

**Selected Published Essays, Articles & Reviews by Moira Roth
arranged in order of date of publication**

(as of July 28, 2009)

"Robert Smithson on Duchamp, an interview," *Artforum*, October, 1973.

"John Cage on Marcel Duchamp: An Interview," *Art in America*, November/December, 1973. [interview by Moira Roth and William Roth]

"Ivan Karp, an Interview," *Studio International*, February, 1974.

Barbara Smith, catalog, Mandeville Art Gallery, University of California, San Diego, CA, 1974.

Miriam Schapiro: The Shrine, the Computer and the Dollhouse catalog, Mandeville Art Gallery, University of California, San Diego, CA, 1975.

Jo Hanson catalog, Mandeville Art Gallery University of California, San Diego, CA, 1975.

"Interview," *Joyce Shaw: The Lady and the Bird*, University of Southern California, Los Angeles, CA, 1976.

"Marcel Duchamp in America: A Self Readymade," *Arts Magazine*, May, 1977.

"The Aesthetic of Indifference," *Artforum*, November, 1977.

"An Interview with Pauline Oliveros," *New Performance*, Vol. 1, No. 2. [1977]

"Toward a History of California Performance: Part I," *Arts Magazine*, February 1978.

"Toward a History of California Performance: Part II," *Arts Magazine*, June, 1978.

"Mitchell's Death (by Linda Montano)," *New Performance*, Vol. 1, No. 3. [1978]

"Allan Kaprow, An Interview by Moira Roth," *Sun and Moon*, Fall, 1978.

"An Interview with Linda Montano," *High Performance*, December, 1978.

"Harold Cohen on Art and the Machine," *Art in America*, September/October, 1978.

"Suzanne Lacy's Dinner Parties," *Art in America*, April, 1980.

"Autobiography, Theatre, Mysticism and Politics: Women's Performance Art in Southern California," *Performance Anthology; Source Book for a Decade of California Performance*, edited by Carl E. Loeffler, Contemporary Arts Press, San Francisco, 1980.

"Visions and Re-Visions," *Artforum*, November, 1980.

"Jill Scott; The Home-Coming," introduction to Scott's *Jill Scott: Work 1975-1980*, 1981.

"We'll Think of a Title After We Meet: LA/London Lab," *Artforum*, Summer, 1981.

"Performance Art," California issue of *Studio International*, London, June 1982.

"A Family of Women?" *Village Voice*, New York, September 28, 1982, in Fall Art Supplement. [on Suzanne Lacy's *Freeze Frame* performance, San Francisco]

"Keeping the Feminist Faith," essay in the catalogue, *Faith Ringgold*, edited by Michele Wallace, The Studio Museum in Harlem, New York, NY, 1984.

Linda Montano: Seven Years of Living Art, a brochure essay, New Museum, NY, 1984. [reprinted yearly until 1991]

"Cross Currents and Crossroads in Current America Performance Art," *Alles Und Noch Viel Mehr* catalog, Kunsthalle, Bern, Switzerland, 1985.

"An Interview with Town Artist, David Harding," *High Performance*, No. 33, Vol. 9, No. 1, 1986.

"The Lady and the Bird," in *Wingtrace/The Sign of its Own Track* catalog, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, 1986. [exhibition on the art of Joyce Cutler Shaw]

"The Field and the Drawing Room," *Faith Ringgold Change: Painted Story Quilts* catalog, Bernice Steinbaum Gallery, New York, NY, 1987.

"Suzanne Lacy," *High Performance*, #39, Vol. 10, No. 3, 1987.

[review of Lacy's *Crystal Quilt* performance]

"Teaching Modern Art History from a Feminist Perspective: Challenging Conventions, My Own and Others," *Women's Studies Quarterly* Vol. XV, Nos. 1-2, Spring/Summer 1987. [issue on "Teaching about Women and the Visual Arts"]

Review, "Suzanne Lacy's Minneapolis Crystal Quilt," *Art in America*, March 1988.

"Diggings and Echoes," in *Autobiography: In Her Own Image* catalog, Intar Gallery, New York, NY, Spring 1988. [traveling exhibition]

"Suzanne Lacy: Social Reformer and Witch," and "Selected Bibliography" and "Chronology," *TDR (The Drama Review)*, Spring 1988.

"Interview with Pat Ward Williams," *Afterimage*, January 1989 [interview by Portia Cobbs and Moira Roth]

Review, "Live Art in Derry," *High Performance*, Winter 1989.

"An Unfinished Portrait," "Interview" and "Chronology," *Enrique Chagoya, When Paradise Arrived*, Alternative Museum, New York, NY, 1989.

"The Tangled Skein: On Re-Reading Heresies," *Heresies*, No. 24, 1989. Reprinted in Francis Frascina, ed., *Modern Art Culture, A Reader*, Routledge, 2008.

"The Dual Citizenship Art of Carlos Villa," *Visions Art Quarterly*, Fall 1989.

"The Art of Multicultural Weaving: Carlos Villa's Ritual," *High Performance*, September 1989.

"Coming Together (A Conversation with Carlos Villa)," *Artweek*, November 9, 1989.

Introduction, *Works by Korean Women Artists*, catalog, The Korean-American Women Artists & Writers Association and Mills College, Oakland, CA, Spring 1989.

"Talking with De Feo," (interview with Jay De Feo), *Artweek*, February 8, 1990.

"Introduction," *Carlos Villa: Force Field, An Installation*, Antonio Prieto Memorial Gallery, Mills College, Oakland, CA, 1990.

"A Trojan Horse," *Faith Ringgold: A Twenty Year Retrospective*, catalog, Fine Arts Museum of Long Island, NY, 1990. [Traveling exhibition]

"At Home and Abroad: The Personal Odysseys of Clarissa T. Sligh, Celia Munoz and Maria Martinez-Canas," *Personal Odysseys*, Intar Gallery, New York, NY, Spring 1990.

Introduction, *Jay DeFeo, An Intimate View: Small Paintings 1986 through 1989*, catalogue, Art Museum of Santa Cruz, Santa Cruz, CA, 1990.

"Making/Taking over American Art," *Completing the Circle: Six Artists* catalog, Asian Heritage Council/ Festival 2000, Triton Museum of Art/Southern Exposure Gallery, Santa Clara/San Francisco, CA, 1990.

"Don't You Forget What Happened,' A Personal Weaving: Quilts, Feminism and History," *Definitive Contemporary American Quilt*, catalog, Bernice Steinbaum Gallery, New York, NY, 1991. [Traveling exhibition]

"The Voice of Shigeko Kubota: 'A Fusion of Art and Life, Asian and America . . .'" *Shigeko Kubota*, edited by Mary Jane Jacob, American Museum of the Moving Image, New York, NY, 1991.

"Diverse Directions," essay for brochure of group exhibition, *Diverse Directions*, TransAmerica Pyramid Lobby, San Francisco, CA, 1991.

"Appendix B: Duchamp Festival, University of California, Irvine, 1971," *West Coast Duchamp*, edited by Bonnie Clearwater, Grassfield Press, Miami Beach, Florida, 1991. [Oral history by Roth and Hannah Tandeta about the Duchamp Festival, co-organized by Roth and Barbara Rose]

"New Language of the Heart: Five Moments in the Planning and Making of the World Wall," *Judy Baca: World Wall, A Traveling Mural Installation*, Smithsonian Institution, Washington D.C., 1991.

"Toward a World in Balance: A Conversation with Judy Baca," Parts 1 and 2, *Artweek*, November 14 and 21, 1991.

"Reading between the Lines: The Imprinted Spaces of Sutapa Biswas," *Sutapa Biswas: Synapse*, artist's book/catalogue, Or Gallery, Vancouver, Canada, 1991.

"Upsetting Artistic Apple Carts: The French Collection," *Faith Ringgold, The French Collection, Part 1*, Being My Own Woman Press,

New York, NY, 1992.

"A Witness of Our Times: Politics and Commemoration in the Art of Pat Ward Williams," and "Pat Ward Williams: A Narrative Chronology," *Pat Ward Williams: Probably Cause*, edited by Elsa Longhauser, Goldie Paley Gallery, Moore College of Art and Design, Philadelphia, PA, 1992.

"Dinner at Gertrude Stein's: A Conversation with Faith Ringgold," *Artweek*, February 13, 1992.

"Leaping the Fence: An Introduction to the work of Lynn Hershman," and "Interview with Lynn Hershman" (with Diane Tani), *Lynn Hershman 1963-1992*, Paris, 1992.

"Two Women: The Collaboration of Pauline Cummins and Louise Walsh, or International Conversations among Women," *Sounding the Depths*, Irish Museum of Modern Art, Dublin, Ireland, 1992.

"Interactions and Collisions: Reflections on the Art of Hung Liu," text for poster, Bernice Steinbaum Gallery, New York, NY, 1992.

"May Stevens: Women, Words and Water," *May Stevens: Sea of Words*, CU Art Galleries, University of Colorado, Boulder, Colorado, 1993.

"The Passion of Rachel Rosenthal," *Parachute*, January-March 1994.

"Essay, Bibliography and Chronology," *Faith Ringgold, National Women's Caucus for Art Award Brochure*, 1994.

"Interview with Diane Tani," *Crashing the Gate: Photographic Works of Diane Tani*, CN Gorman Museum, University of California, Davis, CA, 1994.

"Ten Words and Five Minutes," (essay with Jeff Kelley), *Mills M.F.A. 94 brochure*, Mills College, Oakland, CA, Spring 1994.

Co-authored with Yolanda M. Lopez, "Social Protest: Racism and Activism," in *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, edited by Norma Broude and Mary D. Garrard, Harry N. Abrams Inc., New York, NY, 1994.

"Chronology," in *Writing Self, Writing Nation; A Collection of Essays on Dictée by Theresa Hak Kyung Cha*, edited by Elaine H. Kim and Norma Alarcon, Third Woman Press, Berkeley, CA, 1994.

Foreword and contributions, *Worlds in Collision: Dialogues on Multicultural Art Issues* (Project Director, Carlos Villa), International

Scholars Publications, San Francisco Art Institute, San Francisco, CA, 1994.

"Reading between the Lines: The Imprinted Spaces of Sutapa Biswas" (revised 1991 text), *New Feminist Art Criticism*, edited by Katy Deepwell, Manchester University Press/St. Martin's Press, Manchester/New York, 1995. [Volume translated into Spanish, University of Valencia, 1998]

"Seven Extraordinary Years: Margo Machida, Asia America and Hawaii," *Honolulu Academy of Art Newsletter*, Honolulu, Hawaii, October, 1995.

"A Meditation on Bearing/Baring the Body," *Reframings: New American Feminist Photographies*, edited by Diane Neumaier, Temple University Press, Philadelphia, PA, 1995.

"A Letter to Lucy R. Lippard from Moira Roth," *Sniper's Nest: Art That Has Lived with Lucy R. Lippard*, edited by David Frankel, Center for Curatorial Studies, Bard College, Arrondale-on Hudson, NY, 1996.

"Interview with Faith Ringgold," *Artists and Influence*, Vol. XV, Hatch-Billops Collection, New York, NY, 1996.

"Syllabus and Readings, A History of Performance," *College Art Journal*, Winter, 1997. [issue on Performance Art]

"Of Cotton and Sunflower Fields: The Makings of the French and American Collections," *Dancing in the Louvre: The Story Quilts of Faith Ringgold*, New Museum/University of California Press, New York, NY/Berkeley, CA, 1998.

"Talking Back: An Exchange with Marcel Duchamp," *Women Artists and Modernism*, edited by Katy Deepwell, University of Manchester Press, Manchester, England, 1998.

"An Interview in Three Parts: Joyce and Max Kozloff," *Crossed Purposes: Joyce & Max Kozloff*, The Butler Institute of American Art, Youngstown, Ohio, 1999. [Traveling exhibition]

"Afterword: Pieces of a Puzzle," *Women Artists of Color*, edited by Phoebe Farris, Greenwood Publishing Group, Westport, CT, 1999.

"Traveling Companions/ Fractured Worlds," *Art Journal*, Summer, 1999.

"Remembering," *Claudia Bernardi: The Violent Task of Creativity/La Violenta Tarea de la Creacion*, Intersection for the Arts, San Francisco,

NY, 1999.

Introduction to Rachel Rosenthal's text, "from filename: FUTURFAX," *Extreme Exposure: An Anthology of Performance Texts from the Twentieth Century*, edited by Jo Bonney, Theatre Communication Group, New York, NY, 2000.

"Interview with Lynn Hershman," *n. paradoxa, international feminist art journal*, Vol. 5, 2000.

"Of Self and History: Exchanges with Linda Nochlin" *Art Journal*, Fall 2000. Reprinted in *Of Self and History, In Honor of Linda Nochlin*, edited by Aruna d'Souza, Thames and Hudson, New York, NY, 2001.

"Flo Oy Wong, 'made in usa,' a story in three parts," *Flo Oy Wong, made in usa: Angel Island Shhh*, edited by Brian Komei Dempster, Kearny Street Workshop, San Francisco, CA, 2000.

"Introduction, Part 2, Food," in *Performance Artists, Talking in the Eighties*, compiled by Linda Montano, University of California Press, Berkeley, CA, 2000.

"Faith Ringgold: Putting Jones Road on the Map," *Nka, Journal of Contemporary African Art*, Nos. 13/14, Spring/Summer 2001.

"Oan Hon (Lost Souls), Lament for Cambodia, Vietnam, Hiroshima, Kosovo and East Timor, May-September 1999," *Performance Research*, Vol. 6, No. 1, Spring 2001.

"Obdurate History: Dinh Q. Lê, the Vietnam War, Photography, and Memory," *Art Journal*, Summer 2001.

Selections of the Library of Maps texts, *Performance Research*, Vol. 6, No. 2, Summer 2001.

"Rachel Marker and the City of Maps, Berlin, Summer 2001," *X-tra*, Vol. 4, No. 3, 2001.

"Making & Performing Code 33, A Public Art Project with Suzanne Lacy, Julio Morales, and Unique Holland," *PAJ*, September 2001.

"No. 10: The Two Street Maps," with commentary, published as a broadside (accompanied by a map by Peter Sis), *History of Cartography*, University of Wisconsin, Madison, Wisconsin, 2001.

"Essay, Bibliography and Chronology, Linda Nochlin," *Women's Caucus for Art Award Brochure*, 2002.

"Exchanges" (with Suzanne Lacy), *Art/Women/California 1950-2000: Parallels and Intersections*, edited by Diana Fuller, University of California Press, Berkeley, CA, 2002.

"The Pierian Spring," *Women & Performance: a journal of feminist theory*, No. 24, Fall 2002.

"The Map and the Magnifying Glass: An Email Exchange and a Fable," *Gisela Weimann, Reflexionen/Reflections*, Edition Eselsweg, Weimar, Germany, 2002.

"Minding the Gap: A Conversation between Moira Roth and Alex Villar, February 23, 2003," published by Alex Villar as a brochure on the occasion of Smack Mellon's "Raw Exhibition," Brooklyn, NY, 2003.

"Of Writing, Performance, and Photography: The Cyber Theater of Mneme and Melete," *Camerawork: A Journal of Photographic Arts*, Vol. 30, No. 1, Spring/Summer 2003.

"Cuoc Trao Doi Giua/Of Memory and History: An Exchange between Dinh Q. Lê and Moira Roth, June 1999-April 2003" and "Biography," *Dinh Q. Lê: From Vietnam to Hollywood*, Marquand Books, Seattle, Oregon, 2003.

"Rachel Marker and Her Book of Shadows," *Art Journal*, Fall 2003.

"My Dear Michi," *Michi Itami: A Print Retrospective, 1972-2003*, A.I. R. Gallery, New York, NY, 2003.

"Sutapa Biswas: Flights of Memory/Rites of Passage/Assertions of Culture," *Sutapa Biswas*, in IVA, London, England, 2004. Reprinted in *Changing States; Contemporary Art and Ideas In an Era of Globalization*, edited by Gilane Tawadras, InIVA, London, England, 2004; and in Matthew Stadler, ed. *The Back Room, An Anthology*, Clear Cut Press, Portland, Oregon, 2007.

"An Interview with Robert Smithson (1973)," edited by Naomi Sawelson-Gorse, 000000000
. *Robert Smithson*, Museum of Contemporary Art/University of California Press, Los Angeles/Berkeley, CA, 2004.

"A Conversation (October 7, 1973), Some Memories (September 11, 2004) and A Postscript (October 4, 2004)," *The 21st Odyssey, Part II: The Performances of Barbara T. Smith*, Pomona College Museum of Art, Claremont, CA, 2005.

"Obdurate History" [reprint of 2001 text] and new Postscript, "Of Dreams and Nightmares, Vietnam and Cambodia, February 19-23,

2005," in *Charlie Don't Surf: 4 Vietnamese American Artists*, edited by Alice Ming Wai Jim and Viet Le, Center A, Vancouver International Centre for Contemporary Asian Art, Vancouver, Canada, 2005.

"An Interview with John Cage (1971)," edited by Naomi Sawelson-Gorse, in *Etant donné*, Paris, No. 6, Fall 2005. [Bilingual issue on John Cage and Marcel Duchamp]

"An Interview with John Baldessari (1973)," edited by Naomi Sawelson-Gorse, *X-tra*, Vol. 8, No. 2, 2005.

"Remnants & Reverberations: Drawing(s) from the American-Vietnam War," in *Persistent Vestiges: Drawing from the American-Vietnam War*, edited by Catherine de Zegher, The Drawing Center, New York, NY, 2006.

"Rachel Marker, Franz Kafka and Alice Sommer, adapted from a theater piece in three acts," *n. paradoxa*, Volume 17, 2006.

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"At Jones Road: A Garden Party for Art," *The International Review of African American Art*, Vol. 20, No.4, 2006. [on Faith Ringgold]

Three Poems: "A Cargo of Words/Words for the Sun/The Beginning of Time," *Yawp, A Journal of Poetry & Art*, issue #3, Trembling Pillow Press, New Orleans, LA, August 2006.

"The Obdurate History of *Mot Coi Di Ve* ('Spending One's Life Trying to Find One's Way Home')," *A Tapestry of Memories: The Art of Dinh Q. Lê*, Bellevue Art Museum, Washington, Fall 2007.

"Die Erweiterung der Spirale: Nachsinnen und Lesen in einem Café in Berkeley," *Geteilte Zeit: Fragen und Antworten*, edited by Gisela Weimann, Edition Eselsweg, Weimar, Germany, 2008.

[Also see English text online, in *n. paradoxa, international feminist art journal*, #20: "Widening the Spiral: Musings and Readings in a Berkeley Café, California, March-April 2007":

<http://web.ukonline.co.uk/n.paradoxa/moira.htm>]

"Of Helicopters in War and Peace," *transPOP:Korea Vietnam Remix*, bilingual catalogue, Seoul/San Francisco, 2008.

"Women's Rights & History, 1910-2008," in *Ginger Wolfe Suarez: As Long As I live You Will Live* catalog, Mills College Art Museum, Oakland, CA, 2008.

Forthcoming

Introduction, *An Anthology of Suzanne Lacy's Writings*, Duke University Press, 2009

Desk Top Publishing (Visibility Press)

In 1991, Diane Tani (the photographer) and Roth invented "Visibility Press," a small desk top publishing venture in order sporadically (when the spirit moved them) to help create visibility for certain Bay Area artists who had long careers, but had received relatively little substantial research. They published five catalogues--in small editions, with the format of an introductory essay(s), interview and chronology together with illustrations--in conjunction with various galleries.

Co-editor and contributor, *Bernice Bing*, Visibility Press in conjunction with SOMAR Gallery, San Francisco, 1991.

Co-editor and contributor, *Betty Kano*, Visibility Press in conjunction with Berkeley Art Store Gallery, 1992.

Co-editor, *Brian D. Tripp*, Visibility Press in conjunction with Berkeley Art Store Gallery, 1992.

Co-editor and contributor, *Flo Oy Wong*, Visibility Press in conjunction with Mills Art Gallery, Fall 1992. (Essay by Moira Roth: "Entering Unstable Ground: Chinatown, Oakland/Sunnyvale and Georgetown Maine"]

Co-editor and contributor, *Carlos Villa*, Visibility Press in conjunction with Yerba Buena Center for the Arts, San Francisco, 1994.