

LYNN HERSHMAN LEESON

b.1941

Lives and works in San Francisco, CA

Over the last three decades, artist and filmmaker Lynn Hershman Leeson has been internationally acclaimed for her pioneering use of new technologies and her investigations of issues that are now recognized as key to the working of our society: identity in a time of consumerism, privacy in a era of surveillance, interfacing of humans and machines, and the relationship between real and virtual worlds. In December 2014 a major retrospective of her work titled *CiviC RadaR* will open at the ZKM (Zentrum fur Kunst und Medientechnologie) in Karlsruhe Germany.

In 2011 Lynn Hershman Leeson released the ground-breaking documentary *!Women Art Revolution*. Forty-two years in the making, *!W.A.R.* charts the history of the Feminist Art Movement in America from the 1960s to the present and deftly illuminates how this under-explored movement radically transformed the art and culture of our times. Making its debut at the Toronto International Film Festival in 2010, the film is distributed by Zeitgeist Films and has since been screened at major museums including the Museum of Modern Art, New York; Hammer Museum, Los Angeles; Migros Museum, Zurich; Museo Reina Sofia, Madrid and the Whitechapel Art Gallery, London.

In 2012, a survey of her work was presented at Kunsthalle Bremen, and she was featured in "A Bigger Splash: Painting After Performance" at the Tate Modern London. Hershman Leeson's work is also part of the touring ICI exhibition *State of Mind: New California Art Circa 1970*, curated by Constance Lewallen and Karen Moss; and was featured at the Museum of Modern Art recently in *XL: 19 New Acquisitions in Photography*. It is also part of public collections of at the William Lehmbruck Museum, Los Angeles County Museum of Art, San Francisco Museum of Modern Art, National Gallery of Canada, Walker Art Center, Whitworth Art Gallery, Manchester and the University Art Museum, Berkeley, in addition to the celebrated private collections of Donald Hess and Arturo Schwarz, among many others.

Recently honored with grants from the Tides Foundation and the Nathan Cummings Foundation, she is also the recipient of a Siemens International Media Arts Award, the Flintridge Foundation Award for Lifetime Achievement in the Visual Arts, Prix Ars Electronica, Alfred P. Sloan Foundation Feature Film Prize, John Simon Guggenheim Memorial Foundation Fellowship and SIGGRAPH Award for Lifetime Achievement. In 2010 the Digital Art Museum in Berlin recognized her work with the d.velop digital art award (d.daa), the most distinguished honor for lifetime achievement in the field of new media. In 2004 Hershman Leeson's working archive was acquired by Stanford University Libraries.

Hershman Leeson was recently recognized by The New School in New York as a Dorothy H. Hirshon Director in Residence, for the 2013-14 academic year in the School of Media Studies. She is Professor Emeritus at the University of California, Davis and was previously Chair of the Film Department at San Francisco Art Institute.

EDUCATION

- 1958 B.S. Case Western Reserve University
1968 M.A. San Francisco State University

SOLO EXHIBITIONS

- 2015 *Origins of the Species (Part 2)*, Museum of Modern Art Oxford, Oxford, England
Museum der Moderne, Salzburg, Austria
- 2014 *CiviC RadaR*. ZKM, Karlsruhe, Germany
- 2013 *The Agent Ruby Files*, SF MoMA, San Francisco, CA
Present Tense, Paule Anglim Gallery, San Francisco, CA
- 2012 *Seducing Time*, Kunsthalle Bremen, Germany
Ja Jako Roberta, Museum of Contemporary Art Krakow / MOCAK, Poland
- 2011 *Investigations*, Katherine E. Nash Gallery, University of Minnesota, co-organized with the Walker Art Center, Minneapolis, MN
Waldburger Gallery, Brussels, Belgium
Paule Anglim Gallery, San Francisco, CA
- 2009 *The Complete Roberta Breitmore*, Whitworth Art Gallery, Manchester, England
- 2008 *The Floating Museum Archive*, New Langton Arts, San Francisco, CA
Found Objects, bitforms gallery, New York, NY
Paule Anglim Gallery, San Francisco, CA
Lynn Hershman Leeson: No Body Special, DeYoung Museum, San Francisco, CA
CyberActive: The Work of Lynn Hershman Leeson, The Hess Collection, San Francisco, CA
- 2007 *Autonomous Agents*, Whitworth Art Gallery, University of Manchester
- 2006 *Lynn Hershman*, bitforms gallery, Seoul, Korea
- 2005 *Hershmalandia*, Retrospective, Henry Art Museum, Seattle
Lynn Hershman Leeson: Selected Works 1974-2005, bitforms gallery, New York, NY
Lynn Hershman, Paule Anglim Gallery, San Francisco CA
- 2004 *Lynn Hershman: Reactive Sculpture and Prints*, bitforms gallery, New York, NY
- 2002 *Lynn Hershman—New Work*. Gallery Paule Anglim Gallery, San Francisco, CA
- 2001 *Lynn Hershman: Media and Identity*. Sweeney Art Gallery, University of California, Riverside, CA
Masquerades, University of Virginia Art Museum, Charlottesville, VA
- 2000 *Feminale Film Festival*, Cologne, Germany. Tribute to Hershman, retrospective of films and videos
- 1999 *Tribute and Retrospective*, The Kitchen, New York, NY
- 1996 *Lynn Hershman: Captured Bodies of Resistance*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw
Lynn Hershman: Captured Bodies of Resistance, Leon Wyczolkowski Regional Museum, Bydgosz, Poland.
Treasures & Visions, Kunsthaus Graz, Graz, Austria
Lynn Hershman: Neue Photos und Videoskulpturen, Lutz Teutloff Galerie, Cologne
- 1995 *Virtually Yours: Retrospective of Lynn Hershman*, National Gallery of Canada, Ottawa
America's Finest, Gallery Paule Anglim, San Francisco, CA
Paranoid Mirror, Seattle Art Museum, Seattle, WA
- 1994 *Lynn Hershman*, Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis, CA
Electronic Diary, Artists Space, New York, NY
Room of One's Own, Contemporary Arts Center, Cincinnati, OH
- 1993 *The Electronic I*, Seattle Art Museum, Seattle, WA
- 1992 *Lynn Hershman*, Centre International de Création Vidéo, Montbéliard-Belfort
- 1991 *Lynn Hershman Retrospective*, Institute of Contemporary Arts, London, England
Deep Contact, International Center of Photography, New York, NY
Deep Contact: Video Lynn Hershman, Video Galleriet Huset, Copenhagen, Denmark
Video Viewpoints: Lynn Hershman, Museum of Modern Art, New York, NY
- 1990 *Lynn Hershman: Photographs Never Lie*. Robert Koch Gallery, San Francisco, CA
- 1984 *Lynn Hershman: Hero Sandwiches*, The Alternative Museum, New York, NY
Lynn Hershman: An Installation of Lorna/The First Interactive Laser Artdisk, Fuller Goldeen Gallery, San Francisco, CA
- 1983 *An Environmental "Light" Opera for Fog, Film, and Recombinant News*, Chain Reaction, Alice Tully Hall, Lincoln Center, New York, NY
- 1981 *Non-Credited Americans*, Wanamaker's, Philadelphia, PA
Hero Sandwiches, Annina Nosei Gallery, New York, NY
- 1980 *One Story Building*, Portland Center for the Visual Arts, Portland, OR
Lynn Hershman, Musée d'Art Moderne, Nice, France

- 1979 *Two Stories Building*, San Francisco Academy of Art, San Francisco, CA
 1978 *Lynn Hershman Is Not Roberta Breitmore, Roberta Breitmore Is Not Lynn Hershman*, M. H. de Young Memorial Museum, San Francisco, CA
Lynn Hershman's New Works, Gallery Paule Anglim, San Francisco, CA
 1977 *Dream Weekend*, Melbourne, Australia
 1976 *25 Windows: A Portrait of Bonwit Teller*, Bonwit Teller, New York, NY
Selected Past Projects, The Clocktower, Institute for Art and Urban Resources, New York, NY
 1975 *Lady Luck: A Double Portrait of Las Vegas*, Circus Circus, Las Vegas, NV
Reforming Familiar Environments, Home of Eleanor and Francis Ford Coppola, San Francisco, CA
Lynn Hershman, Stefanotty Gallery, New York, NY
 1974 *Forming a Sculpture Drama in Manhattan*, Hotel Chelsea, Central YWCA, and The Plaza, New York NY
 1973 *The Dante Hotel*. Dante Hotel, San Francisco, CA
 1972 *Lynn Hershman: Completed Fragments*, Berkeley Art Museum, University of California, Berkeley, CA
 1970 *Lynn Lester Hershman*, William Sawyer Gallery, San Francisco, CA
 1966 *Adventure of a Line: Drawing Experiences by Lynn Lester Hershman*, Santa Barbara Museum of Art, Santa Barbara, CA
 1965 *Lynn Lester Hershman*, Feingarten Galleries, Los Angeles, CA

GROUP EXHIBITIONS

- 2016 *Electronic Superhighway*, Whitechapel Gallery, London, England
 2015 *WonderWomen*, Katherine E. Nash Gallery, University of Minnesota, MN
 2014 *Popcorn, Pepsi, Petabytes*, CSS Bard Hessel Museum, Anandale on Hudson, NY
Systems & Subjects, Museum der Moderne Salzburg, Germany
Momentum, Institute for Women and Art, Rutgers University, Piscataway, NJ
Post Speculation, PI, New York, NY
Vertigo of Reality, Akademie der Künste, Berlin, Germany
Pop Departures, Seattle Art Museum, Seattle, WA
 2013 *XL: 19 New Acquisitions in Photography*, Museum of Modern Art, New York, NY
State of Mind: New California Art Circa 1970, Bronx Museum of the Arts, New York, NY
State of Mind: New California Art Circa 1970, Smart Museum of Art, Chicago, IL
State of Mind: New California Art Circa 1970, SITE Santa Fe, Santa Fe, NM
Craft Tech: Coded Media, Museum of Contemporary Art, Boulder, CO
 2012 *A Bigger Splash: Painting After Performance*, Tate Modern, London, England
Moments: The History of Performance, ZKM Museum of Contemporary Art, Karlsruhe, Germany
The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973 – 1992, Contemporary Art Museum, Houston, TX
State of Mind: New California Art Circa 1970, UC Berkeley Art Museum, Berkeley, CA
State of Mind: New California Art Circa 1970, Belkin Art Gallery, Vancouver BC, Canada
Newtopia. The State of Human Rights, Mechelen, Belgium. Curator: Katerina Gregos
 2011 *Double Life*, Tate Modern, London, England
Under the Big Black Sun: California Art 1974–1981, The Geffen Contemporary at MOCA, Los Angeles, CA
State of Mind: New California Art Circa 1970, Orange County Museum of Art, Newport Beach, CA
Dolls- Figures of Projection in Contemporary Art, Museum Villa Rot, Burgrieden-Rot, Germany
Touched: A Space of Relations, bitforms gallery, New York, NY
RESPONSE:ABILITY, transmediale.11, Haus der Kulturen Welt, Berlin, Germany
The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973 – 1992, Neuberger Museum of Art, Purchase, NY
New Frontier, Sundance Film Festival, Park City and Salt Lake City, UT
 2010 *Know the Rules – Then Break Them*, diRosa Gatehouse Gallery, Napa, CA
The Future Lasts Forever – An Autobiography of the San Francisco Bay Area, SF Camerawork, San Francisco, CA
Now and When, San Francisco Arts Commission Gallery, San Francisco, CA
 2009 *BAC! CAM*, Centre de Cultura Contemporània de Barcelona, Spain
Darkside II - Photographic Power and Violence, Disease, and Death Photographed, Fotomuseum Winterthur, Switzerland
Futurist Life Redux, San Francisco Museum of Modern Art and Anthology Film Archives, New York, NY
100 Years (version #2, ps1, nov 2009), PS 1, New York, NY
Art and Electronic Media, bitforms gallery, New York, NY
Vistas / Vision of U-city, Incheon Digital Art Festival, Incheon, South Korea
Primary Views, Monash University Museum of Art, Clayton, Australia
 2008 *Verbund: Held Together With Water*, Istanbul Museum of Modern Art, Istanbul, Turkey

- The Art of Participation: 1950 to Now*, SF MoMA, San Francisco, CA
DIALOG: Denver, Robischon Gallery, Denver, CO
Zero One San Jose, San Jose, CA
WACK! Art and the Feminist Revolution, Vancouver Art Gallery, Vancouver, Canada
WACK! Art and the Feminist Revolution, PS 1, New York, NY
- 2007 *e-art: New Technologies and Contemporary Art - Ten Years of Accomplishments by the Daniel Langlois Foundation*, Musée des Beaux-Arts, Montréal, Quebec, Canada
 Edinburgh International Film Festival, Edinburgh, Scotland
Beauty and the Blonde, Kemper Art Museum, St. Louis, MO
Video Positive, FACT (Foundation for Art and Creative Technology), Liverpool, England
 Taiwan National Museum of Fine Arts, Taiwan
Fast Time Slow Bodies, MoCA Tapei, Taiwan
WACK! Art and the Feminist Revolution, Los Angeles Museum of Contemporary Art, Los Angeles, CA
WACK! Art and the Feminist Revolution, National Museum of Women in the Arts, Washington, D.C
Identity Theft: Eleanor Antin, Lynn Hershman, and Suzy Lake, 1972-78, Santa Monica Museum of Art, Santa Monica, CA
 Musée d'art Contemporain de Montréal, Montréal, Quebec, Canada
Faith in Exposure, Netherlands Media Art Institute, Amsterdam, The Netherlands
 Berlin Film Festival, Berlin, Germany
 San Francisco International Film Festival, San Francisco, CA
 Sundance Film Festival, Park City, UT
- 2006 *4th Seoul International Media Art Biennale*, Media_City Seoul, Seoul Museum of Art, Seoul, South Korea
Cyberferm. Feminisms in the Electronic Landscape, Espai d'Art Contemporani de Castelló, Castellón, Spain
Perspectives in New Media, bitforms gallery, Seoul, South Korea
Zero One Festival, San Jose Museum of Art, San Jose, CA
 ARCO '06, Art Fair in Madrid, Spain, with bitforms gallery, New York, NY
All Digital. MOCA Cleveland, OH
L'Altro, lo Stesso, Franco Soffiantino Arte Contemporanea, Turin, Italy
 New Langton Arts, San Francisco, CA
 Wood Street Gallery, Pittsburgh, PA
- 2005 *Inaugural Exhibition*, bitforms gallery, Seoul, South Korea
Only Skin Deep: Changing Visions of the American Self, San Diego Museum of Art and The Museum of Photographic Arts, San Diego, CA
Upstarts and Matriarchs: Jewish Women Artists and the Transformation..., Mizel Center for Arts and Culture, Denver, CO
Inside Out Loud: Visualizing Women's Health in Contemporary Art, Mildred Lane Kemper Art Museum, Washington University, St. Louis, MO
 Western Biennale of Art, John Natsoulas Center for the Arts, Davis, CA
Techno/ Sublime: An Exhibition + Symposium, CU Art Museum, University of Colorado at Boulder, CO
- 2004 Tribeca Film Festival Awards Exhibit, Gallery Viet Nam, New York, NY
Digital Avant-garde: Celebrating 25 Years of Ars Electronica, Eyebeam, New York, NY
 Ars Electronica, Linz, Austria
Villette Numerique 2004. Grande Halle, Parc de la Villette, Paris, France
Touch and Temperature, bitforms gallery, New York, NY
- 2003 *V2_*, Rotterdam. Dutch Electronic Art Festival
Vectors: Digital Art of Our Time, 10th New York Digital Salon (at the World Financial Center Courtyard Gallery and Winter Garden), New York, NY
Preview, bitforms gallery, New York, NY
Identität schreiben/Writing Identity—Autobiographie in der Kunst, Galerie für Zeitgenössische Kunst, Leipzig, Germany
- 2002 *High Tech/Low Tech Hybrids: Art in a Digital Age*, Bedford Gallery, Dean Leshner Regional Center for the Arts, Walnut Creek, CA
I-5 Resurfacing: Four Decades of California Contemporary Art, San Diego Museum of Art, San Diego, CA
Bay Area Conceptualism, Pasadena Museum of California Art, Pasadena, CA
Parallels and Intersections: Art/Women/California, 1950–2000, San Jose Museum of Art, San Jose, CA
e.space. San Francisco Museum of Modern Art, San Francisco, CA
Die Wohltat der Kunst. Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany
PhotoGENEsis: Opus 2. Santa Barbara Museum of Art, Santa Barbara, CA
Crimes and Misdemeanors. Contemporary Arts Center, Cincinnati, OH
Only Skin Deep: Changing Visions of the American Self, International Center of Photography, NY
Only Skin Deep: Changing Visions of the American Self, Seattle Art Museum, Seattle, WA
- 2001 *Beyond Boundaries*, The Friends of Photography, San Francisco, CA
Telematic Connections: The Virtual Embrace, San Francisco Art Institute, San Francisco, CA

- Double Life: Identität und Transformation in der Zeitgenössischen Kunst*, Generali Foundation, Vienna, Austria
Avatars & Others, Edith-Russ-Haus für Medienkunst, Oldenburg, Germany
 AKT1/AKT2/AKT3, Kunsthalle Exnergasse, Vienna, Austria
- 2000 *Capturing Light: Masterpieces of California Photography*, Oakland Museum of California, Oakland, CA
Art Entertainment Network/Let's Entertain, Walker Art Center, Minneapolis, MO
Ich ist etwas Anderes (The Self Is Something Else), Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
Media_City Seoul 2000, Seoul Metropolitan Museum of Art, Seoul, South Korea
Made in California, 1900–2000, Los Angeles County Museum of Art, Los Angeles, CA
- 1999 *Connected Cities*, Wilhelm Lehmbruck Museum, Duisburg, Germany
 Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Net_Condition, NTT InterCommunication Center, Tokyo, Japan
Net_Condition, Museu d'Art Contemporani de Barcelona, Barcelona, Spain
Ars Electronica 99, Linz, Austria
Meaning and Message, Oakland Museum of California, Oakland, CA
Digital Pioneers, The Museum of Modern Art, New York, NY
- 1998 *Out of Actions: Actionism, Body Art & Performance 1949–1979*, Museum of Contemporary Art, Los Angeles, CA
Out of Actions: Actionism, Body Art & Performance 1949–1979, MAK-Austrian Museum of Applied Arts, Vienna, Austria
Out of Actions: Actionism, Body Art & Performance 1949–1979, Museu d'Art Contemporani, Barcelona, Spain
Out of Actions: Actionism, Body Art & Performance 1949–1979, Museum of Contemporary Art, Tokyo, Japan
Avatar: Of Postmodern Times and Multiple Identities, Amsterdam
Body Mécanique: Artistic Exploration of Digital Realms, Wexner Center for the Arts, The Ohio State University, Columbus, OH
Frauen am Computer, Frauenkino Xenia, Zurich
- 1997 *Rose is a Rose is a Rose: Gender Performance in Photography*, Solomon R. Guggenheim Museum, New York, NY
Photography After Photography, Siemens, Munich, Germany
Photography After Photography, Adelaide Festival, Adelaide, Australia
Photography After Photography, Institute of Contemporary Art, University of Pennsylvania, PA
Photography After Photography, Finlands Fotografiska Museum, Helsinki, Finland
Das Neue Gesicht, Kunstverein Konstanz, Konstanz, Germany
New Realities: Hand-Colored Photographs 1839 to the Present, University of Wyoming Art Museum, Laramie, WY
New Realities: Hand-Colored Photographs 1839 to the Present, Boise Art Museum, Boise, ID
New Realities: Hand-Colored Photographs 1839 to the Present, James A. Michener Art Museum, Doylestown, PA
New Realities: Hand-Colored Photographs 1839 to the Present, DeCordova Museum and Sculpture Park, Lincoln, NB
New Realities: Hand-Colored Photographs 1839 to the Present, Yellowstone Art Center, Billings, MT
Arte Chido, Antigua Colegio de San Ildefonso, Mexico City, Mexico
Interakt! Schlüsselwerke Interaktiver Kunst, April 27–June 15, Wilhelm Lehmbruck Museum, Duisburg, Germany
Deep Storage: Arsenale der Erinnerung, Haus der Kunst, Munich, Germany
Deep Storage: Collecting, Storing and Archiving in Art, P.S.1, New York, NY
Deep Storage: Collecting, Storing and Archiving in Art, Henry Art Gallery, University of Washington, Seattle, WA
Internationaler Video Kunstpreis, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany
- 1996 *Ich @ Du: Communication and New Media*, Museum für Gestaltung Zürich, Switzerland
European Media Art Festival, Osnabrück, Germany
Sexual Politics: Judy Chicago's The Dinner Party in Feminist Art History, Armand Hammer Museum of Art and Cultural Center, University of California, Los Angeles, CA
Alternative Spaces/Medienwelten: Kultur im Sommer, Ausstellung Festung Rüsselsheim, Rüsselsheim, Germany
Discord, Sabotage of Realities, Kunstverein and Kunsthaus, Hamburg, Germany
- 1995 *Utopia/Dystopia*, SF Camerawork and Yerba Buena Center for the Arts, San Francisco, CA
New Interactive Art, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland
Video Positive, Tate Liverpool, Liverpool, England
Siemens Medienkunstpreis, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany
New Interactive Electronic Art, Ikon Gallery, Birmingham, AL
Art as Signal, Krannert Art Museum, University of Illinois, Champaign, IL
Obsessions: From Wunderkammer to Cyberspace, Rijksmuseum Twenthe, Enschede, Netherlands
Cologne Art Fair, Lutz Teutloff Galerie, Cologne, Germany
Scenes of a Theory: The Artwork as Agent of Filmic Discourse, Depot, Vienna, Austria
Photography After Photography, Aktionsforum Praterinsel, Munich, Germany
Photography After Photography, Kunsthalle Krems, Krems, Austria
 Städtische Galerie Erlangen, Erlangen, Germany

- Brandenburgische Kunstmuseen, Cottbus, Germany
 Museet for Fotokunst, Odense, Denmark
 Fotomuseum Winterthur, Winterthur, Switzerland
- 1994 *ThreeVisions*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA
Altered Egos, Santa Monica Museum of Art, Santa Monica
Arts Électroniques, Musée d'Art Contemporain de Montréal, Canada
Conceptual Art from the Bay Area, Artists Space, New York, NY
Doors of Perception 2: @Home, RAI Exhibition and Congress Centre, Amsterdam
Duchamp's Leg, Walker Art Center, Minneapolis, MN
- 1993 *Diaries: Michel*, Long Beach Museum of Art, Long Beach, NY
Disorderly Conduct, Auder, Sadie Benning, Lynn Hershman, George Kuchar, PPOW, New York, NY
Künstliche Spiele, Medienlabor München, Munich, Germany
Art in the Age of Electronic Media, San Francisco Art Institute, San Francisco, CA
- 1992 *"Bitte berühren": Interaktive Videoinstallationen*, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany
Through the Looking Glass: Artists' First Encounters with Virtual Reality, Jack Tilton Gallery, New York, NY
Art at the Armory: Occupied Territory, Chicago Avenue Armory, Chicago, IL
Video and Orality, National Gallery of Canada, Ottawa
- 1991 *Currents*, Institute of Contemporary Art, Boston, MA
Interaktiivisen Mediataiteen Näyttely, Gallery Otso, Espoo, Finland
De-Persona, Oakland Museum of California, Oakland, CA
Images du Futur '91, La Cité des Arts et des Nouvelles Technologies, Montreal, Canada
- 1990 *Festival of New Journalism*, Hallwalls, Buffalo, NY
Video Witness: Bay Area Media, San Francisco Museum of Modern Art, San Francisco, CA
- 1989 *Ars Electronica 89*, Linz, Austria
Extended Definitions: Video Experiments in Perception, Artists Space, New York, NY
- 1988 *Identity: Representations of the Self*, Whitney Museum of American Art, New York, NY
Guerilla Art, A Space, Toronto, Canada
Events by Eight Artists, Rochester Institute of Technology, Rochester, NY
- 1987 *Corporate Crime/Malicious Mischief, Power and Mediation: A Fin de Siècle Tautology*, University Art Gallery, University of California at San Diego, La Jolla, CA
- 1986 *Tecnologia e informatica* (part of XLII Biennale di Venezia), Venice, Italy
Install-video-side, Galleria d'Arte Moderna, Bologna, Italy
- 1985 *Art in the San Francisco Bay Area: 1945–1980*, Oakland Museum of California, Oakland, CA
- 1984 *What's Happening: Contemporary Art from California, Oregon, and Washington*, The Alternative Museum, New York, NY
- 1983 *Inside Self, Someone Else*, Dayton Art Institute, Dayton, OH
- 1981 *Persona*, New Museum of Contemporary Art, New York
ICA Street Sights 2: Non-Credited Americans, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
- 1980 *Women in Performance*, Contemporary Arts Center, New Orleans, LA
- 1979 *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area, the 1970's*, San Francisco Museum of Modern Art, San Francisco, CA
- 1978 *Museum des Geldes: über die seltsame Natur des Geldes in Kunst Wissenschaft und Leben II*, Städtische Kunsthalle and Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany
- 1977 *American Narrative/Story Art: 1976–1977*, Contemporary Arts Museum, Houston, TX
Open to New Ideas: A Collection of New Art for Jimmy Carter, Georgia Museum of Art, The University of Georgia, Athens, GA
(H)errata, Angel Island, San Francisco, CA
- 1976 *Rooms P.S.1, P.S.1*, Institute for Art and Urban Resources, New York, NY
- 1975 *Women*, The Bronx Museum of the Arts, New York, NY
Images of Women, Linda Ferris Gallery, Seattle, WA
- 1974 *New Acquisitions*, Berkeley Art Museum, University of California, Berkeley, CA
- 1973 *Drawings*, Richard Demarco Gallery, Edinburgh, Scotland
- 1972 *The Games Show*, San Francisco Art Institute, San Francisco, CA
- 1969 *Drawings U.S.A.: Fourth Biennial*, St. Paul Art Center, St. Paul, MN
- 1968 *50th May Show: Annual Exhibition of Artists and Craftsmen of the Western Reserve*, Cleveland Museum of Art, Cleveland, OH

AWARDS

- 2014 21 Leaders for the 21st Century, Women's eNews

- Anonymous Was a Woman Award
- 2013 Pollock Krasner Foundation Grant
Dorothy H. Hirshon Director in Residence, School of Media Studies, The New School, New York (2013-14)
- 2012 Jury Prize, Montreal International Festival for Films on Art, for !Women Art Revolution
Women's Caucus for Art, First Media Award, for !Women Art Revolution
- 2011 d.velop digital art award [ddaa]
- 2010 Nathan Cummings Foundation Grant
Tides Foundation Grant
Kenneth Rainin Foundation and San Francisco Film Society, Narrative Film Grant for Killer App
Eureka Fellowship, supported by the Fleishhacker Foundation
- 2009 John Simon Guggenheim Memorial Foundation Fellowship
ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Art
- 2008 Creative Capital Grant
- 2007 Marlon Riggs Award, San Francisco Film Critics Circle, awarded for Strange Culture
- 2006 ISEA/ZeroOne, Innovation Matters
- 2005 National Endowment for the Arts Grant, Media
Stanford University Libraries acquired Hershman archive from 1966-2002 (along with archives of Allen Ginsberg and Buckminster Fuller)
International Digital Media and Arts Association Award for Positive Innovations in Media
- 2002 Alfred P. Sloan Foundation Feature Film Prize in Science and Technology, Hamptons International Film Festival, awarded for Teknolust
- 1999 Golden Nica, Interactive Art, Ars Electronica, Linz, Austria, awarded for The Difference Engine #3
- 1995 Anne Gerber Award, Seattle Art Museum, awarded for Paranoid Mirror
Siemens Media Art Prize, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany (along with Peter Greenaway and Jean Baudrillard)
Cyberstar Award, WDR (Westdeutscher Rundfunk) Cologne and GMD, Cologne, Germany
Honorable Mention, Interactive Art, Ars Electronica, Linz, Austria, awarded for America's Finest
- 1994 Special tribute (Reaching through the Screen: A Tribute to Lynn Hershman), San Francisco International Film Festival; included retrospective of video work
- 1993 Honorable Mention, Interactive Art, Ars Electronica, Linz, Austria, awarded for Room of One's Own
- 1991 Barbara Aronofsky Latham Memorial Award, Art Institute of Chicago, awarded for Conspiracy of Silence
Jonas Mekas Award, Humboldt International Short Film Festival, Arcata, California, awarded for Shadow's Song
First Prize, Festival Internacional de Video Cidade de Vigo, Vigo, Spain, awarded for Seeing Is Believing
- 1990 Grand Prize (Trophée de cristal), Montbéliard Video and Television Festival, Montbéliard, France, awarded for Longshot
Prix du public, Festival du nouveau cinéma, Montréal, Canada, awarded for Longshot
- 1989 Film of the Year, London Film Festival, British Film Institute, awarded for Longshot
- 1987 Golden Gate Award, San Francisco International Film Festival, awarded for Confessions of a Chameleon

FILMS BY LYNN HERSHMAN LEESON

- 2011 !Women Art Revolution
- 2007 Strange Culture
- 2002 Teknolust
- 1997 Conceiving Ada

SELECTED SCREENINGS OF “!WOMEN ART REVOLUTION”

- 2011 Museum of Modern Art, New York
Museo Reina Sofia, Madrid, Spain
National Gallery of Art, Washington D.C
Whitechapel Art Gallery, London UK
Migros Museum, Zurich, Switzerland
Hammer Museum, Los Angeles
Walker Art Center, Minneapolis
Institute for Contemporary Art, Boston
Museum of Fine Arts, Boston
Detroit Institute of Arts
Phoenix Art Museum
Mildred Lane Kemper Art Museum, St. Louis

Museum of Fine Arts, Houston
 Wexner Center for the Arts, Columbus
 Jordan Schnitzer Museum of Art, Eugene OR
 Contemporary Arts Museum Houston
 Oklahoma City Museum of Art
 Sundance Film Festival, Park City UT
 Berlin International Film Festival
 San Francisco International Film Festival
 DOXA Documentary Film Festival, Vancouver, Canada
 Arts Picturehouse, Cambridge UK
 University of Wisconsin- Milwaukee Union Theatre
 Austin Film Society
 Crocker Museum, Sacramento
 UC Santa Barbara
 Denver Film Society
 Real Art Ways, Hartford, CT
 Hallwalls Contemporary Art Center, Buffalo
 Time & Space Limited, Hudson
 Northwest Film Center, Portland OR
 International House of Philadelphia
 Guild Cinema, Albuquerque NM
 Virginia Film Festival, Charlottesville
 Northwest Film Forum, Seattle
 Zeitgeist Multi-Disciplinary Art Center, New Orleans
 IFC Center, New York
 2010 Toronto International Film Festival

SELECTED BIBLIOGRAPHY

- 2016 Halperin, Julia and José da Silva, "She's Got the Look: Where to Find Self-Portraits, a Jeune Fille, Muses and an Unmerry Widow at Art Basel," *The Art Newspaper*, June 17
 Poole, Steven, "Together in electric dreams: how the art world embraced modern technology first," *The Guardian*, January 8
 Gabert-Doyon, Josh, "In Pictures: How do you tell the story of the Internet? Electronic SuperHighway show," *Huck*, January 8
- 2014 Schmidt, Marie, "Die Lust der Cyborgs," *Zeit Online*, December 30
 Shea, Christopher D., "What's On This Week Around the World," *The New York Times*, December 26
 Cover, *Monopol Magazin für Kunst und Leben*, February
- 2013 Larson, Jordan, "Her and the Complex Legacy of the Female Robot," *The Atlantic*, December 23
 Cotter, Holland, "West Coast Art (Not Laid-Back)," *The New York Times*, July 11
 Woodward, Richard, "New Collections of Life," *The Wall Street Journal*, June 28
 Curiel, Jonathan, "Artist's Statement: The Radical Art of Lynn Hershman Leeson," *SFWeekly*, March 22
- 2012 Horyn, Cathy, "Bonnie the Mannequin's Wild New York Adventure," *The New York Times Magazine*, December 13
 Ben, Luke, "Painting game: Tate Modern's new exhibition shows how performance art's playfulness inspired artists to put themselves centre-stage" *London Evening Standard*, October 24
 Wright, Andy, "Back to the '70s, When a Traffic Jam Could Be Art," *The New York Times*, March 1
 Taylor, Robert, "Counterculture art, c. 1970, is revisited in 'State of Mind' at Berkeley Art Museum," *Mercury News*, February 29
- 2011 Fuller, Graham, "The Women Who Changed the Face of Art: Thoughts on the Documentary '!Women Art Revolution (!W.A.R.)'," *ArtInfo*, June 3
 Hill, Logan, "Movie Reviews: The Last Mountain and !Women Art Revolution," *New York Magazine*, June 3
 Saltz, Rachel, "Enhancing the Image of Feminist Art," *The New York Times*, Jun 1
 Earnest, Jarrett, "Don't You Understand What We Are Trying To Do Here? Lynn Hershman Leeson's Meta-Project," *The Brooklyn Rail*, June
 Andrew, Penelope, "!W.A.R.: Fighting the Politics of Exclusion by Documenting a History of Women's Art (and Much More)," *The Huffington Post*, May 31
 Ewart, Nancy, "Weekend Picks: Opening for Intersection for the Arts, SF Film Festival", *SF Examiner*, April 22
 Veltman, Chloe, "Feminist Art, Write Large at Last", *The Bay Citizen*, April 14
 Grady, Pam, "Documentary distills history of women in art", *San Francisco Chronicle*, April 21
 Jones, Kristen, "!WAR", *Frieze*, March 25

- Hodara, Susan, "Taking on the Role of Gender in Media", *The New York Times*, March 12
- Yablonsky, Linda, "Artifacts | The Women of !WAR," *T Magazine*, *The New York Times*, March 3
- "Nashville Film Festival Selected Films" *The Tennesseean* March 2
- Holmes, Kevin, "Obscuring Identity: Q&A with Lynn Hershman Leeson", *The Creators Project*, February 25
- Byrge, Duane, "!Women Art Revolution – Film Review", *The Hollywood Reporter*, February 14
- Taubin, Amy, "Time and Space", *Artforum*, January 31
- McCormick, James, "James Reviews Lynn Hershman Leeson's W.A.R.:!Women Art Revolution", *The Criterion Cast*, January 30
- Winston, Jaime "!Women Art Revolution talk and Sundance Party tonight at Salt Lake Art Center", *Salt Lake Magazine*, January 25
- Trefny, Ben, "Films go interactive at Sundance", *KALW News*, January 25
- Pugh, Jeremy, "R-rated Three's Company", *Salt Lake Magazine*, January 24
- Burger, David, "Documentary Voices at Sundance", *The Salt Lake Tribune*, January 22
- Korek, Bettina, "What is your advice to Young Filmmakers?: ForYourArt asks Sundance's New Frontiers Directors", *The Huffington Post*, January 20
- Tsiokos, Basil, "indieWIRE @ Hulu Docs: Sundance Flashback Part Two", *Indie Wire*, January 19
- Bigelow, Catherine, "Youth Speaks turns 15", *SFGate*, January 19
- Renshaw, Scott, "Sundance New Frontier at Salt Lake Art Center", *Salt Lake City Weekly*, January 18
- Burger, David, "Sundance: Cinemtic views of the music world", *The Salt Lake Tribune*, January 14
- Millar, Iain, "How Women Changed the (Art) World," *The Art Newspaper*, January
- 2010 "Sundance 2011: New Frontier Lineup", *Indie Wire*, December 2
- Burger, David, "Sundance's New Frontier to feature 'The Johnny Cash Project,' more, in Salt Lake", *The Salt Lake Tribune*, November 23
- Cash, Stephanie, "Art World: Awards and Grants", *Art in America*, p 215, October
- Anderson, John, "!Women Art Revolution—A Secret History", *Variety Magazine*, September 23
- Rich, B. Ruby, " Toronto's New Lightbox Offers Transcendence", *SF360*, September 16
- Lewis, Don R, "!Women Art Revolution—A Secret History!", *Film Threat*, September 16
- Cole, Susan G, "!War in the art World: How !Women Art Revolution caused such a stir", *Now Toronto*, September 14
- Cook, Charlotte, "TIFF interview with Lynn Hershman, director of !Women Art Revolution", *The Documentary Blog*, September 13
- Vlessing, Etan, "!Women' director sees irony in TIFF lineup: Bell Lightbox inaugural lineup of films is virtually all by men", *The Hollywood Reporter International*, September 13
- Silverstein, Melissa, "Interview with Lynn Hershman Leeson Director of !War: Women Art Revolution", *Women and Hollywood*, September 13
- Callahan, Vicki. Reclaiming the Archive: Feminism and Film History, Wayne State University Press, Detroit, pp.362, 419, 420-22, 425-26
- Mondloch, Kate. Screens - Viewing Media Installation Art, University of Minnesota Press, pp. 9, 79, 81-84, 118
- Stacey, Jackie, The Cinematic Life of the Gene, Duke University Press
- Wilson, Stephen, Art + Science Now, Thames + Hudson, pp. 162-163
- Stollsteiner, Mariott, Das A.R.T.-Prinzip, Gabler Press, p. 143
- Fox, Broderick, Documentary Media, Allyn and Bacon, pp. 7, 8, 77
- Stahill, Urs, Darksides II, Fotomuseum Winterthur, Steidl, p. 37
- Straus, Tamara, "Lynn Hershman Leeson blends technology and film," *San Francisco Chronicle*, July 22
- Jackson, Josh, "Tilda Swinton: The Love Factory," *Paste*, July
- Bigelow, Catherine, "John Waters loves drama that is, or isn't, Muni," *San Francisco Chronicle*, January 27
- 2009 Shanken, Edward. Art and Electronic Media, Phaidon Press, New York and London, pp. 39, 144, 199-200, 213, 220-1, 281
- Lewis and Lewis, The Power of Art, Thomson Publishing, pp. 144-145
- Burkhardt, Sara, "Netzbasierte Kunst," *Kunst und Unterricht*, p. 37, No. 338
- Hoban, Phoebe, "The Feminist Evolution," *ARTnews*, December
- "SIGGRAPH distinguished artist award," *Leonardo*, p. 296, August, Vol. 42, Issue 4
- Mijuk, Goran, "The Internet as Art," *Wall Street Journal*, July 29
- 2008 Jones, Amelia, "This Life," *Frieze*, September
- Bloom, Julie, "Your (Nonpartisan) Message Here," *The New York Times*, August 15
- Helfand, Glen, "Superlight," *Artforum*, August
- Buhmann, Stephanie, "Art of the Artificial," *Chelsea Now*, May 2-8
- Ashman, Angela, "The Playboy Special," *The Village Voice*, April 22-29
- "Guise and Dolls," *New York*, April 28
- Drohojowska-Philp, Hunter, "Identity Theft," *ARTnews*, January
- Viegner, Matais, "Identity Theft: Eleanor Antin, Lynn Hershman, Suzy Lake, 1972-1978," *X-tra Contemporary Art Quarterly*, Winter
- 2007 Subotnick. Ali, "Best of 2007," *Artforum*, December, p. 336

- Fichner-Rathus, Lois. "Understanding Art." 6th edition. Boston: Wadsworth, 2007. p. 177
- Valdez, Sarah, "In the Land of Make-Believe," *Art in America*, November
- Catsoulis, Jeanette, "Suspicious and Curious Acts," *The New York Times*, October 5
- Pasko, Jessica M., "Where Cultures Get Culture," *ARTnews*, October
- "The SEED Salon", *SEED*, p. 41-46, October
- Graves, Jen, "Postcard from Los Angeles," *The Stranger*, August 8
- Myers, Holly, "Identity Theft," *Los Angeles Times*, June 8
- Brooks, Amra, "Must See Art," *LA Weekly*, May 23
- Pincus, Robert L., "Power Trio powers 'Identity Theft,'" *San Diego Union-Tribune*, May 6
- Winters Keegan, Rebecca, "7 Surprises from Sundance," *Time Magazine*, January 27
- Lim, Dennis, "Fest Within a Fest: Experimental Sidebar Re-imagined at Sundance," *IndieWire*, January 24
- "Sundance 2007: A Day in Pictures," *Wired News*, January 23
- Anderson, John, "Strange Culture," review by *Variety @ Sundance*, January 23
- Honeycutt, Kirk, "Strange Culture," review by *The Hollywood Reporter*, Sundance Film Festival, January 22
- Carr, David, "M dot Strange Finds away at Sundance," *New York Times*, January 22
- Germain, David, "Sundance Docs Draw Drama From Actors," *Associated Press*, January 20
- Bell, Mark, "Strange Culture," *Film Threat*, January 20
- Chocano, Carina, "'Filmmakers get more political – will the public?'" *Los Angeles Times*, January 20
- Renshaw, Scott, "Frontierland" *Salt Lake City Weekly*, January 18
- Willis, Holly, "This Frontier Cannot be Tamed," *Daily Insider*, Sundance Film Festival, January 15
- Kardish, Laurence, "Strange Culture," *MOMA Department of Film*
- 2006 Hwang, You-mee, "Cutting-edge Art Experiments with New Media," *The Korea Herald*, October 17
- Jana, Reena, "Getting Connected", *Art + Auction*, p. 144-5, June
- Bard, Elizabeth, "Almost Famous: New Media Pioneer Lynn Hershman Leeson Gets Her Due", *Contemporary*, p. 66-7, no. 81, May
- Leffingwell, Edward, "Lynn Hershman Leeson at bitforms," *Art in America*, p. 156-7, April
- Sheeran, Thomas, "Digital age art: flashing lights, computer talking heads," *USA Today*, January 21
- 2005 Listing, *The L Magazine*, Dec 10-20, vol. 3, Issue 23
- "Female Robotics," *Gay City*, vol. 4, issue 49, December, 8-13, p. 20
- "Smart Art," *New York Sun*, December 12
- Listing, *Time Out New York*, December 8 -12, Issue 532, p. 71
- "The Approval Matrix," *New York Magazine*, December, 5, p. 99
- Hamlin, Jesse, "Artist probes appearances in video, drawings sculpture... and yes, robots," *San Francisco Chronicle*, December 3
- Listing, *New Yorker*, December
- Finkel, Jori, "Pardon Me, but the Art is Mouthing Off," *The New York Times*, November 27, sec 2, p. 35
- Clayton, Chris, "Virtual Surreality," *Seattle Magazine*, vol. 14, no. 11, November, p. 125
- "Stanford Acquires Hershman Archives," *Artweek*, July–Aug
- "Public Eavesdropping," *San Francisco Chronicle*, July 20
- Winn, Steve, "The Art of Relocating." *San Francisco Chronicle*, June 15
- Baker, Kenneth, "Palestinian show makes art out of grief," *San Francisco Chronicle*, April 19
- "Libraries Acquire the Archive of Pioneering New-Media Artist," *Stanford Report*, April 6
- Means, Loren, "Interview with Lynn Hershman Leeson," *YLEM Journal*, January–February
- Listing, *Go NYC*, vol. 4, issue 7, December 9 – February 3, p. 40
- Spielmann, Yvonne, *Video: Tromble, Meredith* (ed.), *Secret Agents Private I, The Art and Films of Lynn Hershman Leeson*, Henry Art Gallery, Seattle and University of California Press, Berkeley *Das Reflexive Medium*, Wissenschaft: Suhrkamp Taschenbuch
- 2004 Johnson, Ken, "Lynn Hershman," *The New York Times*, February 20
- Von Oldenburg, Helene and Sick, Andrea (eds.), "Agent DiNA," *Virtual Minds*, Bremen, Germany: Thealit Frauen, Kultur, Labor
- Thorbrietz, Petra, (ed.), "Raw Data Diet; All Consuming Bodies and the Shape of Things to Come," *Identity in the Digital Age*, BIS, Berlin
- 2001 "Private I," *ZKM Catalogue*, September
- Packer, Randall, Jordan, Ken, and Gibson, William (eds.), *Multimedia: From Wagner to Virtual Reality*, W.W.Norton & Company, pp. 320-326
- Waldrup, Noah, *New Media*, MIT Press
- Grosenick, Uta, (ed.), *Women Artists in the 20th and 21st Century*, Taschen, Cologne
- Catalogue, ZKM Mediamuseum October Control Space "Private I"
- 2000 Golonu, Berin, "Surveillance: You are being recorded for your own safety," Slide and Video presentation at the SPE Conference *Voyeur 2000*, Museum of Photographic Arts, San Diego, November 18
- Lippman, John C, "Queen of C's," *Wall Street Journal*, June 26, p. 1
- "Connected Cities," Catalogue Article, Wilhelm Lehmbruck Museum
- Thomas, Kevin, "Linking Up With Ada," *Los Angeles Times*, May 21

- "The Private Eye," *Res Magazine*, April, p. 57
- "Conceiving Ada," *Premiere Magazine*, vol. 13, no. 7, March, p. 96
- Montano, Linda, *Performance. Artists Talking in the Eighties*, Berkeley: UC Press, pp. 60-66
- "Virtual Space, Expanded Interaction and Infinite Surveillance: Techniques for the New Reality," *Felix Voyeurism*, vol. 2, no. 2
- Sterling, Bruce *What difference does difference make? The difference engine revisited*, Kettle's Yard, Cambridge
- Roth, Moira. "Lynn Hershman in Conversation with Moira Roth," *n. paradoxa: international feminist art journal*, vol. 5, pp. 17-21
- Roth, Moira, "Interview with Lynn Hershman," *n.paradoxa*, vol. 5, pp. 17-21
- "des Antikörpers. Gier und Begehren im (Cyber)space," *Ich ist etwas Anderes. Kunst am Ende des 20. Jahrhunderts*. Kunstsammlung Nordrhein-Westfalen. Dumont, pp. 60-65
- Kusahara, Machiko. "A Doll's Eye View", in *The Robot in the Garden, Telerobotics and Telepistemology in the Age of the Internet*, Cambridge, MA: MIT Press, pp. 203-4
- 1999 "Jewels of the Bay," *Nob Hill Gazette*, November, p. 18
- Allen, Harry, "Can you Digit," *Premiere Magazine*, November, pp. 93-103
- Maker Magazine* Issue 35, Vol. 6, Fall, pp. 53-55
- Imdahl, Georg, "Die Roboterpuppe wacht," *Frankfurter Allgemeine Zeitung*, July 15.
- Restany, Pierre, "San Francisco and the Grande Dame of Digital Art," *Domus*, June
- "B.C. and A.D.: Before Computers and After Digital Virtual Space, Expanded Interaction, Infinite Reality," *Domus*, no. 816, June, pp. 112-18
- Leassern, Charlie, "Elektronische Empfängnis," *TIP Magazin*, Nr. 11/99, May 13
- "Someone to Watch Award Recognizes Indie Heroes," *Variety*, March 18
- Wilmington, Michael, "Ada" a heady blend of film, computers," *Chicago Tribune*, March 12
- Jana, Reena, "A Tangled Web," *Mirabella*, March
- Katz, Anita, "Back to the Future," *The Independent*, February 24
- Amirrezvani, Anita, "Making 'Ada' Real," *Contra Costa Times*, February 22
- Rich, B. Ruby, "High Concept," *Bay Guardian*, February 17
- Goldberg, Michelle, "Modern Gothic," *San Francisco Metropolitan*, vol. 3, no. 2, February 1, pp. 20, 22.
- "Ada, conceived and released," Interview with Michael Fox, Film/Tape, February
- Brown-Martin, Darcy, Holden, Martin, and Kloberdanz, Kristin, "The Creators: 25 Bay Area artists who make the hard work of genius look easy," *San Francisco*, February, p. 56
- Fox, Michael, "Ada, Conceived and Released," *Film/Tape World*, vol. 12, no. 1, Issue 133, February, pp. 8 - 10 and Cover -*Still from Conceiving Ada*
- Goldberg, Michelle, "Modern Gothic," *San Jose Metro*, February, pp. 18-24
- Heuser, Uwe Jean and Von Randow, Gero, "Mach's gut, Mensch: Das Jahrtausend des Homo sapiens geht zu Ende. Wer kommt nach uns?" *Die Zeit*. (Front Page, *Cyborg Photo*)
- Rush, Michael, "Digital Art," *New Media in Late 20th Century Art*, New York, Thames & Hudson
- Autometon Catalogue*, Nordrhein-Westfalen Museum, Dusseldorf, Oktagon Press, p. 27
- G. Basoli, "Inside the Digital Revolution," *Movie*
- Lindman, Malin, "Jag sätter guldkant på deras vardag," "Jag utvecklade ett förakt för män," Eek, Louise, "Jag är inte välkommen i ert samhälle", *Bang*, Göteborg, no. 3
- 1998 Jones, Amelia, *Body Art/Performing the Subject*, University of Minneapolis Press, p. 311
- Rich, B. Ruby, "Cinemix '98: The Year in Review by our Critics," *Bay Guardian*, December 16.
- Kurtz, Glenn, "Lynn Hershman Leeson at Gallery 16," *ArtWeek*, December, p. 13
- "Risky Business: An Interview with Lynn Hershman Leeson." *Release Print*. April, pp. 32-34. iil.
- Jana, Reena, "Lynn Herhsman Leeson, Gallery 16," *Flash Art*, vol. XXXI, no. 203, November-December, p. 110.
- Willis, Holly, "Conceptual Art," *Filmmaker*, Winter p. 62, ill.
- Dillon, Mark, "A Computerized *Conceiving Ada*," Production Slate, *American Cinematographer*, September, p. 18, ill.
- "Lynn Hershman Leeson," Fall Arts Pevuew, *San Francisco Magazine*, September
- ArtByte*, Vol. 1, no. 3, August-September, p. 82
- "Painting by Pixel," *San Francisco Examiner*, Sunday, June 7
- Williams, Barbara Lee, "Conceiving Ada on Technology and Human Imagination," *YLEM*, May-June, pp. 11-12
- "Conceptual Art," *Variety*, May 11- 17, p. C 40
- Beck, Steve, "Sorceress of Software," *Wired*, May, p. 51
- Cameron, Mindy, "Tillie the Telerobotic Doll," *Nob Hill Gazette*, May, p. 3 and Cover
- Evanson, Laura, "Ada Breathes Life Into Past," *San Francisco Chronicle*, Apr 30, pp. E 1, E. 3.
- Blackwell, Erin, "Desperately Seeking Ada Filmmaker Lynn Hershman Leeson's Digital Period Piece," *Bay Area Reporter*, Apr 30, pp. 32-33
- Movin, Lars, "Umdfalansgse I Cyber Space," *Onsdag*, Copenhagen, April 22
- Marogna, Gege, "Angelo Diavolo," *Elle*, April, pp. 199 - 203
- Bonetti, David, "Acting Out," *San Francisco Examiner*, April
- Owens, Shannon, "Conceiving Ada," *Austin Entertainment Section*, March 21

- Kornema, Alga, "Der Betrachter wird zum Voyeur," *Stadtblatt*, March 19, Photo
- Most, Madelyn, "The Most Report," *Eyepiece*, February–March, Photo
- Baumgärtel, Tilman, "Dann bist auch du Roberta Breitmore," *die Tageszeitung* February 17
- "Die Mutter aller Programmierer. Forum: Lynn Hershman Leasons 'Conceiving Ada' erzählt von einer Computerpionierin," *die Tageszeitung*, February 16
- "Lauschangriff. Forum: Zivilcourage schlägt Cyberspace," *Berliner Morgenpost*, February 16
- Jekubzik, Günther H. "Ins Auge," *JungerWelt*, February 14
- LaSalle, Mick, "In the Discovery Zone: Sundance Film Festival, opening tomorrow, is where filmmakers go to get famous," *San Francisco Chronicle*, January 14, Photo
- Rich, B. Ruby, "Conceiving Ada," Program for the Sundance Film Festival
- Armstrong, David, "Lights, Camera, Money: Independent Filmmakers converge at San Francisco's IFFCON in search of financing," *San Francisco Examiner*, January, Photo
- "Phantom Limb," *Leonardo*, Cover Image, vol. 31, no 1
- Prestel Herbst: Kunst Arktur and Fotografie*. Cover. "Roberta's Construction Chart."
- Middleton, Beth Rose, "Professor Creates Film with High Technology," *The California Aggie*, no.115, p1
- "Lynn Hershman," *The Visual Artists Awards*. Flintridge Foundation, Statement and Illustration, pp 12-3
- Moure, Nancy and Wall, Dustin. *California Art: 450 Years of Painting & other Media*. Dustin Publication, Los Angeles, pp. 392, 546. ill.
- "Life after purgatory is like an archive," Interview with Gislind Nabakowski, *Eikon: Internationale Zeitschrift für Photographie und Medienkunst*, Heft 23, pp. 3-9, ill.
- 1997 Hohmeyer, Jürgen, "Radlers Wunschkonzert," *Der Spiegel*, no. 42, October 13, pp. 158-161
- "Picks and Pans for the Mill Valley Film Festival," *San Francisco Bay Guardian*, October 1, p. 43
- Willis, Hollis. "Conceptual Art," *Filmmaker*, Winter, vol. 6, no. 2
- Armstrong, David, "Buzz from Toronto," *San Francisco Examiner*, September 17, Photo
- Maddever, Mary, "Conceiving Ada via Virtual Sets," *Playback - Toronto International Film Festival*, September 12, Photo
- "Poet's Daughter," *The Toronto Star*, September 12
- Mancio, Marie-Anne, "You Are Here; re-sitting installations," Royal College of Art, London, April 25 – May 16, *Make*, no. 76, June–July
- Schneider, Katja, "Tanz mit dem Chip: Der Mediasalon ó die Liaison zwischen Hightech und Bewegung," *Süddeutsche Zeitung*, June 3
- "Bühne im Netz: Eine Woche 'Mediasalon' im Marstall," *TZ*, June 2
- "Mediasalon im Marstall: Sinnliche Grenzüberschreitung oder tödliche Liaison? Internationale Künstler zeigen sechs Tage Ihre Programme," *AZ*, June, pp. 3, 8, ill.
- Hallmeyer, Petra, "Techno-Mania ó oder Theater ohne Grenze?" *PRINZ*, June
- Robert Koch Gallery Recent News*, June
- "Clicking In: Hot Links to a Digital Culture: The Best of What's New," *Mother Jones*, May–June
- Orzessek, Arno, "Virtuelle Viecher Im Darwin-Pool: Die Duisburger Ausstellung 'Interakt' ó oder: Wozu interaktive Kunst im multimedialen Rummel?" *Süddeutsche Zeitung*, May 23
- Müller, Michael G, "Wie Besucher zu Künstlern werden: Die Ausstellung 'InterAct' im Duiburger Wilhelm Lehmbruck-Museum," *Welt am Sonntag*, May 4, p. 126
- Statement in] "The Indelible Images Series," 40th San Francisco Film Festival Catalogue, April 24–May 8, p. 95
- Klucken, Peter, "Dialog mit dem Kunstcomputer," *Duisburger Stadtpost*, April 25
- Guthmann, Edward, "Local Filmmakers Name All-Time Favorites," *San Francisco Chronicle Datebook*, April 13-19
- Daly, James, "The Human Side of Cyberspace," *San Francisco Chronicle*, March 3
- Beidler, J., "Clicking In: Hot Links to a Digital Culture," *Choice, Current Reviews for Academic Libraries, Science & Technology, Information & Computer Science*, March, vol. 34, no. 7
- Weinstein, Norman, "Culture Warps," *Wired*, Feb, p. 173
- Lovejoy, Margot, *Postmodern Currents: Art and Artists in the Age of Electronic Media*, (2nd Edition), New Jersey: Prentice Hall, pp. 188-190
- Kroker, Arthur and Marilouise, (eds.), "Conceiving Ada" in *Digital Delirium*, St. Martin's Press, New York, pp. 182-194
- Huennekens, Annette, *Der Bewegte Betrachter.: Theorien der Interaktiven Medienkunst*. Cologne: Wienand Verlag, pp. 29, 30, 114, 122, 172, 173, Color Table 9.
- Peeters, Mark, "Kunst om te voelen en tegen te praten," *MRC Handelsblad*, May 5
- Roth, Moira, "Talking Back: An Exchange with Marcel Duchamp," in Katy Deepwell (ed.) *Women Artists and Modernism*, University of Manchester Press
- Dinkla, Söke, "Lynn Hershman: Von Site-specific works und Performances zu interaktiven Videoinstallationen," *Pionere Interaktiver Kunst*, Edition ZKM, Cantz Verlag, pp. 167-195
- 1996 Lesso, Judith, "Clicking In: Hot Links to a Digital Culture," Book Reviews, Arts & Humanities, Library Journal, December, p. 87.
- "The Shape of Cities in the Future [I]." *InterCommunication*, no. 16, Autumn, pp. 5-6, ill., Tokyo

- Reiter, Michael, "The Individual as a Victim of Media Aggression," *Novum: Das Forum fur Kommunikations-Design*, September, ill.
- Nolan, Sara P., "Digital Revolution of the 19th Century Perceived in *Conceiving Ada*," *Film/Tape World: the Film, Video & Computer Media Newsmagazine*, vol. 9, no. 8, September, pp. 16 -17
- Stack, Peter, "Virtually Real 'Sets' for New Movie," *Datebook, San Francisco Chronicle*, August 15, pp. D1, D5, ill.
- "Back in Black," *San Francisco Bay Guardian*, August 7, p. 34
- Kluszcynski, Ryszard W., "Corps de resistance captures: sur l'art de Lynn Hershman," *Turbulences Video*, no. 12, p. 42, ill.
- 1995 Glown, Ron, "Lynn Hershman at the Seattle Art Museum," *Artweek*, vol. 26, no. 11, November 26, pp. 27, 13
- Clifton, Leigh Ann, "Hershman-Leeson Recognized," *Artweek*, June, p. 30
- Roetzer, Florian, "The Viewer is the Voyeur," ZKM, Seimens Medien Kunst Preis Katalogue, May 13
- Helfand, Glen, "Ups and Downs," *The SFWeekly*, Apr 12, p. 33
- Gerhard, Susan, "Utopia/Dystopia: The Third Annual Conference on Feminist Activism and Art," *The Bay Guardian*, April 5, p. 55
- Smith, Gina, "Multimedia Magicians," *San Francisco Examiner*, April 2, pp. B-5, B-6
- Robinson, Walter, "Awards," *Art in America*, April, p. 126
- Weigand, Davis, "Selling Points," *Datebook San Francisco Chronicle/Examiner*, January 1, p. 5, ill.
- "Arts Update," *Artscape*, Jan, p. 10, cover ill.
- Baumgardner, Jennifer, "Artswatch," *Ms.*, vol. 5, no. 6, p. 85
- "Lynn Hershman," *InterCommunication Journal*, ICCNETT vol. 14, Tokyo, p. 142
- 1994 Gibson, Linda, "Onto the Big Screen: The Video to Film Experience," *Video Networks*, Dec/Jan, 1994/5, p. 7-9, ill.
- "Scanlines," *Video Networks*, December/January, p. 6
- Dinkla, Soke, "Vom simulierten Dialog zur Simulation des Lebens," *Media Gram*, 14, Dec 22, pp. 4-7
- Budnick, Nick, "Electronics Spark New Field of Artistry at UC Davis," *Yolo Neighbors, Sacramento Bee*, Nov 17, pp. 1 and 8, ill.
- Uricchio, Marylynn, "Photo Finish," *Pittsburgh Post*, Nov 14, p. D-1, ill.
- Caen, Herb, "Once Upon a Deadline," *San Francisco Chronicle*, Oct 19.
- Viper Catalogue*, Oct, p. 40
- Machiko, "Interactive Art," *InterCommunication*, Winter, Tokyo, Japan, p. 73.
- Vowell, Sarah, "Lynn Hershman's 'Recovered Diary'," *High Performance*, Winter, pp. 52-3, ill.
- "UCDavis News," *Artweek*, September 27
- "Recovered Diaries," *France Soir*, September 22
- "EXIT," *New Art in Poland*, Quarterly no. 2, (18) pp. 762, 763
- Wolff, Kurt, "San Francisco International Film Festival," *Filmmaker*, Summer, p. 50
- Guthrie, Julian, "Haunting Art," *The Examiner Magazine*, May 8, p. 10, ill.
- Soe, Valerie, "Whose Future is it?" *Release Print*, May, pp. 10-24, ill.
- Shapiro, Michele, "Front & Center: Rotterdam's Cinemart," *The Independent*, May, p. 27, ill.
- Soe, Valerie, "Whose Future is it?" *Release Print*, May, pp. 10-24, ill.
- Seid, Steve, "Reaching through the Screen: A Tribute to Lynn Hershman," *San Francisco International Film Festival Catalogue*, Apr 28, p. 23, ill.
- Mackey, Heather, "(Re)productive Tracts," *San Francisco Weekly*, April 27, pp. 19-20, ill.
- Shackelford, Penelope, "An Exploration of Hershmanlandia," *The Davis Enterprise*, April 21, pp. 3-6, ill.
- Gerhard, Susan, "Local Color," *San Francisco Bay Guardian*, April 20, pp. 51-5.
- Morgan, Anne, "Tomorrow's Palette," *Art in America*, April, pp. 37-41, ill.
- Pearce, Naomi, "Question Reality," *California Computer News*, April, pp. 26-7, ill.
- Dinkla, Soke HORIZONT. *Zeitung f. Marketing, Werbung und Medien*, February 4, p. 38.
- "Varied Films Grace 'Women in the Director's Chair' Series," January 7
- Kerault, Charles, *CBS Sunday Morning*, January 2
- Dery, Mark, "Technoculture Head Crash," *New Media*, January, p. 126
- Lacy, Suzanne (ed.), *Mapping the Terrain*, Bay Press, Seattle
- Druckery, Timothy (ed.), *Iterations: the New Image*, MIT Press, Cambridge and London
- Braude, Garrard, *The Power of Feminist Art*, New York: Harry Abrams, pp. 167, 22 268 2685
- Sayre, Henry M, *A World of Art*, New Jersey: Prentice Hall, p. 298
- Gillespie, James Loran, "Video Art: Regarding the Scene," *Parallogramme*, vol. 19, no. 4
- Rubin, David S., Project Coordinator. *Outside the Frame: Performance and the Object. A Survey History of Performance Art in the USA since 1950*. Cleveland Center for Contemporary Art. Cleveland.
- 1993 Jones, Jennifer, "Santa's Got a New Bag," *Lit: A Literary Supplement to the Guardian*, Dec 9, p. 3
- Leonard, Andrew. "Reality Check," *Guardian*, November 24, pp. 29-30
- "Diary Daring and Cathartic," *The Vancouver Courier*, Nov 3
- Harvey, Dennis, "Virtual Love," *Variety*, Nov 1
- Stein, Eckart, "Ich liebe Dich," *ZDF Monatsjournal* (Mainz, Germany) 11, Nov, pp. 11-[13], ill.
- Huffman, Kathy Rae, "Kunst aus dem Computer," *Screen Multimedia*, Nov, pp. 92-4, ill.
- Stein, Eckart, "Ich Liebe Dich," *ZDF Monats Journal*, Nov, pp. 11-13, ill.

- Turoff, Randy, "Virtual Love," *Bay Times*, Oct
- Frank, Peter, "Turn Off Your Tube and Turn on Some Art," *Press Telegram*, Jul 4, p. J7
- Tromble, Meredith, "Three Channels: Lynn Hershman's Recent Work," *Video Networks* 17, no. 3, Jun/Jul, pp. 4, 21-23, ill.
- Bartlett, Mark, "The Passage of History into Art: Recent Videos by Lynn Hershman," *Artweek*, May 6, pp. 26-27, ill. Response by Lynn Hershman in "Readers' Forum", *Artweek*, Jun 17, p. 2
- Tromble, Meredith, "A Conversation with Lynn Hershman," *Artweek*, May 6, p. 27
- Baker, Kenneth, "Videos Trace Work of Feminist Artists," *San Francisco Chronicle*, Mar 27, p. C3, ill.
- Herbert, Justine, "Personal Interactivity and New Video: Lynn Hershman," *Film/Tape World: Northern California's Film & Video Newsmagazine*, vol. 6, no. 1, Feb, pp. 1, 22, ill.
- Popper, Frank, *Art of the Electronic Age*. New York: Harry N. Abrams
- Hartwagner, Georg, and Stefan Iglhaut, Florian Rötzer. *Künstliche Spiele*. Munich: Boer
- Tarka, Minna, (ed.), *Video Taide Media: Antologia*, Helsinki: Taide
- 1992 Lynn Hershman. Montbéliard Belfort: Centre International de Création Vidéo, 1992, Reviewed by Molly Hankwitz, *Art Papers*, Atlanta, GA, 17, no. 6, Nov-Dec 1993, p. 63, ill.
- Rinder, Larry, "Robot Redux," *Artforum*, Nov, pp. [3], 74-75, ill.
- James, David E., "Lynn Hershman: The Subject of Autobiography," *Over Here: Reviews in American Studies* 12, no. 1, Summer, pp. 18-28
- Stiles, Kristine, "Survival Ethos and Destruction Art," *Discourse* 14, no. 2, Spring, pp. 88-89, 99, 101
- Movin, Lars, "Cyberholics af Kød og Blod." *øjeblikket*, Apr 9, pp. 14-16, ill.
- "NEA Grants for Artists, 1991," *Art in America*, Jan, p. 142
- 1991 Martin, Maureen, and Ken Rackow, "Is it Art: Interview [with] Robert Riley on the Expanding World of Fine Art," vol. 3, no. 1, Fall, pp 8-9, ill.
- Morgan, Anne Barclay, "Interactivity in the Electronic Age," *Sculpture*, May/June, pp. 39-40, ill.
- Rowlands, Penelope, "Sex, Art & Videotape," *San Francisco Focus*, Jan, p. 24, ill.
- Hall, Doug, and Fifer, Sally Jo, (eds.), *Illuminating Video: An Essential Guide to Video Art*, New York and San Francisco: Aperture in association with the Bay Area Video Coalition
- "Deep Contact: Video Lynn Hershman." Video Galleriet, Huset, Copenhagen. Exhibition catalogue containing statements and an interview
- 1990 Dent, Tory, "First Person Plural: The Work of Lynn Hershman," *Arts Magazine*, vol. 65, no. 3, Nov, pp. 87-89, ill.
- Tamblyn, Christine, "Computer Art as Conceptual Art," *Art Journal*, Fall, pp. 253-254, ill.
- Risska, Rol. "Art that 'Pushes an Edge'," *Inside San Francisco State University*, Jun, p 3, ill.
- Perry, Susan, "Edited Personalities: Will the Real Lynn Hershman Please Stand Up?" *The City*, vol. 1, no. 4, pp. 23-24, ill.
- 1989 Renov, Michael, "The Subject in History: The New Autobiography in Film and Video," *Afterimage*, Summer, pp. 6-7, ill.
- Adolphson, Sue, "S.F. Artist Takes a Walk on the Dark Side," *Datebook, San Francisco Sunday Chronicle and Examiner*, May 14, pp. 34-36, ill.
- Soe, Valerie, "Where Truth Intersects Illusion," *Artweek*, May 13, pp. 6-7, ill.
- Loeffler, Carl E., and Tong, Darlene, (eds.), *Performance Anthology: Source Book of California Performance Art*, San Francisco: Last Gasp Press and Contemporary Arts Press
- Strayer, Chris, "Longshot," *American Film Institute Video Festival 1989*. Catalogue, p. 13, ill.
- 1988 Fullerton, Pat, "Will the Real Lynn Hershman Please Stand By," *Freeze Frame: Northern California Women in Film & Television*, Sep/Oct, pp. 1, 6, ill.
- 1988 Fullerton, Pat, "Will the Real Lynn Hershman Please Stand By," *Freeze Frame: Northern California Women in Film & Television*, Sep/Oct, pp. 1, 6, ill.
- "Die 70er Jahre," *Kunstforum* 96, Aug-Oct, p. 149, ill.
- Lubell, Ellen, "Video Art Invades the TV Room," *New York Newsday*, Apr 17-23, p. 11
- Berger, Arthur Asa, *Media USA: Process and Effect*, New York: Longman
- 1987 Tamblyn, Christine, "Video Art: An Historical Sketch," *High Performance* 37, p. 37
- 1986 Roth, Moira (ed.), *Connecting Conversations: Interviews with 28 Bay Area Women Artists*, Oakland: Eucalyptus Press, Mills College, pp. 86-92, ill. Interview conducted by Elizabeth Derecktor, San Francisco, Sep 26
- "Off the Wall: San Francisco Harbors this Year's Hippest Form of Expression, Performance Art," *People*, Jul 14, p. 76
- Tamblyn, Christine, "Lynn Hershman's Narrative Anti-Narratives," *Afterimage*, Summer, cover, pp 8-10, ill.
- Smith, Kim, "Lynn Hershman's Interactive Videodisk *Lorna*," *Artspace* 10, pt. 2, Spring, pp. 15-17, ill.
- 1985 Peters, Catherine, "Totally Tubular Artists," *California Living, San Francisco Sunday Examiner and Chronicle*, Sep 15, pp. 14-15, ill., p. 11
- [Letter to the Editor] *Artweek*, Aug 24, p. 14
- Van Gelder, Lawrence, "'New Television', Channel 13 Series," *New York Times*, Jun 7, p. C2.
- Loeffler, Carl, "Discover the Truth about Lorna, and Win a Free Trip Around the World," *Art Com* 25, pp. 52-53, 5, ill.
- Schwartzman, Allan, *Street Art*, New York: Doubleday

- Jan, Alfred, "Lynn Hershman: Process of Empowerment," *High Performance* 32, pp. 36-38, ill.
- Albright, Thomasm, *Art in the San Francisco Bay Area, 1945-1980: An Illustrated History*, Berkeley: University of California Press
- 1984 Orloff, Kossia, "Women in Performance Art: The Alternate Persona," *Heresies* 17, pp. 37-39.
- Lippard, Lucy R., *Get the Message?: A Decade of Art for Social Change*, New York: Dutton
- 1983 [Statement in] *Art Com* 20, pp. 26-27.
- Roth, Moira, (ed.), *The Amazing Decade: Women and Performance Art in America, 1970-1980*, Los Angeles: Astro Artz
- Wixom, Nancy Coe, *Cleveland Institute of Art: The First Hundred Years, 1881-1982*, Cleveland: Cleveland Institute of Art
- 1981 [Statement in] *Persona*, New York: New Museum of Contemporary Art, pp. 40-41, ill.
- Selz, Peter, *Art in our Times: A Pictorial History 1890-1980*, New York: Harry N. Abrams
- 1980 Deak, Frantisek, "The Use of Character in Artistic Performance," *The Dumb Ox* 10/11, Spring, pp. 68-70, ill.
- 1979 Kelly, Joanne, *Video Free America Presents*, San Francisco: Video Free America
- 1978 Stein, Ruthe, "The Alter Ego of an Offbeat Artist," *San Francisco Chronicle*, May 8, p. 22, ill.
- Roth, Moira, "Toward A History of California Performance: Part One," *Arts Magazine*, February, pp. 101-102, ill. p. 98
- Roth, Moira, "An Interview with Lynn Hershman," *LAICA Journal* 17, January/February, pp. 18-24, ill. Additional photographs published as "Errata." *LAICA Journal* 19, Jun/Jul, p 44
- Reed, Ishmael, *Shrovetide in Old New Orleans*, Garden City, N.Y. Doubleday.
- 1977 Hershman, Lynn and Jo Hanson with Moira Roth, "(H)errata," *La Mabelle Magazine: Art Contemporary* 10, (vol. 3, no. 1) pp. 8-9, ill. San Francisco, Oct 18.
- Rosler, Martha, "The Private and the Public: Feminist Art in California," *Artforum*, Sep, pp. 72-74, ill.
- "Lynn Hershman." *Data* 27, July-September, pp 62-63, ill.; English translation, p. 4
- Ratcliff, Carter, "Report from San Francisco," *Art in America*, May/June, pp. 59-60, ill.
- Burnham, Jack, "San Quentin Mural Project," *New Art Examiner*, May, pp. 4-5, ill.
- Blum, Walter, "A Museum without Walls," *California Living Magazine, San Francisco Sunday Examiner and Chronicle*, Apr 3, pp. 16-18, ill.
- Georgia Museum of Art Bulletin 1976-77*, Catalogue of exhibition *Open to New Ideas*, Includes statement by the artist, p. 35, and transcription of her participation in "Artists Convention in Athens, Georgia, January 7, 1977", pp. 132-133, 135, 139, 140, 141, ill.
- Ballatore, Sandra Lee, "Lynn Hershman as Roberta Breitmore," *New Performance*, vol. 1, no. 2, pp. 27-30, ill.
- Battcock, Gregory, *Why Art: Casual Notes on the Aesthetics of the Immediate Past*, New York: E.P. Dutton
- 1976 Heiss, Alana, "Lynn Hershman," [Interview] *Currant*, Aug/Oct, pp. 44, 50, ill.
- Dunham, Judith, "Painting the Walls of San Quentin," *Artweek*, Sept 4, p. 15, ill.
- "For Funky Dining," *San Francisco Chronicle*, Aug 25, p. 22, ill.
- Frankenstein, Alfred, "The Floating Museum Murals," *San Francisco Chronicle*, Jul 22, p. 42, ill.
- Stofflet, Mary, "Some Notes on a Conversation with Lynn Hershman, Director of the Floating Museum," *La Mabelle*, vol. 1, no. 4, Spring, p. 17.
- 1973 "Six Artists in Search of a Definition of San Francisco," *Art News*, Summer, pp. 34-37, ill., Round-table discussion led by Peter Selz
- 1972 Chipman, Jack, "Lynn Lester Hershman: An Interview," *Artweek*, Jul 1, p. 2, ill.

PUBLICATIONS

- 2010 "The Studio Present," in Jacob, Mary Jane and Michelle Grabner (eds.), *The Studio Reader: On the Space of Artists*, The University of Chicago Press, pp. 218-219
- 2005 "The Raw Data Diet, All-Consuming Bodies and the Shape of Things to Come," *Leonardo*, vol. 38, no. 3, MIT Press (cover)
- 2000 "Virtual Space, Expanded Interaction and Infinite Surveillance: Techniques for the New Reality," *Felix voyeurism*, vol. 2, no. 2. 1999, pp. 287-291
- "Romantisierung des Antik-rpers. Gier und Begehren im (Cyber)space," *Ich ist etwas Anderes. Kunst am Ende des 20. Jahrhunderts*, Kunstmammlung Nordrheinhein-Westfalen, Dumont, pp. 60-65
- 1999 "Difference Engine #3," Artist's Statement, *Leonardo*, vol. 32, no. 4, pp. 269-70
- 1996 Hershman, Lynn, (ed.) *Clicking In*, Seattle: Bay Press
- "Romancing the Antibody," *Kunstforum International*, BD 132, Nov - Jan, pp. 158 - 167
- 1995 "Lust and Longing in Cyberspace," *Kunstforum*, Sept
- "Romancing The Antibody," *Catalogue*, Seattle Art Museum, Aug
- "Preliminary Notes," *ZKM Medienalle Catalogue*, May
- Florian Rötzer. "Romantisierung des Antikörpers: Gier und Begehren im (Cyber)space," Trans. *Kunstforum International*, no. 132, Nov 1995–Jan 1996, pp. 158–67
- Florian Rötzer. "Einleitende Bemerkungen," Trans. In *ZKM Siemens Medienkunstpreis*, exh. cat. Karlsruhe,

- Germany: Zentrum für Kunst und Medientechnologie (KMZ)
 "Reflections and Preliminary Notes," In *Paranoid Mirror*, exhibition catalogue Seattle: Seattle Art Museum
 "Room of One's Own – Again," Cherche La Femme, Museum of Art, Hamburg
- 1994 "The Fantasy Beyond Control: Lorna and Deep Contact," *Art and Design* 9, Nov–Dec, pp. 32–37.
 "Re Covered Diary," *High Performance* 17 (Winter), pp. 52–53
 [Contribution to] Hankwitz, Molly (ed.), *Children, Youth & City: A Collaborative Assemblage Book*, San Francisco: Lure Art Books
 "Room of One's Own - Slightly Behind The Scenes," in Druckery, Timothy, (ed.), *Iterations: the New Image*, Cambridge and London: MIT Press, pp. 150 - 156
- 1993 "Art-ificial Sub-versions, Inter-action and the New Reality," *Camerawork* 20, no. 1, cover and pp. 20-25, ill.
 "Touch-Sensitivity and Other Forms of Subversion: Interactive Artwork," *Leonardo* 26, no. 5, pp. 431- 436, ill.
 "Lynn by Lynn," *Video Taide Media*. Helsinki: Taide, p. 141
- 1992 "Terminal Reality and the Disembodied Presence," *NACA Journal* 1, pp. 117-124, ill.
 "Preliminary Notes," *Chimaera Monographie: Lynn Hershman*. Hérimoncourt, France: Édition du Centre International de Création Vidéo.
 [Contribution to] "Words on Works," *Leonardo* 25, no. 1, p. 93
- 1991 "Changes in Performance." *Studio Art Magazine*. Haifa, Israel, August, p. 63
 "The Fantasy Beyond Control," in Hall Doug, and Fifer, Sally Jo, (eds.), *Illuminating Video: An Essential Guide to Video Art*, New York and San Francisco: Aperture in Association with the Bay Area Video Coalition, pp. 267-273, ill.
 [Contribution to] *Pierre Restany, Le Coeur et la Raison*, Musée des Jacobins, Morlaiz, France
- 1990 "Photographs Never Lie" *Zyzyva* 22, Summer, pp. 86-87, ill.
 "The Electronic Diary -- An Ongoing Life Cycle," *Whitewalls* 25 (Spring), pp 71-79, ill.
 [Contribution to] *Stretch Camera Project*, Supplement to *Shift* 11, published by Artspace, San Francisco
- 1989 "Die Fantasie ausser Kontrolle," *Kunstforum* 104 (September - October), pp 232-239, ill.
- 1988 "Lust and Anger: The Commodification of Marginality (excerpts from *Seven Deadly Sins*)," *Cinematograph* 3, pp 47-48, ill.
 "The Function of Art in Culture Today," *High Performance* 41/42, Spring-Summer, p. 47.
- 1987 "Bodyheat: Interactive Media and Human Response," *High Performance* 37, pp. 45-46, ill.
Lynn Hershman: Hero Sandwiches, Madison: Madison Art Center
- 1985 "Politics and Interactive Media Art," *Journal of Contemporary Studies* 8, no. 1, Winter-Spring, pp. 62-70, ill.
 Reprinted in *Corporate Crime/Malicious Mischief*. San Diego: Installation Press, 1987
- 1982 Van Bibber, Jack, and Sonino, Michael, (eds.), "Imprisoned Eggs for Timothy Leary," in *California Artists Cookbook*, New York: Abbeville Press, pp. 156-157, ill.
 "Objective Self/Kristine Stiles -- A Dialogue/Subjective Referent," in Stiles, Kristine, (ed.), *Questions 1977-1982*, San Francisco: KronOscope Press
- 1978 *Global Passport*, San Francisco: San Francisco Museum of Modern Art. Catalogue/guide to The Floating Museum, Global Space Invasion (Phase II), Jul 7- Aug 20.
 "Floating Spaces: Notes on a Portable Alternative," *The New Arts Space: A Summary of Alternative Visual Arts Organizations Prepared in Conjunction with a Conference*, Los Angeles: Los Angeles Institute of Contemporary Art, pp. 33-34
 "Reflections on the Electric Mirror," in Battcock, Gregory, (ed.), *New Artists Video: A Critical Anthology*, New York: Dutton
- 1977 "California Oggi," *Data* 27, Jul-Sep, pp. 50-55, ill.; English translation, pp. 1-2
 "The Floating Museum Phase I and Phase II," *La Mamelle Magazine: Art Contemporary*, vol. 2, no. 8, p. 66, ill.
- 1976 *Lady Luck: A Double Portrait of Las Vegas*, Artist's book documenting a work presented at the Circus Circus Casino and Spa, Las Vegas, Nevada, Mar 2, 1975
 "Roberta Breitmöre: An Alchemical Portrait Begun in 1975," *La Mamelle: Art Contemporary* 5, pp. 24-27, ill.
- 1975 *Forming a Sculptured/Drama in Manhattan*, New York: Marginal Art and Stefanotty Gallery, Artist's book/documentation of installations at the Chelsea and Plaza Hotels, and the Y.W.C.A. in New York, Oct 21 - Dec 15, 1974
 "Behind the Running Fence," *Currant*, Jun-Jul, pp. 8-9, ill.
Re:Forming Familiar Environments, Artist's book/documentation of installation with Eleanor Coppola, San Francisco, May
 [Contributions to] Paul Kagawa, (ed.), *A Survey of Alternative Art Spaces: Floating Seminar #2*, San Francisco: The Floating Seminar.
- 1974 *Y.W.C.A.: October 27-31, 1974*, Artist's book/documentation of Y.W.C.A. installation, New York
Surrounding Areas, Walnut Creek, California: Civic Arts Gallery, exhibition catalogue
Plaza Hotel: November 2-3, 1974, Artist's book/documentation of Plaza Hotel installation, New York
- 1973 "Interview with [Dennis] Oppenheim," *Studio International* 960, Nov, pp. 196-197, ill.
 "Visual Arts at the Edinburgh Festival," *Studio International* 959, Oct, pp. 158-160, ill.
 "Slices of Silence, Parcels of Time: The Book as Portable Sculpture," *Artists Books*, exhibition catalogue, Philadelphia: Moore College of Art, pp. 8-14

- 1972 "Jack the Ripper: Alive and Well in San Francisco," *Artweek*, Oct 21, pp. 22-23, ill. Lynn Hershman interviews Jack Chipman.
 "Tom Marioni: On Record," *Artweek*, May 6, p. 2. Interview conducted by Lynn Hershman.
- 1971 "De Forest is De Forest is De Forest" *Artweek*, Nov 27, p. 1, ill.

PANELS AND LECTURES

- 2013 Video Dialog: Lynn Hershman Leeson and B. Ruby Rich, School of Media Studies, The New School, New York NY, Oct 29
- 2010 "The Complete Roberta Breitmore Symposium," Whitworth Art Gallery, Manchester, UK. Apr 24
 "75 Years of Looking Forward," San Francisco Museum of Modern Art. Jan 15
- 2009 Houston Cinema Arts Festival, with Patricia Zimmerman and Tilda Swinton
 "Renegade Art and Democracy," Sonoma, CA. Oct 4
- 2008 Featured Speaker, "Women and Courage," Omega Institute, Rhinebeck, NY.
- 2006 "Can We Fall in Love With a Machine," College Art Association Panel, Boston. Feb 25.
 "Artists on Film," Sundance Film Festival. Jan 22
 "All Digital," Cleveland Museum of Contemporary Art, Cleveland
- 2005 "Clones, Tele-Robots and AI: The Multi-Media Art of Lynn Hershman Leeson," The Commonwealth Club of California, San Francisco. Dec 6
 "Hershmanlandia," Henry Art Gallery, Seattle. Nov 4
 Guest Lecture, DX Arts: Center for Digital Arts and Experimental Media, University of Washington, Seattle. Nov 2
 "Cornell Symposium on Affect, Interaction and Technology," Hollis E. Cornell Auditorium, Ithaca, NY. Apr 22
 "Storytelling and the Internet Age," Ninth Street Independent Film Center, January 12.
- 2004 "A Conversation with Arthur & Marilouise Kroker", Technoculture Studies Lecture Series, UC Davis, Mar 1
 Virtual Minds: Kongress fur Fiktive Figuren, Bremen, Germany, Feb 27-Mar 28
- 2003 "Conversations with Artists," Los Angeles County Museum of Art, Nov 6
 "Great Cities, Great Ideas," Forum Series, Regency Center, San Francisco, Oct 20
 "030303: Collective Play," Intel Research Laboratory, Berkeley, Mar 3
 "Making Movies by the Bay," San Francisco, Feb 26
 International Media Art Festival, Berlin, Feb 1-5
- 2002 "Conversation between B. Ruby Rich and Lynn Hershman Leeson," San Francisco Film Society, San Francisco, Jun 13
 "Vision: Filmmakers in Conversation", Film Arts Foundation, San Francisco, Mar 25
- 2000 "Interactive Net Works," University of Ulster, Belfast, Dec
 "Interactive Net Works," Maryland Institute of Art, Nov
 "Photography and the Digital Age," Columbia College, Chicago, Nov
 "The Work of Art in the Age of Digital Technology," UC Davis, May 19
 "Artists in the Digital Age," Bay Area Video Coalition, San Francisco, May 3
 "High Touch/High Tech: Making Art in the 21st Century," Oakland Museum, Apr 8
 "Sins of Change: Media Arts in Transition," Walker Art Center, Minneapolis, Minnesota, Apr 6-8
 "Connected Cities," Wilhelm Lehmbruck Museum, Duisberg, Germany.
- 1999 Public Lecture. Columbia College Chicago. Nov 11
 "Interactivity- Digital Film," UCLA Design and Media Department, Mar 13
 "Phantom Limbs and other Cyborgs," Oakland Museum, Mar 12.
 "Social Simulation in the Digital Domain," College Art Association, New York, Feb 24
 "Crash," U.C. Berkeley Symposium on Critical Issues in Net Art, Feb 16-19
 "A Brief History," Napa Arts Council, Napa, California.
 International Film Financing Conference, Jan. S.F. Digital Films
 Museum of Modern Art, New York
 The Kitchen Center for Art and Music
 Ars Electronica, Austria
 Lehmbruck Museum, Duisberg
 "Mediamatic", Doors of Perception Conference, Netherlands Design Institute
- 1998 "Tracking the Avant-Garde: From Spectacle to Commodity," Society for Photographic Education Western Regional Conference. San Francisco Art Institute, San Francisco, Ca. Nov 6, 7. Featured Speaker.
 "Weaving and the Consumption of Memory," Digitale Schnitte/Digital Cuts 98, Cinemathek Köln im Museum Ludwig, Oct 29
 "Interactivity, Electronic Cinema, and Infinite Time," University of Virginia, Office of Information Technologies, Digital Directions Speakers Series, Charlottesville, Oct 31, Demonstration and Lecture.
- 1997 "Visual Doublespeak," Panel Discussion, Goethe Institut of San Francisco, Nov
 Chik-Tek 97, San Jose Museum of Art in conjunction with CADRE Insitute, San Jose State University and Art-

- Tech: Silicon Valley Institute of Art and Technology. Nov 2.
- "Clicking In - Digital Cinema - Infinite Reality," Mediasalon 'Theatralitaet - Medialitaet' Jun 3 - 8, Bayerisches Staatsschauspiel, Munich
- "Clicking In: Hot Links to a Digital Culture," Museum of Contemporary Art, Los Angeles, California, Jun
- "John Cassavetes and *Shadows*." Guest programmer and presenter, The Indelible Images Series, 40th San Francisco Film Festival Catalogue, Apr 24- May 8
- "Clicking In: Digital Cinema, Virtual Sets and Infinite Reality," Art, Technology and Culture Lecture Series. University of California, Berkeley. Mar 31
- "Virtual Sets, Infinite Reality: The History of Electronic Arts," Washington State University, Mar 27
- "An evening with Lynn Hershman Leeson," Film Arts Foundation, May 27.
- "Who Owns the Images on the Internet," Tech Nation Americans and Technology, with Dr. Moira Gunn, KQED-FM, Feb
- "Romantizar el anti-cuerpo," Arte en la Era Electronica, Centre de Cultura Contemporania de Barcelona, Barcelona, Spain, Jan 30
- 1996 "A Filmmaker's Toolkit: Putting Your Career Together," Moderator, Outdoor Art Club, Mill Valley Film Festival, Mill Valley, California, Oct 12
- "Women & Interactivity," Camerawork Conference. Sep
- 1995 ZKM, Karlsruhe, Germany Siemens Award
- 1994 Art Institute of Chicago, Chicago Illinois, Nov 28
- Virginia Festival of American Film, Nov
- Seattle Museum of Art, Seattle, Washington
- Yerba Buena Center for the Arts, in conjunction with San Francisco Cameraworks and The Lab
- National Gallery of Canada, Ottawa

DOCTORAL DISSERTATIONS

- 2010 Huemer, Birgit, "Semiotik der digitalen Medienkunst: eine funktionale Kunstbetrachtung," University of Vienna, Ph.D. dissertation, Department of Linguistics
- 2009 Austin, Jaime, "Space, Identity, and Embodiment – On Lynn Hershman Leeson's Dante Hotel and Life Squared," California College of the Arts, Master of Arts in Curatorial Practice.
- 2001 Simonetta, Cargioli, "INVideo-Mostra internazionale del Video d'arte e di ricerca," in Milan. Ph.D. On Lynn Hershman, University of Paris, Sorbonne, Silke Albright: Time and Time Again, University of Dusseldorf.
- 2000 Gottfried, Steffi, "Wahrnehmung und Darstellung des menschlichen Körpers in der Kunst unter dem Einfluss neuer Technologien – dargestellt an Lynn Hershman interaktiven," Ph. D. dissertation
- 1997 Jayne Wark, "The Radical Gesture: Feminism and Performance Art." *Roberta Breitmore's Construction Chart*

SELECTED COLLECTIONS

Arturo Schwarz Collection, Milan (Robert, Early Collages and Sculpture)

Auchenbach Foundation for Graphic Arts, San Francisco (Roberta Dye Transfer)

DG Bank, Frankfurt (Phantom Limb photographs (5))

Donald Hess, Bern, Switzerland (America's Finest, Lorna, Deep Contact, Room of One's Own, Cyber Roberta, Synthia, Stock Ticker, Roberta Breitmore)

Jonathon Carroll Collection, United Kingdom (America's Finest, Phantom Limb "Seduction" and "Shutter")

Leonard Cuneaud Collection, Bern, Switzerland (America's Finest)

Los Angeles County Museum of Contemporary Art, Los Angeles (10 Roberta Photographs)

Lutz Teutloff Collection, Bielefeld, Germany and Toronto, Canada (Phantom Limb, Digital Venus, Cyborg Photographs)

Museum of Contemporary Art, Warsaw, Poland (Lorna)

Museum of Modern Art, New York (Seeing is Believing, Roberta Breitmore, 4 films and 8 videotapes)

National Gallery of Canada, Ottawa (Room of One's Own)

Niles Collection of Women Artists, San Francisco (Cyborg Photographs)

Oakland Art Museum, Oakland (Phantom Limb Photographs (3))

Richard Sandor Collection, United States (Roberta Construction Chart #2, Phantom Limb "TV Legs")

Ruth and Alan Stein Collection, San Francisco (Cyborg Light Box)

Seattle Museum of Art, Seattle (Paranoid Mirror)

Stanford University Libraries, Stanford (Working archive including preliminary conceptual research and drawings, technical specifications, media, correspondence, and photographs)

Steven and Livia Russell, United States (Phantom Limb "Seduction")

Tate Modern, London (Roberta Breitmore)

University Art Museum, Berkeley (Roberta Breitmore Box)

Walker Art Center, Minneapolis (Lorna, Roberta Breitmore Box)

Whitworth Art Gallery, Manchester (Roberta Breitmore Box)
Willhelm Lehmbruck Museum, Duisberg, Germany (Room of One's Own)
ZKM Media Museum, Karlsruhe, Germany (Difference Engine 3, Lorna, America's Finest, 2 videotapes)