a guest lecture titled "Looking Out the Windows on the Telematic Bus."

MLA Convention, New York City, 1992 Box 5

Scope and Contents note

Includes notes and 3x5 cards from Malloy's panel presentation on "Hypertext, Hypermedia, Defining a Fictional Form."

Telluride Ideas Festival, Deep Creek Camp, Colorado, 1993 Box 5

Scope and Contents note

Malloy was an invited speaker; she spoke about electronic publishing. Includes a press release, notes from her session, flyers for a Deep Creek open house, lists of participants, and other materials.

Third Conference on Computers, Freedom and Privacy, Burlingame, CA, March 1993 Box 11

Scope and Contents note

Malloy presented a paper titled "Artist on the Net" on the Imagining Cyberspace panel. Includes invitation and correspondence from Anna Couey about the panel as well as the card index for the talk.

Poetry Center Reading series, 1994 Box 5

The Impact of Technology on Art, UC Davis, April 24, 1995 Box 11

Scope and Contents note

Includes index cards from Malloy's talk, which consisted of extracts from emails between Malloy and Cathy Marshall concerning their paper about Forward Anywhere for the book Wired Woman.

Global Information Infrastructure (GII) Awards, San Francisco, CA, December 14, 1999 Box 11

Scope and Contents note

GENID/NEME (Gender and Identity in New Media), a website that Malloy created, was a semi-finalist. The website was a public interactively created document that was structured as a digital conference. Folder includes memorabilia from the GII Awards and printouts from GENID/NEME.

Lit[art]ure: Something Old, Something New roundtable discussion printout, 2000 Box 25

Critical Code Studies Working Group, Humanities and Critical Code Studies Lab, University of Southern California, 2012 Box 25

Judy Malloy, Retrospective, Electronic Literature Organization conference, 2012 Box 25

FILE 2012 Electronic Language International Festival, Brazil, 2012 Box 25

Scope and Contents note

Re: From Ireland with Letters.

Index card speeches and fragments, undated	Box 11
Female Narrator, index cards from talk delivered at Princeton, 2013	Box 28
Social Media History and Poetics panel poster, Princeton University, 2013	Oversize-folder 1
Class Day programs, Princeton University, 2014-2015	Box 28

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Correspondence, 1940s-2000s

Physical Description: 4 boxes

Scope and Contents note

Includes personal correspondence from Malloy's childhood, as well as correspondence between Malloy and her contacts throughout the art world, with both traditional and new media artists.

General correspondence

Box 5

Family correspondence, 1943-1993 and undated	Box 19
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Scope and Contents note

Includes some clippings and ephemera.

Letters home from camp, 1950s	Box 19
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Trump family, 1960-2003 and undated	Box 19
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Scope and Contents note

Close friends from Winchester, MA. Folder includes letters, cards, and clippings.

Postcards from Europe, 1963-1966	Box 19
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Christmas cards, Ispwich, Mass., 1970s	Box 19
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Holiday cards, 1978-2010 and undated	Box 19
Jean Brown (curator), 1980-1984	Box 19
Miscellaneous personal correspondence, 1981 and undated	Box 19
Miscellaneous professional correspondence, 1981-2008 and undated	Box 19
Exhibitions, miscellaneous, 1983-1994 and undated	Box 19
Judith Hoffberg (curator), 1985-1991	Box 19
Richard Hubbard Howland, 1989-2006	Box 19

Scope and Contents note

Malloy's father's second cousin, an art and architecture historian affiliated with the National Trust for Historic Preservation and the Smithsonian.

Logos Foundation, regarding Penelope, 1991-1992	Box 19
San Francisco Art Institute, letter of appointment and contract, 1996	Box 19
David Krittr, regarding "Approaches to Creative New Media," 2005	Box 19
Gale Contemporary Authors, regarding Malloy's inclusion in the series, 2006	Box 19

Artists correspondence

Scope and Contents note

Consists of an archive of mailings, clippings, postcards, letters, prints, and original artwork from various book artists, performance artists, and other friends of Malloy, dating largely from the 1970s-1980s. Organized alphabetically by last name.

Richard Alpert	Box 5
Anna Banana	Box 5
Berkeley friends	Box 5

John Cage	Box 5
Guglieimo Cavellini	Box 5
Ryosuke Cohen	Box 5
Sas Colby	Box 5
Paul Cotton	Box 5
Martin Cox	Box 5
Cracker Jack Kid	Box 5
Deep Creek and Arizona friends	Box 5
Irene Dogmatic	Box 5
Painted poster of Malloy from Irene Dogmatic	Box 26
Emily DuBois	Box 5
Leonard Frank Duch	Box 5
Steve Durland	Box 5
Terry Ellis and David Mott	Box 5
Jimmy Evans	Box 5
Pat Fish	Box 5
Nancy Frank	Box 5
Bill Gaglione	Box 5
Rich Gold and Marina LaPalma	Box 5
Bruce Handelsman	Box 5
Jo Hanson	Box 5
Jan Henderkrise	Box 5
Ed Higgins	Box 5
Helen Holt	Box 5

Ledger print by Michael Horse	Box 26
Byron Hunt	Box 5
Irwin Irwin	Box 5
Christo Javacheff-Running Fence Project	Box 5
David Jekel	Box 5
Mary Jean Kerton	Box 5
Bengt af Klintberg	Box 5
Robert Leverant	Box 5
Scott MacLeod	Box 5
Vance Martin	Box 5
Miscellaneous	Box 6
Physical Description: 2 folders	
Miscellaneous Mail Art and artists correspondence	Box 6
Physical Description: 3 folders	
Lois Moore	Box 6
Jurgen Olbrich	Box 6
Tom Patrick	Box 6
Michael Peppe	Box 6
Carol Pittore	Box 6
Aviva Rahmani	Box 6
Richard Raxlen	Box 6
Melynda Reid	Box 6
Robert Rockola	Box 6
Domestic Tranquility, by E.B. Rothwell, 1975	Box 26

Paul Rutkovsky	Box 6
Darryl Sapien	Box 6
Doyle Saylor	Box 6
Jill Scott	Box 6
G.P. Scratz	Box 6
Carolee Schneemann	Box 6
Norman Solomon (6 cent Postage)	Box 6
Lon Spiegelman	Box 6
Jeff Stoll	Box 6
Lynne Tillman	Box 6
Susan Wick	Box 6

ACEN Artists

Fortner Anderson	Box 6
Art Com/La Mamelle	Box 6
Physical Description: 2 folders	
Anna Couey	Box 6
Robert Edgar	Box 6
Carl Loeffler	Box 6
Stephen Moore	Box 6
Scope and Contents note	
Includes collaborations with Ann Rosenthal.	
Sonya Rapoport	Box 7
Physical Description: includes VHS tape	
Howard Rheingold	Box 7
Jim Rosenberg	Box 7

Fred Truck Box 7

Physical Description: 2 folders

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Media by Other Artists, 1985-1996

Physical Description: 2 boxes

Scope and Contents note

Software and other media created by other artists. All electronic media has been removed to be transferred to Duke's electronic records server.

Robert Edgar: Memory Theatre, 1985 Box 7

Sonya Rapoport: Shoe-Field (disk removed), c. 1986 Box 7

Sonya Rapoport: Excerpts from 4 works (videotape), undated Box 7

Fred Truck: Squared Circle and The Illustrated Art Engine, 1987 Box 7

Fred Truck: Bottega, 1995 Box 7

Fred Truck: Mickey Mouse print Box 26

Brian Thomas: If Monks Had Macs, 1988 (disks removed) Box 7

Brian Thomas: Hypercard and History, 1993 (disk removed) Box 7

James Johnson: Second Thoughts, 1988-1989 Box 7

Fortner Anderson and Henry See: The Odyssey, 1989 Box 7

La Revue Kaos 1, 1990 Box 7

Robert Kendall: It All Comes Down To ____, 1990 (disk removed) Box 7

Robert Kendall: The Clue, 1991 (disks removed) Box 7

WOE and Carolyn Guyer and Martha Petry,
Izme Pass, from Writing on the Edge 2.2
(Spring 1991) (disk removed) Box 7

Stuart Moulthrop: Victory Garden, 1991 Box 20

Michael Joyce: Afternoon, 1992 Box 20

La Revue Kaos 2 (Jan. 1992) (disk removed) Box 20

Artur Matuck: Reflux Interactive, c. 1992 (disk removed) Box 20

Scope and Contents note

You! was included in this project.

Richard Gess: Mahasukha Halo, 1992 (disks removed) Box 20

Carolyn Gruyer: Quibbling, 1993 and Richard Gess: Mahasukha Halo, 1992 (disk removed) Box 20

Deena Larsen: Marble Springs, 1993 (disk removed) Box 20

Jim Rosenberg: Intergrams 1 and 2, 1993 (disks removed) Box 20

Jim Rosenberg: The Barrier Frames-Diffractions Through, 1996 Box 20

ApolloMedia: Conduct Unbecoming, 1995 (disk removed) Box 20

Scope and Contents note

Based on Randy Shilts' eponymous 1994 book on gays in the military.

Cesium, Artist Collection #1, 1995 (disk removed) Box 20

Stephanie Strickland: True North, 1997 (disk removed) Box 20

William Gillespie, Frank Marquardt, Scott Rettberg, and Dirk Stratton: The Unknown: An Anthology, 2002 (CD removed) Box 20

Tim Perkins: Noisy People: Improvising a Musical Life, 2006 (DVD) Box 20

Joseph Weintraub: The LIFEPLAN Man, undated (disk removed) Box 20

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Personal Materials

Physical Description: 4 boxes

Scope and Contents note

Personal photographs and slides, as well as information about Malloy's family and personal documents.

Photographs and Slides

Scope and Contents note

Photographs, slides, and some related material on Malloy and her family. Detailed descriptions available in boxes.

Photo album Box 14

Scope and Contents note

Family and friends. Permission is granted to use any of the photos with the exception of the official wedding photos. Most of the photos in this album were taken either by Malloy or by her mother, Barbara Powers.

Toyboats Box 14

Scope and Contents note

Sailing toyboats in Cohasset and Berkeley with Malloy, her brother Steve, her grandfather, and her mother. Part of the inspiration for its name was Penelope.

Cohasset, Mass. Box 14

Scope and Contents note

Malloy lived with her mother and Lillard grandparents on Cedar Lane during the final years of WWII; their house is described in its name was Penelope. After the war, the Lillards moved to Red Gate Lane in Cohasset.

World War II - Crockett, CA Box 14

Scope and Contents note

Malloy's father was stationed here after Pearl Harbor; Malloy and her mother also lived there. Folder includes photos of taken in Crockett and near Camp Hulen, TX as well as a pamphlet about Crockett.

Winchester, MA

Box 14

Scope and Contents note

Malloy lived with her parents and her brothers Steve and Andy in Winchester ca. 1946-1960. Photos taken by Barbara Powers. Folder includes high school photos of Malloy.

Cape Cod

Box 14

Scope and Contents note

As a child, Malloy visited Wellfleet, Cape Cod every summer with her family. Photo book taken by Barbara Powers; some are scenes from its name was Penelope.

Germany

Box 14

Scope and Contents note

Malloy lived in Germany twice during the 1960s. Photos taken by Malloy or by Jim Malloy while she lived in Numberg and worked for Special Services libraries. Includes Special Services ID card for North Bavaria district. Malloy used the setting as a part of L0ve0ne..

Colorado

Box 14

Scope and Contents note

Malloy lived in Colorado twice: in the late 1960s in Boulder and Pinecliffe, where she worked as a librarian, and in the summers of 1993 and 1994 near Telluride. Tom Barley and the Battle of Dogtown was written in Pinecliffe and The Roar of Destiny includes scenes that are composites of places she lived in Colorado.

Hebron, NC

Box 14

Scope and Contents note

Photos of "Camp," the place Malloy's grandfather Lillard built on Newfound Lake.

Steve and Fran's wedding

Box 14

Scope and Contents note

Photos of Malloy's brother Steve's wedding to Fran Noonan.

Temple, NH

Box 14

Scope and Contents note

Malloy spent 1992 living at her mother's house in Temple, NH. While there she wrote part of *The Yellow Bowl*, produced *Leonardo Electronic News*, indexed for the Annual Reviews, and worked on the publication of its name was *Penelope*. Includes photos and slides of her mother's house.

The Southwest

Box 14

Scope and Contents note

Includes photos of Albuquerque, NM, where Malloy and her then-husband Jim lived in 1971-1972; Los Alamos, NM; San Antonio, TX, where Malloy's Aunt Jane lived; and the area near Phoenix, AZ, where Malloy spent time in 1993 and 1994 while working on *Leonardo Electronic News* and then for *Arts Wire*. Malloy wrote its name is scribe and part of *Forward Anywhere* and worked on *The Yellow Bowl* while in Arizona.

Ipswich, MA

Box 14

Scope and Contents note

The Malloys lived in Ipswich ca. 1972-1974. Landscape painting in Ipswich is part of the background in where every luminous landscape.

Sunnyvale, CA

Box 14

Scope and Contents note

The Malloys lived in Sunnyvale in 1974-1975. Includes a photograph of an exhibition by Malloy at the Upstairs Gallery in Sunnyvale; Malloy used the experience of painting and exhibiting art in Dorothy Abrona McCrae.

Oakland, CA

Box 14

Scope and Contents note

The Malloys lived in Oakland in 1976.

Berkeley, CA

Box 14

Scope and Contents note

Malloy lived in Berkeley ca. 1977-1985. Her experiences in the art community during this period are a large part of its name was *Penelope*. Folder includes slides of Malloy working on the *Wiggly Bush Meadow*

project; slides and photos from Malloy's house on Grove Street; a photo of Tahoe; and photos from the Plant Pathology Library at UC Berkeley, where Malloy worked.

Art friends Box 14

Kensington, CA Box 14

Scope and Contents note

Slides from when Malloy and her son lived in Kensington ca. 1986-1990. During this time Malloy first began writing online (for Art Com Electronic Network, at Carl Loeffler's invitation, in 1986) and wrote Uncle Roger, Molasses, and its name was Penelope.

El Sobrante, CA Box 14

Scope and Contents note

Malloy has lived in El Sobrante since 1996; most of her work, beginning with The Roar of Destiny, was written here. Folder includes photos of El Sobrante and of nearby camping and hiking trips, which contributed to Dorothy Abrona McCrae.

Uncle Pete (Walter Lillard II) Box 14

Lillard cousins Box 14

Wedding photos, Barbara Ann Lillard and
Wilbur Langdon Powers Box 15

Scope and Contents note

Photos of Malloy's parents' wedding; folder includes press clippings.

World War II Box 15

Scope and Contents note

Photos of Crockett, CA, Camp Hulen, TX, and possibly Wilmington, NC (places where Malloy's father was deployed in World War II before being sent overseas).

Childhood photos Box 15

Scope and Contents note

Photos of Malloy as a child, mostly taken by her mother.

Cohasset, MA Box 15

Scope and Contents note

Malloy and her mother lived in Cohasset with Malloy's maternal grandparents while her father was overseas during WWII; pictures mostly taken by her mother.

Hebron, NH

Box 15

Scope and Contents note

Slides of "Camp," the family house built by Malloy's maternal grandfather on a lake in NH; slides were used to create the installation *Recollection*, Heller Gallery, UC Berkeley, March 1-27, 1982.

Stephen Langdon Powers

Box 15

Scope and Contents note

Malloy's brother, born June 6, 1944. Includes photos of Steve; photos and an article about his first wife, Fran, who died of and was active as an advocate about early onset Alzheimers; and photos of their children Jess and Phil. Except for the wedding photos, most of these were taken by Malloy's mother.

Andrew Lillard Powers

Box 15

Scope and Contents note

Malloy's autistic brother, born May 17, 1949; most photos taken by Malloy's mother.

Powers cousins

Box 15

Scope and Contents note

Photos of the children and wife of Malloy's Uncle Walter Powers and a printout of Internet pages about the Velvet Underground when Walter Powers III was in the group.

Barbara Lillard Powers

Box 15

Scope and Contents note

Assorted photos of Malloy's mother, starting in her childhood and ranging throughout her life, and including a photo of her in Peterborough, NH where she lived until her death.

Wilbur Langdon Powers

Box 15

Scope and Contents note

Assorted photos of Malloy's father.

Judy Malloy

Box 15

Scope and Contents note

Includes photos of Malloy with her family; as a child; and with Sean in Albuquerque.

Hebron, NH

Box 15

Scope and Contents note

Photos of family "Camp" in New Hampshire.

Arizona and Deep Creek

Box 15

Barbara Lillard Powers

Box 16

Scope and Contents note

Materials relating to Malloy's mother. Folder includes two copies of birth record; 1936 passport; engagement and wedding notices; correspondence, documents, clippings, and photos from her journalism career (she served as Editor of the Winchester Star and the Somerville Journal as well as Managing Editor of the Somerville Journal, the Cambridge Chronicle, and the Watertown Press, all in Massachusetts); and obituaries.

Barbara Lillard Powers - Radcliffe thesis

Box 16

Scope and Contents note

"Principles of Unity in Contemporary Art, Design, and Building," submitted 1937.

Harvard Magazine, November-December 1999

Box 16

Scope and Contents note

Cover story: "Harvard's Womanless History: It's time to revise." Malloy's mother is featured on the cover, the fourth woman up on the right edge.

Wilbur Langdon Powers

Box 16

Scope and Contents note

Materials relating to Malloy's father. Folder includes birth record, documentation from his military career, and a biography page from a Dartmouth reunion.

Guest Register, Lillard-Powers wedding Box 16

Ethel Hazen Lillard and Walter Huston Lillard Box 16

Scope and Contents note

Photos and mementos of Malloy's maternal grandparents. Ethel was a graduate of Smith College; Walter ("Cappy") studied at Dartmouth and Oxford, was headmaster of Tabor Academy for many years, and served in Vienna under the United Nations as Chief of the Resettlement Division of the International Refugee Organization in 1946 and 1947.

Walter Huston Lillard Writings Box 16

Scope and Contents note

Most of the material is drawn from Memorable Men of My Time (whose trails I have crossed), the original manuscript of which is available at Dartmouth's Rauner Special Collections Library. Selections cover Theodore Roosevelt, Franklin Delano Roosevelt, King Leopold II of Belgium, and Sir Winston Churchill, among many others, as well as various other narratives and an article on the Dartmouth football team. Folder includes Lillard's business card from the United Nations.

Sean Malloy Box 16

Scope and Contents note

Materials relating to Malloy's son, including photos, mementos from his wedding, educational and professional documents (he earned a BA from UC Berkeley and a PhD in history from Stanford), a photocopy of one of his academic articles, and documents from his time as Assistant Editor of HotWired.

Frederic C. and Jane Lillard Bartter Box 17

Scope and Contents note

Materials relating to Malloy's uncle and aunt, with whom she lived while working at the Library of Congress. Includes photos with various other relatives and biographical materials/obituaries for Frederic.

Evan and Virginia Collins Box 17

Scope and Contents note

Materials relating to Malloy's uncle and aunt, including photos and an obituary for Evan.

Willie Loco Alexander and the confessions,
Autre Chose, 1982 (LP) Box 23

Scope and Contents note

Walter Powers, second from left on cover, was a member of the Boston-based group.

Winchester High School Yearbook, Aberjona
1960 Box 17

Judy Malloy (Powers) Diplomas Box 17

Scope and Contents note

Winchester High School, 1960; Middlebury College, 1964

Middlebury College Mementos, 1960-1964 and
later (undated) Box 17

Scope and Contents note

Includes yearbook pictures and cards/letters from Middlebury friends.

Family friends, undated Box 17

Calendars, 1976-1990 (noninclusive) Box 17

Scope and Contents note

1976, 1977, 1981, 1984, 1990

Library Work, 1964-1977 and undated Box 17

Scope and Contents note

Materials relating to Malloy's various library positions, including contractor work for the Goddard Space Center's automated catalog, Special Services Libraries in Germany, and the Library of Congress, among others.

Documents, 1956-1969 Box 17

Scope and Contents note

Includes horsemanship certificate from the Chimney Corners Camp; National Rifle Association Junior Diploma; and certificate of completion from the University of Denver Graduate School of Librarianship Library Systems Analysis and Design Institute.

Web stats for Malloy's page on The WELL,
January and March 2006 Box 17

Sayward Farnum, The Five by Five: A History
of the 555th Antiaircraft Artillery Automatic
Weapons Battalion (Mobile), 1946 Box 17

Scope and Contents note

This unit was with Malloy's father's unit at Camp Hulen, TX; the book is inscribed to her father.

Henry David Thoreau, Cape Cod Box 17

Scope and Contents note

Includes Cohasset, where Malloy's maternal grandparents lived and Malloy and her mother lived while her father was overseas, and Wellfleet, where the family spent some summers.

Music/events influential on Malloy's work;
contact with catalogers at UCLA Box 25

Lament of Roslindale, music written by Malloy's
brother Box 25

Paint box, undated Box 26

Scope and Contents note

Belonged to Malloy's grandmother. Malloy writes, "the odds and ends in the box are from different sources. The fan and pieces of cloth were given to me by Toshiba because they used my image in an early laptop commercial."

Longest Day VHS box Box 26

Scope and Contents note

Kept by Malloy since her father was a Normandy veteran.

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