

# Guide to the Sabra Moore NYC Women's Art Movement Collection SC16

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English

Describing Archives: A Content Standard

Barnard Archives and Special Collections

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New York, NY 10027

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URL: <http://archives.barnard.edu/>

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## Summary Information

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<b>Repository:</b>	Barnard Archives and Special Collections
<b>Title:</b>	Sabra Moore NYC Women's Art Movement Collection
<b>ID:</b>	SC16
<b>ID [aspace_uri]:</b>	/repositories/2/resources/383
<b>Date [inclusive]:</b>	1969-1996
<b>Date [bulk]:</b>	1970-1992
<b>Physical Description:</b>	13.78 Linear Feet 17 doc boxes, 2 oversize custom boxes, 1 records carton, 1 poster box
<b>Physical Location:</b>	This collection is located in the Barnard Archives and Special Collections, Barnard Library. To use this collection, please contact the Barnard Archives and Special Collections at 212.854.4079 or archives@barnard.edu.
<b>Language of the Material:</b>	English .
<b>Abstract:</b>	This collection documents Sabra Moore's involvement in the Women's Art Movement, Women's Caucus for Art, Women Artists in Revolution, Heresies Collective, and other feminist artist groups based in New York City from the 1970s to the mid-1990s. The collection consists of flyers, publications, artwork, t-shirts, correspondence, photographs, and protest ephemera conceived of, and created by, Moore and her artist colleagues.

### Preferred Citation

Sabra Moore NYC Women's Art Movement Collection, 1969-1996; Box and Folder; Barnard Archives and Special Collections, Barnard Library, Barnard College.

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## Biography

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Sabra Moore, artist, activist and curator, was born on January 25, 1943 in Texas. After moving to New York City, Moore became deeply involved in several art organizations, including the New York City/Women's Caucus for Art (NYC/WCA), of which she was President from 1980-1982. In 1982, Moore coordinated a series of 16 independently curated women's shows, "Views By Women Artists." She organized other large-scale women's collaborative exhibitions, including the Reconstruction Project (1984), which was shown at Artists Space in New York City as part of Artists Call Against US Intervention in Central America (1984). The Reconstruction Project traveled to Powerhouse Gallery in Montreal and Eye Level Gallery in Halifax in 1987. The Reconstructed Codex was the art that came out of the Reconstruction Project, done in response to the 1562 burning of the Mayan codices by Fray Diego de Landa and the ongoing massacres of Mayans during 1984. Moore invited 19 women artists from diverse backgrounds to re-create a codex in the format of the Dresden Codex. Moore also co-organized and co-created the Connections Project/Conexus (1986), with artist Josely Carvalho, which was exhibited in 1987 at the Museum of Contemporary Hispanic Art located in New York City's SoHo neighborhood. Moore was an organizer of the Demonstration at MoMA (1984) due to their lack of inclusion of women artists. She was a member of Women Arts in Revolution (WAR) in the early 1970s and a counselor at Women's Services, the first legal abortion clinic in NY.

Moore was a member of the Heresies Collective from 1970-1991, which produced Heresies Magazine. The Heresies Collective was a feminist art collective at the heart of the 1970's art world based in lower Manhattan. She also worked with Women's Action Coalition (WAC) and Repo History. During this same period, Moore exhibited frequently in solo and group shows, but only those projects & shows connected to the women's art movement are included in this collection. Moore's artwork is based on her translation of the quilting traditions of her family in East Texas into large-scale sculptures, wall works, and artist books. Several of Moore's artist books are in the Brooklyn Museum's collection.

Moore currently lives in New Mexico and continues working as a committed artist and activist.

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## Collection Scope and Content Summary

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This collection consists of the artwork, photographs, posters, clippings, correspondence, flyers, newspapers, newsletters, publications, t-shirts, ribbons, and cards that document the work and life of artist and activist Sabra Moore in New York City from 1969-1996. Letters about decisions regarding exhibitions, demonstrations, and magazine/newsletter content related to art and feminist organizations compose the bulk of Moore's correspondence.

Photographs of Moore and the artists with whom she most often collaborated, as well as the artist activist groups that she participated in make up the majority of the photograph collection. Many of the people and places in the photographs have been identified and labeled by Moore. This inventory can be made accessible to researchers. Moore was very actively involved in the Heresies Collective, thus the collection has an extensive number of Heresies Magazines and other documents related to the organization. The collection also includes newspaper clippings announcing exhibition openings and mentioning various demonstrations that Moore helped organize and lead.

The collection contains pieces of original art created by Moore in collaboration with other artists and artifacts from Moore's demonstration at MoMA in 1984. For example, the following artists contributed to the Reconstructed Codex: Emma Amos, Frances Buschke, Camille Billops, Josely Carvalho, Catherine, Correa, Christine Costan, Colleen Cutschall, Sharon Gilbert, Kathy Grove, Marina Gutierrez, Virginia Jaramillo, Kazuko, Sabra Moore, Helen Oji, Catalina Parra, Linda Peer, Liliana Porter, Jaune Quick-To-See Smith, Nancy Spero, Holly Zox. Moore made color Xerox copies of the Codex, which are now in the Brooklyn Museum and MoMA collections. The Archives also has a xeroxed copy of the Codex.

The ephemera that document the 1984 demonstration against MoMA consists of ribbons, badges, cards, photographs and a wooden Model MoMA. The ribbons were worn as sashes and cards--on which artists names and gender representation statistics were written--were stapled to the sashes. This part of the collection also contains over 600 cards with women artist names written or printed on them that were put into the Model MoMA as part of the demonstration against MoMA in 1984.

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## Collection Arrangement

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The collection is arranged in five series, four of which have further subseries. This collection is in the original order in which it was received by the Archives. The series and subseries arrangement of the records are as follows:

### Series 1, Art Organizations, 1969-1995

Subseries 1.1, Women Artists in Revolution (W.A.R.), Women's Interart Center, and Related Activism, 1969-1976

Subseries 1.2, Anti-War Leaflets Designed by Sabra, Demonstration Against Harlem on My Mind, Articles for RAT, 1969

Subseries 1.3, Atlantic Gallery, 1976-1992

Subseries 1.4, New York City/Women's Caucus for Art (NYC/WCA), 1978-1991

Subseries 1.5, Heresies, 1979-1995

### Series 2, Women's Collaborative Exhibitions, 1980-1989

Subseries 2.1, Views by Women Artists, 1980-1983  
Subseries 2.2, Protective Devices, 1982-1983  
Subseries 2.3, Reconstruction Project, 1984-1989  
Subseries 2.4, 150 Artists' Book/Connections Project/Conexus, 1986

Series 3, Feminist Organizations, 1970-1996

Subseries 3.1, Women's Services, 1970-1972  
Subseries 3.2, Women's Action Coalition, 1992-1996

Series 4, Art Exhibitions and Publications, 1969-1992

Subseries 4.1, Magazines, Anthologies, Handbooks, and Journals, 1969-1972  
Subseries 4.2, Show Cards/Announcements/Flyers/Posters, 1972-1992

Series 5, Demonstration at MoMA, 1984

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## Administrative Information

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### Publication Statement

Barnard Archives and Special Collections

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New York, NY 10027

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URL: <http://archives.barnard.edu/>

### Access

With the exception of the Reconstructed Codex, this collection has no restrictions. The Codex is restricted due to its fragility. The Reconstructed Codex xeroxed book serves as an access copy.

### Reproduction Restrictions

Barnard Archives may permit scholarly, non-commercial use of the materials, including allowing individuals to quote from the materials. The responsibility to secure content to reproduce materials in this collection rests with the patron.

## **Publication Rights**

Sabra Moore and the individual artists whose works are represented in the collection reserve all rights in such intellectual property as they may own.

## **Acquisition Information**

Purchased, 2016.

## **Accruals**

No additions are expected.

## **Processing History**

This collection was processed by Amy Lau in May 2016.

This finding aid was written by Amy Lau, with help from Sabra Moore's inventory, in May 2016.

Descriptive Rules Used: Finding aid adheres to that prescribed by Describing Archives: A Content Standard.

Encoding: Machine readable finding aid encoded in EAD 2002.

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## **Related Materials**

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### **Related Collections**

Related materials may be found in SC22, Connections/Conexus Collection (<https://collections.barnard.edu/public/repositories/2/resources/387>) and SC32, Sharon Irish women Artists Ephemera Collection.

### **Other Forms of Material**

Online versions of Heresies Magazine can be found at the Heresies PDF Archive: <http://heresiesfilmproject.org/archive/>.

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## Controlled Access Headings

- Social movements in art
- Feminism
- Art
- Women artists
- Reproductive rights -- United States
- Reproductive justice
- Direct action

## Conservation

The 604 cards with names that went into the Model MoMA have been scrubbed for mold and placed into Mylar sleeves for preservation purposes. The Model MoMA and Reconstructed Codex have been rehoused in archival boxes and packed with archival tissue.

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## Collection Inventory

Art Organizations, 1969-1995		
Title/Description	Instances	
<b>Women Artists in Revolution (WAR), Women's Interart Center, and Related Activism, 1969-1976</b>	box 1	folder 1
<b>Anti-War Leaflets Designed by Sabra, Demonstration Against Harlem on My Mind, articles for RAT, 1969</b>	box 1	folder 2
<b>Atlantic Gallery, 1976-1992</b>	box 1	folder 4
<b>New York City/Women's Caucus for Art (NYC/WCA), 1978-1991</b>		
Title/Description	Instances	



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New York City/Women's Caucus for Art (NYC/WCA): Newsletters and a few Other Items Related to Organizing Panels, 1978-1985	box 1	folder 5
New York City/Women's Caucus for Art (NYC/WCA): Newsletters from Chapters in Other Cities, 1980-1982	box 2	folder 1
New York City/Women's Caucus for Art (NYC/WCA): Other Materials from Research Projects on Statistics, 1976-1979	box 2	folder 3
New York City/Women's Caucus for Art (NYC/WCA): Notes from Meetings when Sabra Moore was NYC/WCA President, 1980-1982	box 2	folder 4
New York City/Women's Caucus for Art (NYC/WCA): General Materials (including letters of conflict and resignations), 1983-1989	box 3	folder 1
New York City/Women's Caucus for Art (NYC/WCA): Correspondence with De Renne Coerr, Muriel Magenta, and Others about 1982 Conference, 1980-1984	box 4	folder 1
New York City/Women's Caucus for Art (NYC/WCA): Performances, Artists Book Show/Artists' Address Lists (Views by Women Artists), 1980-1982	box 4	folder 3
New York City/Women's Caucus for Art (NYC/WCA): Insurance, Thefts and Damage Claims, 1980-1982	box 4	folder 4
New York City/Women's Caucus for Art (NYC/WCA): Fundraising (Views by Women Artists), 1980-1982	box 4	folder 5
New York City/Women's Caucus for Art (NYC/WCA): Publicity (Views by Women Artists), 1980-1986	box 5	folder 1
New York City/Women's Caucus for Art (NYC/WCA): Panels and Board Meetings, Photographs, 1980-1986	box 6	folder 1

## Heresies, 1979-1995

Title/Description	Instances	
Heresies #13: Feminism and Ecology/Editorial Collective File, 1979-1983	box 6	folder 2
Heresies: General Issues, Art Benefits, Money, 1981-1986	box 6	folder 3
Heresies #18: and Pages from Heresies Collective Show at New Museum, 1983-1986	box 6	folder 4
Heresies Benefit Exhibit and Correspondence, 1988	box 7	folder 1
Heresies #23 and #24: Correspondence, Notes, Minutes, 1987-1989	box 7	folder 2
Heresies: Reorganization, Scandal, and Resignation Letter, 1988-1993	box 7	folder 3

Heresies Magazine, Issues 1, 3-4, 7-11, 15, 17-18/19, 22-24, 1978-1995	box 13	folder 1
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## Women's Collaborative Exhibitions, 1980-1989

### Views by Women Artists, 1980-1983

Title/Description	Instances	
NYC/WCA: Curatorial Proposals and Correspondence/ Organizing Materials for Artists and Curators (Views by Women Artists), 1980-1982	box 3	folder 2
NYC/WCA: Curator's essays for Catalogue and for Woman's Art Journal including Correspondence (Views by Women Artists), 1980-1983	box 3	folder 3
NYC/WCA: Pieced Work Show (Views by Women Artists), 1980-1983	box 4	folder 2
NYC/WCA: Fundraising (Views by Women Artists), 1980-1982	box 4	folder 5
NYC/WCA: Publicity (Views by Women Artists), 1980-1986	box 5	folder 1
NYC/WCA: The Support Shows (Views by Women Artists), 1981-1982	box 5	folder 2
Views by Women Artists, Photographs, 1981-1982	box 5	folder 3
Views by Women Artists, Color Slides, 1980	box 5	folder 4
Views by Women Artists, T-Shirts and Fan, 1982	box 14	folder 1

### Protective Devices, 1982-1983

Title/Description	Instances	
Protective Devices Exhibit, Photographs and Catalogue, 1982-1983	box 8	folder 2

### Reconstruction Project, 1984-1989

Title/Description	Instances	
Reconstruction Project/Artists Space, Correspondence, Photographs, Newspaper Clippings, 1983-1989	box 8	folder 3
Reconstruction Project/Artists Space Exhibition and Guatemala Solidarity Cultural Project, Correspondence and Book, 1984-1989	box 8	folder 4

Reconstruction Project, 150 Artists Book/Connections Project/Conexus, MoMA Demonstration, Codex Copy, booklet, badges, 1984-1986	box 14	folder 2
Reconstructed Dresden Codex, Various Mediums on Gessoed Cotton Watercolor Paper, 1984	box 15	folder 1

## 150 Artists' Book/Connections Project/Conexus, 1986

Title/Description	Instances	
Reconstruction Project, 150 Artists Book/Connections Project/Conexus, MoMA Demonstration, Codex Copy, booklet, badges, 1984-1986	box 14	folder 2

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## Feminist Organizations, 1970-1996

<b>Women's Services, 1970-1972</b>	box 1	folder 3
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## Women's Action Coalition, 1992-1996

Title/Description	Instances	
Correspondence and Women's Action Coalition (WAC), Flyers, Brochures, and T-Shirts, 1981-1996	box 8	folder 5

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## Art Exhibitions and Publications, 1969-1992

### Magazines, Anthologies, Handbooks, and Journals, 1969-1972

Title/Description	Instances	
WCA Magazines and Directories, 1982-1991	box 2	folder 2
PESTS and The Spirit of January, Newsletters, 1987-1992	box 8	folder 1
Art Publications, Magazines, Anthologies, Handbooks, and Journals, 1969-1972	box 12	folder 2

### Show Cards/Announcements/Flyers/Posters, 1972-1992

Title/Description	Instances	
Women and Life on Earth, Photographs and Xeroxes, 1980	box 6	folder 3
Reconstruction Project/Artists Space Exhibition and Guatemala Solidarity Cultural Project, Correspondence and Book, 1984-1989	box 8	folder 4

Various Individual and Group Art Exhibitions, Cards, Flyers, Photographs and Posters, 1968-1982	box 9	folder 1
Various Individual and Group Art Exhibitions (continued), Cards, Flyers, Photographs and Posters, 1976-1982	box 9	folder 2
Various Individual and Group Art Exhibitions (continued), Cards, Flyers, and Posters, 1982-1985	box 10	folder 1
Various Individual and Group Exhibitions (continued), Cards, Flyers, and Posters, 1983-1985	box 10	folder 2
Various Individual and Group Exhibitions (continued), Cards, Flyers, and Posters, 1986-1989	box 11	folder 1
Various Individual and Group Exhibitions (continued), Cards, Flyers, and Posters, 1990-1994	box 12	folder 1
Feminist and/or Artist Group Posters, 1980-1995	box 19	folder 1

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## Demonstration at MoMA, 1984

Title/Description	Instances	
Demonstration at MoMA, Correspondence and Publicity, 1984-1985	box 7	folder 4
MoMA Demonstration Badges, 1984-1986	box 14	folder 2
Model MoMA, Painted Gessoed Masonite, 1984	box 16	
Names Placed in Model MoMA, Various Cards, 1984	box 17	
Demonstration at MoMA, Ribbons, Sashes and Cards, 1984	box 18	

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## Artist's Books by Moore, 1982-2005

### Scope and Contents

Artist books created by Sabra Moore; topics include family histories from Moore's childhood in East Texas, women's labor, race and racism, and climate change.

Title/Description	Instances
<i>4/Tells</i> , 1989	box 20

## Scope and Contents

Set of four books in various formats within a box.  
12.5" x 8" x 2". Relating to Moore's grandmothers and  
aunt. Part of the *Akin* series of books.

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*Gladys Sad Box*, 1991

box 20

## Scope and Contents

Black and white photocopier accordion-folded book  
with red introductory pages and color Xerox cover,  
58 double-sided pages 7.5" x 8.5" x 0.75", each page  
12.25" x 6.875". Visual meditation of Moore's kin  
visiting a cemetery with text listing items in what  
her grandmother called her Sad Box. Part of the *Akin*  
series of books.

---

*Wash & Iron*, 1986

box 20

## Scope and Contents

Black and white accordion-folded photocopier book  
with cloth ties and sewn acetate cover, cover packet  
red Xerox on glassine paper with sewn binding, 12  
double-sided pages. Cover packet 5" x 4.125" each  
page 4.25" x 3.5". Images from two clotheslines  
connected to Moore's childhood and texts relating to  
washing and ironing. Part of the *Akin* series of books.

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*Artifact/ Artifice*, 1987

box 20

## Scope and Contents

Black and white xerox book with color xerox covers,  
sewn bindings, 44 pages, 5.875" x 6.25". Moore  
explores the juxtaposition of her childhood paper  
dolls cut out of a Sears catalogue and stored inside a  
children's Bible Book. Part of the *Akin* series of books.

---

*Generate*, 1990

box 20

## Scope and Contents

Black and white photocopier book, 20 pages. 6.875" x  
4.25". Moore's visual meditation on four generations  
in the form of quilt patterns. Part of the *Akin* series of  
books.

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*Race/ Erase*, 2005

box 20

## Scope and Contents

Color xerox book with beaded binding, 18 pages. 8.5" x 5.5". 18 pages with family photos that unveil hidden racial histories.

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*Woodsman*, 1997

box 20

## Scope and Contents

Laser photocopier accordion-folded book, double pages, covers are oil on gessoed watercolor paper with laser-transfer prints. 6.75" x 4.75". Unfolds with pages in standing peaks to approximately 10'. *Woodsman* explores the murder of Moore's grandmother's second husband by her first husband through a visual meditation on the murdered man's photos. Her grandfather is Caroline's third husband. Part of the *Akin* series of books.

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*Flowers Flower*, 1988

box 20

## Scope and Contents

Three black and white, red xerox folded books with ribbons. 3.75" x 3.5", unfolds to 13.75" x 7.75". Booklet in the form of a letter with cemetery photo. Part of the *Akin* series of books.

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*Place/Displace/Replace*, 1989

box 20

## Scope and Contents

Black and white xerox book, red bindings, black and white photography, 32 pages. 8.25" x 5.25". A visual meditation on the house of Moore's grandparents. Part of the *Akin* series of books.

---

documentation from *PALM TREES* (in progress as of 2022), 2000

box 20

## Scope and Contents

A "gift" documentation from *PALM TREES* a series in progress. Photocopier book. 5.5" x 4.25".

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*Would/ Could*, 2006

box 20

## Scope and Contents

Color xerox on archival paper, 6 pages. Each page 18" x 5.375", unfolds to approximately 8'. Moore's meditation on a found newspaper clipping related to changing climate juxtaposed with watercolor drawings poses a question.

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*notes notes*, 1982

box 20

## Scope and Contents

Accordion-folded xerox book in the form of an unfolding journal meditation, 36 pages. 8.5" x 7.25" x 0.5", unfolds to approximately 20'.

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*Would/Wood*, 1998

box 21

## Scope and Contents

Black and white photocopier accordion-folded book with wood-engraved and painted wooden covers, 48 double-sided pages, black and white photocopy on acid-free paper with four watercolor drawings at intervals. 11.75" x 8.25" (varies); each page 6" x 10.5"; unfolds to 42'. Moore explores three different forests where she has lived by using spare texts and photos.

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