Judy Malloy

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Literary Advisory Board, Electronic Literature Organization

Recent Teaching and Fellowships:
Lecturer, Art and Technology Studies, School of the Art Institute of Chicago, Fall, 2018-; Fellow/Adjunct Professor, Digital Studies Center, Rutgers Univ. Camden 2016-2017; Visiting Lecturer, Electronic Literature: Lineage, Theory, and Contemporary Practice, Princeton University, Fall Semester 2014-2015; Distinguished Fellow, Visiting Lecturer, Social Media: History, Poetics and Practice, Princeton University, Fall Semester 2013-2014

Education:
B.A .English Literature, minor studies: Art, Middlebury College, Middlebury, VT; Graduate Study: Institute on Systems Analysis, University of Denver

Collections: *Judy Malloy Papers*: Rubenstein Rare Book & Manuscript Library, Duke University; The Rose Goldsen Archive of New Media Art, Cornell; *Telematic Connections*, The Walker Art Center; Jean Brown Collection, The Getty; *Franklin Furnace Collection*, Museum of Modern Art, NYC; Museum of Modern Art, Special Collections, NYC; The Poetry Center, San Francisco, American Poetry Archives; di Rosa Center for Contemporary Art; Napa, CA; Joan Flasch Artists' Book Collection, SAIC; Media Archeology Lab, UC Boulder; Media & Microtext Center, Stanford University; San Francisco Museum of Modern Art Research Library and Archives; The Electronic Literature Collection; Special Collections Library at James Madison University.

2023 coverage: Megan Hines, "The Archive as Feminist Critique: Judy Malloy's OK Genetic Engineering", presented at the 2023 College Art Association Conference, New York City, February 2023.

CV Contents:

Digital Studies: Teaching, Consulting, Documenting
Digital Studies: Books
Electronic Literature: Selected Works
Digital Studies: Papers
Panels, Readings, and Interviews
Social Media Conference Hosting
Artists Books: Selected exhibitions, Installations, Telematics, and Performances

DIGITAL STUDIES: TEACHING, CONSULTING, DOCUMENTING

Faculty

Lecturer, Art and Technology Studies, **School of the Art Institute of Chicago** , 2018-
Social Media Narrative, Fall 2018, Fall 2019, Fall 2020, Fall 2021, Fall 2022, Fall 2023
Women Artists in Cyberspace, Fall 2020, Spring 2021, Spring 2022. Spring 2023
The Electronic Manuscript, Summer 2022, Summer 2023

Digital Studies Fellow/Adjunct Professor, Digital Studies Center, **Rutgers University Camden** ,
2016-2017
Social Media Narrative: Lineage and Contemporary Practice

Visiting Lecturer, Department of American Studies and Council of the Humanities,
 Princeton University, September 2014 - February 1, 2015
Electronic Literature: Lineage, Theory, and Contemporary Practice

Distinguished Fellow/Visiting Lecturer, Department of American Studies and Council of the
Humanities, **Princeton University**, September 2013- February, 2014
Social Media: History, Poetics and Practice

Visiting Faculty in Digital Media, **San Francisco Art Institute**, Fall, 1997
World Wide Web Theory and Practice

Visiting Artist, MFA Institute affiliated with Arizona State University, Summer 1993; Summer
1994, **Deep Creek School**, Telluride. CO
Telematic Art

Consultant/Contractor/Editor

Editor, *Network Projects in the formative Years of the Internet*, resource accompanying Judy
Malloy**,** *Social Media Archeology and Poetics***, MIT Press. 2017**
https://www.narrabase.net/networked_projects.html

Founding Editor**,** *content | code | process***,** http://www.narrabase.net**,** 2008-2019

Producer, Editor, *The Art California Web Portal*, in partnership with the **California Studies
Association, U.C. California, Berkeley**, 2004-2012; work may resume on this project

Editor, *NYFA Current/Arts Wire Current*, **Arts Wire, a Project of the New York Foundation
for the Arts**, 1996-2004

Content Coordinator, Network Coordinator, Front Desk Coordinator, Consultant for the Benton
Foundation/NEA Open Studio project, **Arts Wire, a Project of the New York Foundation for
the Arts,** 1993-2002

Writer/Consultant, *The Arts on the Internet: Art, Advocacy, News, Information*, **Center for Digital Democracy**, Washington, DC, 2004

Artist in Residence, Consultant, *Electronic Communities and the Document of the Future*, **Computer Science Lab, (CSL) Xerox PARC**, Palo Alto, CA, 1993–1996

Consultant, ***The New Riders' Official Internet Yellow Pages***, 1993-1994

Associate Editor, Coordinating Editor**,** *Leonardo;* Associate Editor**,** *Leonardo Electronic News*, Coordinating Editor**,** F.A.S.T., *FineArt Forum***,** The International Society for the Arts, Sciences and Technology, San Francisco, CA**,** 1988-1993.

Contributing Writer *MicroTimes*, BAM Publications, San Francisco, CA, 1992-1995

Computer Conferencing Consultant, **Telluride InfoZone**, Telluride Institute, Summer, 1993

Early work as an information specialist and programmer included *Annual Reviews (*Indexer), Matrecon, Inc**.** (environmental technology, 1977-1992)**;** Ball Aerospace (space technology information computerization, 1968-1970); JR Thompson (contract cataloguing for the computerization of the Goddard Space Flight Center, 1966); Electromagnetic Research Corporation, 1965**;** and Library of Congress (Searcher, Editor, 1964-1965) I have also worked part-time for the US Army Special Services Library in Furth, Germany; and in Boston for the New England Mutual Life Medical Library and the International Friendship League.

DIGITAL STUDIES: BOOKS

Judy Malloy, Editor, *Social Media: Archeology and Poetics***, Cambridge, MA***:* **MIT Press, 2016**

> *"Judy Malloy fashions a rich, historic tapestry on the loom of the Internet and contemporary technologies of the twentieth century. We rediscover our human, social roots in this primary source rendering of the interplay of social media and technology."* - Vint Cerf, Chief Internet Evangelist, Google
>
> "*In this dense and fascinating book, Judy Malloy has assembled a multifaceted collage of essays and articles that examine the evolution of cyberspace, with a focus on the surprising role that artists and writers played, and the ways that their work and experiments provided a foundation and shape for the social media universe we know today.*" – Grantmakers in the Arts, GIA Reader
>
> Short-listed for the 2017 Electronic Literature Organization Hayles Prize
> Featured in the Rutgers University Libraries 2017 Celebration of Scholarship.

Judy Malloy, ed, Women, Art and Technology, Cambridge, MA: MIT Press, 2003

"...A large and comprehensive collection, it serves to illustrate that there are no boundaries to the human creative impulse and that preconceptions, stereotypes or any other human limitations, be they artistic, cultural or societal are there to be challenged by the artist." - Jayne Fenton Keane, *English Studies Forum*

"...many of the artists' papers gathered here stand as frank, revealing, and inspiring expositions of their work, and Judy Malloy is to be congratulated on an important compilation of materials from a most important field.. – Sadie Plant, *Tekka*

With chapters by Margaret Morse, Lynn Hershman, Sonya Rapoport, Pauline Oliveros, Agnes Hegedus, Helen and Newton Harrison, Jo Hanson, Char Davis, Brenda Laurel, Jaishree K. Odin, Eva Wohlgemuth and Kathy Rae Huffman, Sandy Stone, Donna Cox, Nell Tenhaaf, Troika Ranch, Anna Couey, Kathy Brew, Steina Vasulka, Joan Jonas, Judith Barry, Dara Birnbaum, Pamela Z, Zoe Sofia, and others.

ELECTRONIC LITERATURE – SELECTED RECENT WORKS AND MAJOR HISTORICAL WORKS

"...Malloy who began her writing in the Internet Art mode with her Uncle Roger in 1986 is still active today creating extremely intricate texts that extend stream of consciousness writing pioneered by Virginia Woolf in the early years of the 20th century. In <u>The Whole Room</u>*...parts of which have appeared on Facebook, she merges stream of consciousness techniques with computer coding to generate new and unimaged texts that expand awareness."* – *A Dictionary of the Avant-Gardes*, 2018 edition.

<u>an enigmatic work of art in book form</u>**,** 2021-2022
 Exhibitions: Electronic Literature Organization Conference and Festival, May 30 - June 1, 2022, Collegio Gallio**,** Lake Como, Italy.

<u>The Fabric of Everyday Life</u>, 2020; revised sound version 2021

Exhibitions: "Hops Ahead: <u>The Art of Alternate Histories, Presents, and Futures</u>", MIT Trope Tank, Cambridge, MA. Curators: Clara Fernandez-Vara and Nick Montfort, September 2023; <u>Performance:</u> 2020 Electronic Literature Organization Conference, University of Central Florida, July 16-18, 2020

<u>L0ve0ne</u>*: 2021, 1994*

"...Form and content achieve a near-perfect suture in the first selection in the Eastgate Web Workshop: Judy Malloy's l0ve0ne..." - Rita Raley, *Postmodern Culture.*

"...The fact that the stories are interlinked creates the feeling of not knowing exactly when they take place. Time is disordered, there is no beginning or end -- it is like a collage. It

is, therefore, a story without the typical narrative characteristics (introduction, exposition, denouement).LoveOne is a metaphor about the Internet, where you can find everything, pages for everyone and on any subject. In LoveOne there are also emotions, sex, music, cars, friends, fun, modems, the beach, all mixed up, as if it were an Internet portal..." Joan Campàs, *Dichtung-Digital*

Narrabase Press JavaScript edition, 2021; Eastgate *Web Workshop,* 1994 (first work in the Eastgate Web Workshop; first publisher published work of Electronic Literature on the World Wide Web). Polish edition: *k0cHack0g0s,* translated by Mariusz Pisarski and Zuzanna Grochulska, 2003. **Exhibition**: Judy Malloy Retrospective at "Electrifying Literature: Affordances and Constraint", ELO 2012, University of West Virginia, June 20-23, 2012

The Yellow Bowl, 2019, 1992

> *"….The Yellow Bowl got at something about the simultaneous tracks of a mental life, and about how our memories and ideas, fictions and physical realities all ping off one another; about how the past and the present, the read and the imagined, can coexist in our minds in an exceptionally vivid way, and indeed be in dialogue with each other and influence our actions from moment to moment every day. It does so more extensively, I think, than any of the other juxtapositional IF or hypertext I've mentioned above — and makes me wonder what more could be done in this space."* – Emily Short, *Interactive Storytelling*

Exhibitions and Performances: 2019 JavaScript transmediation**: Exhibition** (premiere) : ACM Hypertext and Social Media, Institute of Information Systems, Hof University, Germany, September 17-20, 2019; **Soundwork**: "The Sound of the Hard Disk Saving Data", soundworks from *The Yellow Bowl*. ELO Performance Evening The Kino, Cork Ireland, July 17, 2019. 1992 BASIC version: **Exhibitions:** Digital Identities, Sheppard Gallery, University of Nevada, February 3 – March 3, 1995, curated by Joseph DeLappe;   Fourth International Symposium on Electronic Art (FISEA), Minneapolis, November 3-7, 1993. **Readings**: San Francisco State University Poetry Center; San Francisco Public Library "Writing and Community Series", May 21, 1994; hosted by Michael Palmer; "Between the Narrator and the Narrative" presented at "Hypertext, Hypermedia: Defining a Fictional Form"(Terence Harpold, chair, Michael Joyce, Carolyn Guyer, Judy Malloy, and Stuart Moulthrop), Modern Languages Association Convention NYC, December 29, 1992.

Arriving Simultaneously on Multiple Far-Flung Systems, 2018

> *"...a matrix of constantly changing narrative fragments that eventually tell the story of a woman who worked as a programmer in the 1960's and 70's. Its disjointed interface and narrative structure mirror the technology of the time, when stacks of punch cards were used to input data and gaps or alterations in the sequence of cards would lead to unpredictable results."* – Roman Kalinovski, *Arcade*, 2018.

Short-listed for the 2018 Robert Coover prize for the year's best work of electronic literature

Exhibitions: Premiere: August, 2018 at the Université du Québec à Montréal, Selected for exhibition at FILE SaoPaulo2020 (but due to COVID, the exhibition was canceled); included in the 2021 NT2 *Hypermedia Art and Literature Directory*

___*As if the Memory was a Song: From Ireland with Letters*, 2010-2017

> *"For over two decades, Malloy has been spinning together history, fiction, technology, memoir, geography, arts, and love into narrative poems that capture the zeitgeist of the early Internet era. With another portion in the making, the time may have arrived for a hypertext epic."* - Leonardo Flores, *I heart e-poetry*

Exhibitions: Other Codes / Cóid Eile: Digital Literatures in Context, NUI, Galway, May 2017; *Hold the Light, ELO2014,* University of Wisconsin, Milwaukee, June, 2014*; Les littératures numériques d'hier á demain,* Bibliothèque Nationale de France, (Labo BNF) Paris, France September 27 - December 1, 2013; *FILE 2012* - Electronic Language International Festival , Sao Paulo, Brazil, July 16 - August 19, 2012; *Judy Malloy: Retrospective,* 2012 *Electronic Literature Organization Conference.* **Screenings:** *ELO2015,* Bergen, Norway, August, 2015. **Papers**: "Conveying Diaspora with Polyphonic Electronic Literature", Other Codes / Cóid Eile: Digital Literatures in Context, 11-12 May 2017 , also published in *Hyperrhiz*:n*New Media Cultures*, Spring 2019, Guest editors Anne Karhio and Alvaro Seica; "From Ireland with Letters: Issues in Public Electronic Literature", *Convergence*, *The International Journal of Research into New Media Technologies*, June 2018.

___*difference that a small amount of blue*, Narrabase Press, 2017
An app that includes *Dorothy Abrona McCrae* (2000), *A Party at Silver Beach (2003, 2012)*, and *Paths of Memory and Painting (2010)*

> *"… An ethereal narrative emerges based on individual decision. The resulting form reflects the viewer's desire for a certain path. The act of reading poetry and choosing what portion comes next alters the traditional form and a feeling of intimacy emerges between the viewer and the computer…."* - Mary Gagler, curator, "Technology Becomes Them"

Exhibitions and Readings: Part three of *difference that a small amount of blue* was exhibited at *Transient Topographies*, Second Galway Digital Cultures Initiative Conference, Moore Institute, NUI Galway, April 20-21, 2018; Technology Becomes Them, Mikhail Zakin Gallery, Demerest, NJ, October 30-November 21, 2015; *Judy Malloy, Retrospective ,*"Electrifying Literature", *Literature Organization Conference*, University of West Virginia, June 20-23 2012; Berkeley Center for New Media Roundtable, UC Berkeley, February 11, 2010, *Language-Driven Installation Art*, Electronic Literature Organization Conference, Brown University, Providence, RI, 2010, ; *The Future of Writing*, UC Irvine, CA, November, 2008; *E-Poetry 2009*, Center of

Contemporary Art Barcelona, May, 2009; short-listed for *Prix poesie-media 2009*, *Biennale Internationale des poetes* Val de Marne, France, May, 2009**. radio interview and reading:** *Cover to Cover*, KPFA, December, 2008. **readings:** Hammer Museum, Los Angeles, CA, April 5, 2002. **Papers**: Judy Malloy, "Writing Public Literature in an Evolving Internet Environment" in Heide Hagebolling, ed, *Interactive Dramaturgies: New Approaches in Multimedia Content and Design*, Berlin: Springer, 2004.

___with Cathy Marshall, *Forward Anywhere*, Cambridge, MA: Eastgate., 1996.
    Produced under the auspices of Xerox PARC.

    "Judy Malloy and Cathy Marshall know things about hypertext that can only come from very strong engagement. Above all, of course, Forward Anywhere is distinguished by the quality of its language..... Both reflect on the self-conceived demons and intimate terrors of awakened imagination. Both might have something to say, if we are inclined to read that way, about female identity in world of mechanism and brutality." - Stuart Moulthrop, *Convergence: The Journal of Research into new media technologies*

    ".... a subtly worked epistolary text whose own concerns seem to take precedence over those of the two individuals. Read forward or randomly, it both coheres and surprises." - Marek Kohn, *The London Independent*

    Exhibitions and Readings: *Women at the Millennium*, Dwinelle Hall, University of California, Berkeley, CA, March 2000 ; *The ADA Show*, Artemesia Gallery, Chicago, March 1996; Xerox PARC 25th Anniversary, Xerox PARC Corporate Lobby, Palo Alto, CA, September 1995; *The PAIR Program*, University of California at Davis, 1996, *Wired Women*, Black Oak Books, Berkeley, CA, 1996.

___**Concerto for Narrative Data,** *The Iowa Review Web*, 2008
    Exhibitions: *Centenary of Carmen Conde*, Spain, 2007; *Ecopoetics*, *Finger Lakes Environmental Film Festival* , Ithaca, NY, 2006

___**YOU!** *Art Com Magazine* 11(6) July 1991. Also published in Noah Wardrip-Fruin and Nick Montfort *The New Media Reader CD*, MIT Press, 2003.

Programmed and produced by Judy Malloy, *You*! was created in 1991 during **exhibitions** and presentations at *T.A.P.E.*, Dominican College, San Rafael, CA; the *Sao Paulo Biennial*; and the New York University Interactive Telecommunications Program. Exhibition of Complete work: *Internet*, A's, NYC, NY, 1995; "YOU!" a Code Critique", was featured in *Critical Code Studies* Workshop

___*Afterwards, Iowa Review Web*, **December 2003**

___**The Roar of Destiny,** Boston, MA: *Boston Cyberarts HyperArtSpace,* 1999
Second Edition with audio readings and updated code premiered at the Electronic Literature Organization Conference at the University of Victoria, BC in June 2016

"...Malloy's most technically and visually sophisticated work for the web to date, while carrying on her hallmark tradition of intense, compact writing" - Richard Kostelanetz, *A Dictionary of the Avant-Gardes*

Exhibitions: "Beyond GRAMMATRON: 20 Years into the Future," hosted by the British Computer Society, London, September 2017; Sound Works from *The Roar of Destiny, RadioELO, Hold the Light, ELO2014,* University of Wisconsin, Milwaukee, June, 2014; *Pulp to Pixels: Artists Books in the Digital Age, Hampshire College Gallery, Amherst, MA, November 7-16, 2012; Judy Malloy, Retrospective, Electronic Literature Organization Conference,* University of West Virginia, June 20-23 2012; Boston Cyberarts Festival, 1999. **Selected for***: A Dictionary of the Avant-gardes,* Routledge, 2001; the 2000 *Fraunhofer Net Art Guide*; and the cover of *Leonardo.* **Readings:** Panel on *New Media and Literary Innovation,* Hosted by the *Nassau Literary Review*, Princeton University, October 4, 2015. **Papers:** Judy Malloy, "Writing Public Literature in an Evolving Internet Environment" in Heide Hagebolling, ed, *Interactive Dramaturgies: New Approaches in Multimedia Content and Design*, Berlin: Springer, 2004.

___*Wasting Time*, A Narrative Data Structure", *After the Book* (Perforations 3) Summer, 1992.

___Judy Malloy, *Molasses*, Berkeley, CA, 1988. (for MacIntosh Computers & HyperCard produced at the *Whole Earth Review* under sponsorship of Apple Computers)

Exhibitions: *Art Com Software*, Tisch School of the Arts, New York University, 1988 (show also travelled to San Jose State University; the University of Colorado; Ars Electronica, Linz, Austria; Carnegie Melon University)

___*its name was Penelope*, CD version Cambridge, MA: Eastgate, 1993; disk version, Narrabase Press, 1989, 1990; A DOSBox Emulation version was constructed as a Code Critique" in *Critical Code Studies* Workshop 2016, Critical Code Studies Lab (HaCCS), University of Southern California. New: a JavaScript emulation of the 1990 version is **available on the Web.**

> : *"Malloy uses the fluidity of the hypertextual medium to create a poetic text, which, in spite of its fragmentation and discontinuity, leads to a reading experience that is very satisfying because it allows the reader greater creativity as to the form the reading will take....In Malloy's text, the visual is transformed into the verbal. The border between text and image dissolves, and image becomes the text."* - Jaishree K. Odin, Modern Fiction Studies (MFS)

> *"Penelope's compounded, disjunctive structure corresponds with and seems to arise from the narrator's restless splitting off of attention, under the opposed attractions of sexual and esthetic desire.....The analogy between the on-screen texts of Penelope and sequences of photographs prompts the reader's reflection up on the nature of each medium...the words of a text screen float on a motile surface, poised for instantaneous change into another, not fully predictable writing."* - Barbara Page, *Postmodern Culture*

Exhibitions*: NL‖LE* , California College of the Arts, Feb 16 – May 5, 2017; *NL‖LE,* University of California, Berkeley, Doe Library, March - August *2016; Electronic Literature and Its Emerging Forms*, Library of Congress, Washington, DC, April 2-5, 2013; *Avenues of Access*, Boston, *MLA* Convention, 2013; *Judy Malloy, Retrospective*, *Electronic Literature Organization Conference*, University of West Virginia, June 20-23 2012; *Digital Stories of the 1990's: A Look at Works from the Storyspace School,* Nouspace, Vancouver, WA , November, 2-14, 2012; *Electronic Literature*, the 127th Modern Language Association Annual Convention, January 5-8, 2012; *The Virtual Book*, Cambridge Arts Council/ Central Square Branch Library, Boston Cyberarts, 2001; *The Printed Word: From Gutenberg to the Information Superhighway*, University of Nevada, Reno, April, 1994; Hypertext; The Space, Boston, MA, January 1993; *Multiples*, Nexus Gallery/Chastain Gallery, Atlanta, GA, Sept.9 - Oct.12, 1990; *Revealing Conversations*, Richmond Art Center, CA, Oct. 3 - Nov. 19, 1989**. Readings:** Judy Malloy, Christine Tamblyn, and Maria Hernandez, "Hypertext", S.F. Public Library, Park Branch, (Video: *The American Poetry Archives*) May 12, 1994**. Papers**: "Constructing Generative Hypertext: *its Name was Penelope*," in Maria Mencia, ed., #*WomenTechLit,* West Virginia University Press, 2017 Review Clip

    Uncle Roger, Art Com Electronic Network, (ACEN) 1986-1988,
 T*he Electronic Literature Collection.* Vol. 3, 2016.

> "*Part of what has made this such an endearing and enduring work is Malloy's instincts for structure and humor, pacing and plot. She chose to write a fragmented story about non-linear and associative things: parties, dreams, human interactions, food, the comings and goings of a cat, and more. She populated this world with a few memorable characters, but none more so than Uncle Roger himself, an always amusing trickster. The smoothly flowing prosy free verse foregrounds the narrative yet it finds moments to punctuate a situation with a well placed line break.*" – Leonardo Flores

> "*Our work demonstrates that Malloy approached each recreation of Uncle Roger as a unique work of art, conceptualizing it to take advantage of the affordances of the platform or medium on which it would reside and by which the audience would reach it. For close to thirty years, Malloy has kept Uncle Roger alive and accessible to her reading audience. At a time when Flash-based poetry and fiction created less than a decade ago are becoming unreadable on computing devices, this is no small feat.*" – Dene Grigar, *Traversals*

ACEN version partially funded by the California Arts Council and Art Matters. **Prizes:** "A*nother Party in Woodside"*: Second Prize. Neukom Institute for Computational Science, Dartmouth. Turing Test in the Computational Arts, 2016, **Exhibitions:** Hypertext & Art Hertziana Bibliotheca, Rome, September, 2023; *Elit: A Matter of Bits*, Rutgers-Camden Center for the Arts Stedman Gallery, January 19 - April 21, 2016; *Pathfinders: 25 years of Experimental Literary Art*, MLA2014; *Judy Malloy, Retrospective*, *Electronic Literature Organization Conference*, University of West Virginia, June 20-23 2012; *ARTWARE*, A Space, Toronto, Canada, April 6 - May 6, 1989; *Art Com Software*, Tisch School of the Arts, New York University, 1988 (show also travelled to San Jose State University, the University of; Colorado**,** Ars Electronica, Linz,

Austria, Carnegie Melon University**)** *Ultimatum II, Images du Futur '87***,** Montreal, September 1987**. Papers:** Judy Malloy, "Uncle Roger, an Online Narrabase", in Roy Ascott and Carl Loeffler, eds *Connectivity: Art and Interactive Telecommunications*, *Leonardo* 24(2), 1991 pp. 195-202 . . **Documentation***:* Literary and Linguistic Computi*ng,* 2014; The Pathfinders Project. 2015 (funded by the NEH); Stuart Moulthrop and Dene Grigar: *Traversals,* MIT Press, 2017;

DIGITAL STUDIES RESEARCH: PAPERS

Judy Malloy**, "**Data "and Process in Information-centered Creative Practice", 2023 Electronic Literature Organization Conference: Overcoming Divides: Electronic Literature and Social Change, Coimbra Portugal, July, 2023.

Judy Malloy, "Narrative in the Contemporary Social Media Environment," paper presented at the Electronic Literature Organization Conference, Como Italy, May 30, 2022. Papers will be published in the proceedings.

Judy Malloy, "'A WAY IS OPEN', Allusion, Identity, Authoring System, and Audience in Early Text-Based Electronic Literature," in Dene Grigar and James O'Sullivan, eds, *Electronic Literature as Digital Humanities,* Bloomsbury Press, 2021.

Judy Malloy, "The Words of the Creators", in *The Future of Text;* : A 2020 Vision*.* Frode Hegland, ed., Future Text Publishing 2020.

Judy Malloy, "Arriving Simultaneously: Selections from a Writer's Notebook", inaugural issue of *The Digital Review*, Spring 2020

Judy Malloy, "The Women Who Shaped Art and Technology Studies", SAIC ATS 50th anniversary publication, 2019

Judy Malloy, Conveying Diaspora with Polyphonic Electronic Literature", Other Codes / Cóid Eile: Digital Literatures in Context, *Hyperrhiz*; *New Media Cultures*, Spring 2019. Guest editors Anne Karhio and Alvaro Seica.

Judy Malloy, "Foreword", in Donna Cox et al., eds,, *New Media Futures The Rise of Women in the Digital Arts*, University of Illinois Press, 2018

Judy Malloy, "From Ireland with Letters: Issues in Public Electronic Literature" *Convergence*, *The International Journal of Research into New Media Technologies*. 24:3, June, 2018. pp. 289–304.

Judy Malloy, "Constructing Generative Hypertext: *its Name was Penelope*," in Maria Mencia, ed., #*WomenTechLit,* West Virginia University Press, 2017

Judy Malloy, "The Electronic Manuscript", *content | code | process*, September, 2017 http://www.narrabase.net/elec_manuscript.html

Judy Malloy, "The Origins of Social Media", in Judy Malloy, ed., *Social Media: Archeology and Poetics.* Cambridge, MA*:* MIT Press, 2016: 3-50.

Judy Malloy, "Arts Wire: The Non-Profit Arts Online", in Judy Malloy, ed., *Social Media: Archeology and Poetics.* Cambridge, MA*:* MIT Press, 2016: 333-351.

Julianne Nyhan and Judy Malloy, "The Influence of Algorithmic Thinking". In *Computation and the Humanities - Towards an Oral History of Digital Humanities*. Berlin: Springer, 2016.

Judy Malloy, Reviews: Judith Donath, *The Social Machine;* D. Fox Harrell, *Phantasmal Media;* and Jim Rosenberg, *Word Space Multiplicities, Openings, Andings*, *content | code | process*, 2015 -- http://www.narrabase.net/elit_software_links.html

Judy Malloy, "Authoring Systems", in Marie-Laure Ryan,, Lori Emerson, and Benjamin Robertson, eds, *The Johns Hopkins Guide to Digital Media and Textuality*, Baltimore: The Johns Hopkins University Press, 2014: 32-37.

Judy Malloy*, "Hold the Light*: The 2014 Electronic *Literature Organization Conference, Milwaukee, WI, June 2014", content |* code | process, 2014 http://narrabase.net/elo2014.html

Judy Malloy, Reviews: Jef Raskin, *The Humane Interface*; Brenda Laurel, *The Art of Human-Computer Interface Design* ; Noah Wardrip-Fruin and Nick Montfort, eds. *The New Media Reader* , *content | code | process*, 2014

Anna Couey and Judy Malloy, "A Conversation with Sonya Rapoport (on the Interactive Conference on Arts Wire)", in Terri Cohn, ed, *Pairing of Polarities,* Berkeley, CA: Heyday Press, 2012.

Judy Malloy, "Interview with Stuart Moulthrop", *content | code | process*, (formerly *Authoring Software*), October 2011 http://narrabase.net/stuart-moulthrop.html

Judy Malloy, "Travels with Contemporary New Media Art", Grantmakers in the Arts *GIA Reader*, 21:2, Summer , 2010.

Judy Malloy, "The Process of Creating New Media: Interview with Sonya Rapoport", *content | code | process*, (formerly *Authoring Software*), November 2009 http://narrabase.net/rapoport.html

Judy Malloy, "Creative Approaches to New Media" in David Kitt and Lucien Winegar, eds, *Education and Technology: Critical Perspectives and Possible Futures*, Lanham MD, Rowman and Littlefield, 2007

Judy Malloy, "Reading From the Screen, Four Writers at Hypertext '04," *Tekka*, 2:4, 2004

Judy Malloy, *The Arts on the Internet: Art, Advocacy, News, Information,* Center for Digital Democracy, Washington, DC, Spring, 2004

Judy Malloy, "Writing Public Literature in an Evolving Internet Environment" in Heide Hagebolling, ed, *Interactive Dramaturgies: New Approaches in Multimedia Content and Design*, Berlin: Springer, 2004

Judy Malloy, "Narrative Structures in LambdaMOO" in Craig Harris, ed , *In Search of Innovation* - the Xerox *PARC PAIR Experiment*, Cambridge, MA: MIT Press, 2000.

Judy Malloy and Cathy Marshall, "Notes on an Exchange Between Intersecting Lives", in Craig Harris, ed, *In Search of Innovation - the Xerox PARC PAIR Experiment*, Cambridge, MA, MIT Press, 2000

Judy Malloy, "Hypernarrative in the Age of the Web", *art.community*, National Endowment for the Arts website, 1998

Judy Malloy, "A Common Language: Art and Technology in the Age of the Internet**,** *AlphaWorks*, December 1997

Judy Malloy, "On the (Art) Net", *Razon Y Palabra*, 1997

Judy Malloy and Cathy Marshall, " Closure was Never a Goal in this Piece," in Lynn Cherny and Elizabeth Reba Weise*, eds, Wired Women*: *Gender and New Realities in Cyberspace* , Seattle, WA, Seal Press, 1996 pp. 56-70

Judy Malloy, "Interactive Installation Art", *MicroTimes*, April 5, 1994 pp. 306-314.

Judy Malloy, "Manipulating Words with Computers", *MicroTimes*, November 23, 1993

Judy Malloy, "Computers in Painting and Sculpture", *MicroTimes*, Sept. 20, 1993

Judy Malloy, "Some Artware for Macintosh Computers" *MicroTimes*, May 31 pp. 298-303, 1993 (produced with an equipment loan from Apple Computers)

Judy Malloy, "Art Online: A Look at Artists...." *MicroTimes*, March , 1993 pp. 296-305

Judy Malloy, "Artware: Intelligent Responsive Works of Art..." *MicroTimes*, February 8, 1993 pp. 293-296

Judy Malloy, "Electronic Fiction in the 21st Century", in Cliff Pickover, ed, *Visions of the Future*, NY: St. Martin's Press, 1992 pp. 137-144

Judy Malloy, "Uncle Roger, an Online Narrabase", in Roy Ascott and Carl Loeffler, eds *Connectivity: Art and Interactive Telecommunications*, *Leonardo* 24(2), 1991 pp. 195-202

Judy Malloy, "YOU!, A Collaborative Narrative Data Structure" In: *Taproots* (special issue on Art and Technology. Robert Drake, ed.) Cleveland, OH, 1992.

Judy Malloy, "OK Research, OK Genetic Engineering, Bad Information: Information Art Describes Technology", *Leonardo* 21: 4, 1988. pp 371-375.

Judy Malloy, "Bad Information in - Bad Information Out, *Art Com Magazine* 8(2),1988 (entire issue)

Judy Malloy, "The Art of Information is OK: Judy Malloy in conversation with Carl Loeffler", *Art Com Magazine* 8(1) no.29, 1987

Judy Malloy, "Information as an Artists Material", *Whole Earth Review* 57 Winter, 1987 pp. 48-49

Judy Malloy, "Anyway you look at it, ADM has your antenna...." in Peter D'Agostino and Antonio Muntadas, eds, for the MIT Committee On The Visual Arts, *The Un/Necessary Image*, ed. NY: Tanam Press, 1982 pp. 76-79

PANELS, READINGS, AND INTERVIEWS

Judy Malloy, "Pre-Web Authoring Systems" in Legends, Myths, and Magic in Electronic Literature, workshop presented at the Electronic Literature Organization Conference, Como Italy, 2022. Workshop was videotaped for later publication.

The Sound of the Hard Disk Saving Data, soundworks from *The Yellow Bowl*. ELO Performance Evening, The Kino, Cork Ireland, July 17, 2019.

"Recollected on this Early Morning", video talk and exhibition introduction, *Transient Topographies*, Second Galway Digital Cultures Initiative Conference, Moore Institute, NUI Galway, April 20-21, 2018.

Co-Host "Gender in Programming Cultures" with #FemTechNet leaders, Liz Losh and Jacqueline Wernimont for the 2018 Critical Code Studies Working Group (#CCSWG18, sponsored by the USC Humanities and Critical Code Studies Lab, and the UCSB Digital Arts and Humanities Commons).

"Conveying Diaspora with Polyphonic Electronic Literature: *From Ireland with Letters*", Other Codes / Cóid Eile: Digital Literatures in Context, Galway Digital Cultures Initiative conference at the NUI, Galway, 11-12 May 2017

Interview with Judy Malloy, electronicliteraturereview, February, 2017 -- https://electronicliteraturereview.wordpress.com/2017/02/20/interview-with-judy-malloy/

Host, *Social Media Narrative: Issues in Contemporary Practice,* Digital Studies Center, Rutgers University Camden, Facebook, November 16 - 21, 2016. Transcripts are available on *content | code | process*, February 2017 -- http://www.narrabase.net/socmedianarrative.html

"The influence of algorithmic thinking: Judy Malloy" (oral history) in Julianne Nyhan, *Computation and the Humanities: towards an oral history of Digital Humanities,* Springer, 2016.

Panelist: "Best Practices for Archiving Electronic Literature," 2016 Electronic Literature Organization Conference, June 10-16, 2016, University of Victoria, Victoria, BC

Guest Lecturer, "Electronic Literature Publishing Histories", University of Texas at Dallas, March 21, 2016

Code Critique: Judy Malloy, *Recreating the 1990 GW-BASIC version of its name was Penelope, 2016 Critical Code Studies Working Group,* January 2016. Sponsored by the Humanities and Critical Code Studies Lab (USC), and the Transcriptions Center (UCSB).

Panel on *New Media and Literary Innovation,* April Ford, Michael Joyce, Judy Malloy, and Nick Montfort in conversation with John Michael Colón, Hosted by the *Nassau Literary Review*, Princeton University, October 4, 2015

Judy Malloy, *Generative Reading/Screening: The Not Yet Named Jig, ELO2015,* Bergen, Norway, August, 2015.

Dene Grigar and Stuart Moulthrop, (interviewers) "Judy Malloy" in *Pathfinders: Documenting the Experience of Early Digital Literature,* Scalar, 2015. Funded by the National Endowment for the Humanities.

Alice McKeever (interviewer)"Digital Literature Pioneers: Judy Malloy on 'narrabases', 80s Silicon Valley and e-literature today", *The Literary Platform*, April 24, 2014.<http://www.theliteraryplatform.com/2014/04/digital-literature-pioneers-judy-malloy-on-narrabases-80s-silicon-valley-and-e-literature-today/narrabases-80s-silicon-valley-and-e-literature-today">

Alice McKeever (interviewer**) "**Digital Literature Pioneers: Judy Malloy on collaboration and Artists' Networks in the 1980′s, *The Literary Platform*, May 6, 2014 <http://www.theliteraryplatform.com/2014/05/digital-literature-pioneers-judy-malloy-on-collaboration-and-artists-networks-in-the-1980s/>

Judy Malloy, "Social Media Poetics: The Female Narrator", presented at *Social Media History and Poetics*, a Symposium presented by the Program in American Studies and The Princeton Digital Humanities Initiative; organized and hosted by Judy Malloy, Princeton University, December 2, 2013

"Authoring Software for Electronic Literature", Pedagogic Colloquium, *Epoetry,* Kingston University, London, June 17, 2013.

"Judy Malloy, "11 Lexias" Skype Reading", Judy Malloy, Retrospective at "Electrifying Literature", *Electronic Literature Organization Conference*, University of West Virginia, June, 2012.

U. Pawlicka, *Judy Malloy: między życiem a* hipertekstem [*Judy Malloy: Between Life and Hypertext*], in: *Hiperteksty* literackie. *Literatura* i nowe *media* [*Literary Hypertext. Literature and New Media*], ed. Piotr Marecki and Mariusz Pisarski, Korporacja Ha!art, Krakow 2011, p. 59-77.

Paths of Memory and Painting - Authoring New Media Narrative Poetry on the Web, Berkeley Center for New Media New Media Roundtable, February 11, 2010

"Authoring Software", Computers and Writing 2009, UC Davis, Online Sessions, February 2009

"Judy Malloy, "where every luminous landscape", radio interview and reading, *Cover to Cover*, KPFA, December, 2008

"New Work:, Hyperpoetry, Hypertext04, University of Santa Cruz, Santa Cruz, CA, August 2004.

"Women in New Media", San Jose State, February, 2003.

"Dorothy Abrona McCrae", *Electronic Readings*, Hammer Museum, Los Angeles, CA, April 5, 2002

"Writers Looking Ahead", *State of the Arts, A Symposium on Electronic Literature*, UCLA, Los Angeles, CA, April, 2002

"A Round Table Discussion with Loss Pequeno Glazier; Judy Malloy, Johanna Drucker; and Mark Amerika" -- hosted by Jennifer Ley, in Lit [art] ure -- Something Old, Something New, *Riding the Meridian*, v. 2, 2000.

Panelist, '*Beyond Computers'* - program on Electronic Literature, National Public Radio (NPR), April 1998

 Visiting Artist, "Hypertext Poetry", The New School, NYC, Oct. 14-19, 1997.

Panelist, "Web Freedom", San Francisco Art Institute, Nov. 2, 1996

Panelist, the PAIR Program, San Jose Museum of Art, Oct. 1996

CNN *Future Watch*, 1996. (Profile of the PAIR Program at Xerox PARC)

Panelist, The Effect of Technology on Art, UC DAVIS, April 24, 1995

Panelist, Multimedia, The Author's Guild Conference, Palo Alto, CA, March 24, 1995

Lecture, "Computers and Text", Interactive art class, Stanford University, February 1, 1995

Judy Malloy, Christine Tamblyn, and Maria Hernandez, "Hypertext", S.F. Public Library, Park Branch, (Video: *The American Poetry Archives*) May 12, 1994

Speaker, Electronic Publishing, *TELE-COMMUNITY*, IDEAS Festival, Telluride, CO, July, 1993

Judy Malloy, "Artist on the Net" presented at the Third Conference on Computers, Freedom and Privacy, (CFP) Burlingame, CA, March 1993

Judy Malloy, "Between the Narrator and the Narrative" presented at on the "Hypertext, Hypermedia: Defining a Fictional Form"(Terence Harpold, chair, Michael Joyce, Carolyn Guyer, Judy Malloy, and Stuart Moulthrop, Modern Languages Association Convention NYC, December 29, 1992

Virtual Panelist, "MetaNetworks/MetaCulture" -- with Robert Adrian, Jeff Mann, Heidi Grundmann, Nancy Patterson, Peter Sepp. Hank Bull, Kit Galloway, Carl Loeffler, Judy Malloy, Arthur Mattock, and Sheri Rabinowitz, A-Space, Toronto, Ontario. 1992

Panelist, "Art and Telecommunications," *National Computer Graphics Association Conference*, San Jose State University, San Jose, CA, June 10, 1989

SOCIAL MEDIA CONFERENCE HOSTING

Producer**, "**The Contemporary Social Media Environment"
> Hosted by the Social Media Narratives Class Art and Technology Studies, School of the Art Institute of Chicago Facebook, Twitter, and Email, November 19-22, 2021

Producer, "Blueskying a Social Media Platform for the Arts",
> School of the Art Institute of Chicago Art and Technology Studies (SAIC ATS) Social Media Narratives class online panel {Facebook Group and Google Docs/Google Group) , November 7-12, 2019.

Producer, Contemporary Social Media Platforms and Creative Practice,
> School of the Art Institute of Chicago Art and Technology Studies (SAIC ATS) Social Media Narratives class online panel {Facebook Group and Twitter) , November 1-6, 2018.

Co-host (with Liz Losh and Jacqueline Wernimont)
> **Critical Code Studies Working Group**
> Gender, Code, and Programming Cultures, 2018

Host, *Social Media Archeology and Poetics* **Facebook Group**
> 2017-

Producer, *Social Media Narrative: Issues in Contemporary Practice*

hosted by The Rutgers Camden Digital Studies Center
and Judy Malloy and the Rutgers Camden DSC Class in Social Media Narrative:
Lineage and Contemporary Practice
Facebook, November 16 - 21, 2016

Designer, Programmer, Producer, Host
***GENID*/NEME Gender and Identity in New Media**
Invencao, Sao Paulo, Brazil
August 25-29, 1999
Included in *Archiving as Art* produced by
Karen O'Rourke, Universit de Paris I; semifinalist in the 1999 GII Awards.

Co-host (with Matisse Enzer and Howard Rheingold)
Telluride InfoZone Conference on the WELL
1993-1994

Founder
ARTS Conference, on the WELL, 1993

Co-host (with Anna Couey)
The Interactive Art Conference,
Arts Wire. 1993-1998

SELECTED ARTISTS BOOKS, EXHIBITIONS, PERFORMANCES, TELEMATIC INFORMATION ART, AND INSTALLATIONS (electronic literature exhibitions are documented in the Electronic Literature section of this CV)

From Social Sculpture to Platform Capitalism: Kunstraum Kreuzberg, Berlin, May 18, 2020 – August 2020 Curated by Tilman Baumgärtel

Versions: Kristin Lucas and Judy Malloy, krowswork, Oakland, CA, April 11- May 2, 2015. Curated by Tanya Zimbardo, Assistant Curator of Media Arts, San Francisco Museum of Modern Art

Pulp to Pixels: Artists Books in the Digital Age, Hampshire College Gallery, Amherst, MA, November 7-16, 2012

Looking at You Looking at me, di Rosa Contemporary Art, Napa California, October 29, - February 11, 2011

2005 Web Bienniel, Exhibition, Istanbul Contemporary Art Museum and the Hellenic American Union in Athens, 2005

New Art Open, Online Exhibition, Dublin, Ireland, January 2005

Telematic Connections: The Virtual Embrace, Exhibition, Walter & McBean Galleries, San Francisco Art Institute, February 2001

"Archiving as Art", Exhibition, *International Symposium on Electronic Art*, (ISEA 2000) Universite Paris I-Pantheon-Sorbonne, Paris, France, December 2000. Catalog

LINES, Exhibition, Sao Paulo, Brazil, August, 2000

Boundless, West Coast Book Artists of the Seventies, Exhibition, San Francisco Center for the Book, June 8 - August 28, 1998

 (ART) WORD (ART) Trojanowska Gallery, S.F. October 28 -Nov. 17, 1995

Photographic Book Art in the United States, Institute for Contemporary Art, New Orleans, LA, January, 1994 (show also traveled to The Washington Center for Photography, The Houston Center for Photography, CameraWork, San Francisco, and others)

"MATRIX: Women Networking", Exhibition, *SIGGRAPH '93*, Anaheim, CA, Aug., 1993 (catalog)

Shaped Structures, Exhibition, Palos Verdes Art Center, Aug. 6- Oct. 9, 1993

Cross-Currents, Selby Gallery, Ringling School of Art and Design, February 23 - March 28, 1992. (show was also at U. C. Santa Barbara, CA; Hayward State University, CA among others; catalog)

Wit & Wisdom, Exhibition, The Forum Gallery, Jamestown, NY, May 20-June 17, 1992. (catalog)

International Artists Books Exhibition, The National Library of Lisbon, Portugal, 1992

Scarlet Letters, Exhibition, Women's Studio Workshop, Roslindale, NY, Feb., 1991

Impulse 1991, Exhibition, Astrae Gallery, Washington, DC, Feb. 18 - March 3 1991

Boundless Vision, Exhibition, Contemporary Bookworks, San Antonio Art Institute, Sept. 12 - Oct. 27, 1991

Reflux, The Sao Paulo Biennial, Brazil, November 1991.

Lines of Force, sculptural poetry, Bayfront Gallery, San Francisco, CA, Oct.5 -Dec. 21, 1990

Multiples, Exhibition, Nexus Gallery/Chastain Gallery, Atlanta, GA, Sept.9 - Oct.12, 1990 (catalog)

Die Mauer, Exhibition, SOCA Gallery, Napa, CA, November, 1990.

Satire, Exhibition, Florida State University at Tallahassee, January, 1988

Visual Poetry, Sao Paulo Municipal Gallery, Sao Paulo, Brazil, summer 1988. (catalog)

Books Without Bounds, Exhibition, Irvine Fine Arts Center, CA, Dec.4, 1987 - Jan. 14, 1988

Bookworks, Exhibition, A.N. Bush Gallery, Salem, OR, May 28 - June 28, 1987

ARTBUS, Documenta 8, Kassel, Germany, July 1987

Bad Information, Monumental Women, SOMAR Gallery Space, San Francisco, Sept. 18 - Oct 31, 1987 (installation)

Artists Books, Exhibition, Texas Women's University, September - October, 1987.

In Relation to Marcel Duchamp, Nexus, Foundation for Today's Art, Philadelphia, PA, Oct 2 - 30, 1987

100+ Women, Exhibition, P.P.O.W. Gallery, NY, NY, Dec. 1987

Handmade Photographic Books, Exhibition, Texas Women's University, Denton, TX, Jan., 1986

Planetary Network - Roy Ascott, Online Event, *Biennale of Venice, Summer 1986*

Experimental Books, Exhibition, Works, San Jose, *Oct. 1986*

International Copier Art Bookworks, Exhibition, Technical University of Nova, Scotia, *Oct, 1986 (catalog)*

The Book in Time, Exhibition, SUNY Purchase, Purchase, NY, Oct., 1985

Handmade Photographic Books, Exhibition, National Society for Photographic Education Conference, Minneapolis, MN, March 14-17, 1985

Photographic Books, Exhibition, Allen Street Gallery, Center for Visual Communication, Dallas, TX, May 13-26, 1985

Boxes, Exhibition, Southeastern Center for Contemporary Art, Winston-Salem, NC, June 21-Aug. 11, 1985 (catalog)

Books Artists Have Made, Cleveland Institute of Art, Cleveland, OH, Feb. 17-Mar. 2, 1984 (curated by Franklin Furnace)

I Never Get Jealous, artists book installation, Pauley Ballroom, University of California, Berkeley, Ca, Oct. 30, 1984

Super Lucy, Chapter 15: I Really Like Niagara Falls, S.F. Art Institute, S.F., CA, April 8, 1983; Ollies, Oakland, CA, May 13, 1983

Black and White, Exhibition, Public Image, NY, NY, June 9-July 3, 1983

Experimental Books, Exhibition, Texas Women's University, Denton, Tx, Nov. 8-Dec. 5, 1983

Color Xerox Annual, Exhibition, Intersection Gallery, SF, CA, Dec., 1983

Artists Books, Exhibition, Berkeley Art Center, Berkeley, CA, Dec., 1983

Radical Humor, Loeb Student Center, New York University, NY, NY April,1982

Super Lucy, Chapter 3: Oh Fuck not Again, Target Video, San Francisco, CA, April 10, 1982 Closing event for SITE with performances by Tony Labat, Tom Marioni, Judy Malloy, and Nina Wise and video by Doug Hall, Mark Pauline.

Super Lucy, Chapter 6: Take it All Off, University Art Museum, Berkeley, CA, June 27, 1982

Bookworks, National Library of Madrid, Madrid, Spain, Sept. 15-Oct. 15, 1982 (curated by Franklin Furnace)

Bookworks: 1982, Exhibition, Moore College of Art, Philadelphia, Pa, Oct., 1982

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

Judy Malloy: Technical Information, SITE, San Francisco, CA, March 3-28, 1981 (partially funded by the NEA) (installation)

Bound to Be, Exhibition, Catskill Gallery, Catskill, NY, April 17-May 12, 1981

Book as Art, Eaton/Shoen Gallery, SF, CA, June 14-July 25, 1981
(curated by Franklin Furnace; show traveled to Univ. of Arizona Museum of Art, Univ. of New Mexico Museum of Art, the Walker Museum, and others)

Book Show, Zone, Exhibition, Springfield, MA, Sept., 1981

"Nucleus I", *XVI Biennial de Sao Paulo*, Sao Paulo, Brazil, Oct. 16-Dec.20, 1981 (catalog)

The Big Zucchini, Chapter 12: What's That Noise?, La Mamelle, inc., Dec. 4,5, 1981

Hearst Strip, Location/Dislocation, Berkeley Art Center, Berkeley, CA, April 25- May 23, 1980

Artists Publications 1980, Exhibition, Tweed Museum of Art, University of Minnesota, Duluth, MN, Nov. 7-29, 1980

Artwords and Bookworks, Los Angeles Institute of Contemporary Art, LA, CA, Feb. 28-Mar. 30, 1979

Judy Malloy 3X5, Visual Card Catalogs, Artworks, Venice, CA, Sept. 18 - Oct. 18, 1979 (solo exhibition)

Generative Systems, Exhibition, Heller Gallery, University of California at Berkeley, Nov. 18-Dec. 16, 1979

Options in Independent Art Publishing, Visual Studies Workshop, Rochester, NY, Nov. 6-9, 1979

Judy Malloy and Doyle Saylor: Wiggly Bush Meadow, San Francisco Public Library, April 18-May 27, 1978 (sponsored by La Mamelle, inc. as part of the LOCATION project; partially funded by the NEA)

Judy Malloy, Mixed Media, Upstairs Gallery, Sunnyvale, CA, March, 1976 (solo exhibition)