

LYNN HERSHMAN LEESON

b.1941

Lives and works in San Francisco, CA

EDUCATION

B.S. Case Western Reserve University

M.A. San Francisco State University

AWARDS

- 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 Alan 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

SOLO EXHIBITIONS

- 2007 DeYoung Museum, San Francisco
- 2006 bitforms gallery, Seoul, Korea
- 2005 *Hersmalandia*, Retrospective, Henry Art Museum, Seattle, WA.
1974-2004 Selected Work, bitforms gallery, New York.
Lynn Hershman, Paule Anglim, San Francisco, CA.
- 2004 *Lynn Hershman: Reactive Sculpture and Prints*, bitforms, New York.
- 2002 *Lynn Hershman—New Work*, Gallery Paule Anglim, San Francisco.
- 2001 *Lynn Hershman: Media and Identity*, Sweeney Art Gallery, University of California, Riverside, CA.
Masquerades, University of Virginia Art Museum, Charlottesville, NC.
2000 *Feminale Film Festival*, Cologne, Germany. Featured a tribute to Hershman and a retrospective of her films and videos.
- 1999 *Tribute and Retrospective*, The Kitchen, New York.
- 1996 *Lynn Hershman: Captured Bodies of Resistance*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland.
Lynn Hershman: Captured Bodies of Resistance, Leon Wyczolkowski Regional Museum, Bydgosz, Poland.
Treasures & Visions, Kunsthhaus Graz, Graz, Austria.
Lynn Hershman: Neue Photos und Videoskulpturen, Lutz Teutloff Galerie, Cologne, Germany.
- 1995 *Virtually Yours: Retrospective of Lynn Hershman*, National Gallery of Canada, Ottawa, Canada.
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.
- 1995 *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, France.
- 1991 *Lynn Hershman Retrospective*, Institute of Contemporary Arts, London.
Deep Contact, International Center of Photography, New York.
Deep Contact: Video Lynn Hershman, Video Galleriet Huset, Copenhagen, Denmark.
Video Viewpoints: Lynn Hershman, Museum of Modern Art, New York.
- 1990 *Lynn Hershman: Photographs Never Lie*, Robert Koch Gallery, San Francisco, CA.
- 1984 *Lynn Hershman: Hero Sandwiches*, The Alternative Museum, New York.
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.
- 1981 *Non-Credited Americans*, Wanamaker's, Philadelphia, PA.
Hero Sandwiches, Annina Nosei Gallery, New York.
- 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.

- Selected Past Projects*, The Clocktower, Institute for Art and Urban Resources, New York.
- 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.
- 1974 *Forming a Sculpture Drama in Manhattan*, Hotel Chelsea, Central YWCA, and The Plaza, New York.
- 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

- 2007 *WACK! Art and the Feminist Revolution*, Los Angeles Museum of Contemporary Art.
Multiple Personalities, Santa Monica Museum of Art
 Musée d'art Contemporain de Montréal
- 2006 *4th Seoul International Media Art Biennale*, Media_City Seoul, Seoul Museum of Art, Seoul, Korea
Cyberfem. Feminisms in the Electronic Landscape, Espai d'Art Contemporani de Castelló, Castellón, Spain
Female Perspectives in New Media, bitforms gallery, Seoul, Korea
Zero One Festival, San Jose Museum of Art, CA
 ARCO '06, Art Fair in Madrid, Spain, with bitforms gallery, New York
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.
- 2005 *Inaugural Exhibition*, bitforms gallery, Seoul, Korea.
Only Skin Deep: Changing Visions of the American Self, San Diego Museum of Art and The Museum of Photographic Arts, San Diego; organized by the international Center for Photography
Upstarts and Matriarchs: Jewish Women Artists and the Transformation..., Mizel Center for Arts and Culture, Denver, Colorado
Inside Out Loud: Visualizing Women's Health in Contemporary Art, Mildred Lane Kemper Art Museum, Washington University, St. Louis
 Western Biennale of Art, John Natsoulas Center for the Arts, Davis, California
Techno/ Sublime: An Exhibition + Symposium, CU Art Museum, University of Colorado at Boulder
- 2004 Tribeca Film Festival Awards Exhibit, Gallery Viet Nam, New York.
Digital Avant-garde: Celebrating 25 Years of Ars Electronica, Eyebeam, New York.
 Ars Electronica, Linz, Austria.
Villette Numerique 2004. Grande Halle, Parc de la Villette, Paris.
Touch and Temperature, bitforms gallery, New York.
- 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.
Preview, bitforms gallery, New York.

- 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 Lesher Regional Center for the Arts, Walnut Creek, California.
- 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.
- 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, New York.
- Only Skin Deep: Changing Visions of the American Self*, Seattle Art Museum, Seattle, WA.
- 2001 *Beyond Boundaries*, The Friends of Photography, San Francisco.
- Telematic Connections: The Virtual Embrace*, San Francisco Art Institute.
- Double Life: Identität und Transformation in der Zeitgenössischen Kunst*, Generali Foundation, Vienna.
- Avatars & Others*. Edith-Russ-Haus für Medienkunst, Oldenburg, Germany.
- AKT1/AKT2/AKT3*, Kunsthalle Exnergasse, Vienna.
- Capturing Light: Masterpieces of California Photography*, Oakland Museum of California, Oakland, CA.
- 2000 *Art Entertainment Network/Let's Entertain*. Walker Art Center, Minneapolis, MN.
- Ich ist etwas Anderes (The Self Is Something Else)*. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany.
- Media_City Seoul 2000*, Seoul Metropolitan Museum of Art, Korea.
- Made in California, 1900–2000*, Los Angeles County Museum of Art.
- 1999 *Connected Cities*, Wilhelm Lehmbruck Museum, Duisburg, Germany.
- Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany.
- Net_Condition*, NTT InterCommunication Center, Tokyo.
- Net_Condition*, Museu d'Art Contemporani de Barcelona, Barcelona.
- Ars Electronica 99*, Linz, Austria.
- Meaning and Message*, Oakland Museum of California, Oakland, CA.
- Digital Pioneers*, The Museum of Modern Art, New York.
- 1998 *Out of Actions: Actionism, Body Art & Performance 1949–1979*, Museum of Contemporary Art, Los Angeles.
- 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.
- 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, Switzerland.
- 1997 *Rose is a Rose is a Rose: Gender Performance in Photography*, Solomon R. Guggenheim Museum, New York.
- Photography After Photography*. Siemens, Munich, Germany.
- Photography After Photography*, Adelaide Festival, Adelaide, Australia.
- Photography After Photography*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 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, MA.
- New Realities: Hand-Colored Photographs 1839 to the Present*, Yellowstone Art Center, Billings, MT.
- Arte Chido*, Antiguo 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.
- Deep Storage: Collecting, Storing and Archiving in Art*, Henry Art Gallery, University of Washington, Seattle, WA.
- Internationaler Videokunstpries*. 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 Kunsthhaus, 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 Medienkunstpries*, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany.
- New Interactive Electronic Art*, Ikon Gallery, Birmingham.
- Art as Signal*, Krannert Art Museum, University of Illinois, Champaign, IL.
- Obsessions: From Wunderkammer to Cyberspace*, Rijksmuseum Twenthe, Enschede, The 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 Kunstsammlungen, Cottbus, Germany.
- Museet for Fotokunst, Odense, Denmark.
- Fotomuseum Winterthur, Winterthur, Switzerland.
- 1994 *Three Visions*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA.
- Altered Egos*, Santa Monica Museum of Art, Santa Monica, CA.
- Arts Électroniques*, Musée d'Art Contemporain de Montréal, Montreal, Canada.
- Conceptual Art from the Bay Area*, Artists Space, New York.
- 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, CA.
- Disorderly Conduct*, Auder, Sadie Benning, Lynn Hershman, George Kuchar. PPOW,

- New York.
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.
Art at the Armory: Occupied Territory, Chicago Avenue Armory, Chicago, IL.
Video and Orality, National Gallery of Canada, Ottawa, Canada.
- 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.
- 1988 *Identity: Representations of the Self*, Whitney Museum of American Art, New York.
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.
- 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.
- 1975 *Women*, The Bronx Museum of the Arts, New York.
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.

BIBLIOGRAPHY

- 2006 Hwang, You-mee. "Cutting-edge Art Experiments with New Media", *The Korea Herald*,

- Oct. 17.
- Jana, Reena. "Getting Connected", *Art + Auction*, p 144-5. June.
- Leffingwell, Edward. "Lynn Hershman Leeson at bitforms", *Art in America*, p156-7, Apr
- Bard, Elizabeth. "Almost Famous: New Media Pioneer Lynn Hershman Leeson Gets Her Due", *Contemporary*, p 66-7. No. 81, May
- Sheeran, Thomas. "Digital age art: flashing lights, computer talking heads", *USA Today*, Jan 21.
- 2005 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.
- Spielmann, Yvonne, *Video: Das Reflexive Medium*, Wissenschaft: Suhrkamp Taschenbuch.
- Finkel, Jori. "Pardon Me, but the Art is Mouthing Off," *The New York Times*, Nov. 27. sec 2, p 35.
- Hamlin, Jesse. "Artist probes appearances in video, drawings sculpture... and yes, robots," *San Francisco Chronicle*, Dec. 3.
- "The Approval Matrix," *New York Magazine*, Dec. 5, p 99.
- Clayton, Chris. "Virtual Surreality," *Seattle Magazine*, vol.14, no. 11, Nov, p 125.
- "Female Robotics," *Gay City*, vol 4, issue 49, Dec 8-13, p 20.
- "Smart Art," *New York Sun*, Dec. 12
- Listing, *New Yorker*, Dec
- Listing, *Time Out New York*, Dec 8 -12, Issue 532, p 71.
- Listing, *The L Magazine*, Dec 10-20, vol. 3, Issue 23.
- Listing, *Go NYC*, vol 4, issue 7, Dec 9 – Feb 3, p 40.
- "Libraries Acquire the Archive of Pioneering New-Media Artist", *Stanford Report*, Apr 6.
- Means, Loren, "Interview with Lynn Hershman Leeson", *YLEM Journal*, Jan/Feb.
- 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.
- "Stanford Acquires Hershman Archives." *Artweek*, July/ August.
- "Public Eavesdropping." *San Francisco Chronicle*, July 20.
- 2004 Helene von Oldenburg and Andrea Sick, eds. "Agent DiNA." *Virtual Minds*, Bremen, Germany: Thealit Frauen, Kultur, Labor.
- Johnson, Ken. "Lynn Hershman," *The New York Times*, Feb 20.
- Petra Thorbrietz, ed. "Raw Data Diet; All Consuming Bodies and the Shape of Things to Come.", *Identity in the Digital Age*. Berlin: BIS.
- 2001 "Private I", *ZKM Catalogue*, Sept. 2001.
- Packer, Randall ed. *From Wagner to Virtual Reality* W.W.Norton, pp 320-326.
- Waldrup, Noah. MIT Press "New Media."
- Grosenick, Uta, ed. *Women Artists in the 20th and 21st Century*, Taschen, Cologne, Germany.
- Catalogue, ZKM Mediamuseum October Control Space "Private I."
- 2000 Roth, Moira, "Interview with Lynn Hershman", *n.paradoxa*, vol. 5, pp 17-21.
- Sterling, Bruce. *What difference does difference make? The difference engine revisited*. Kettle's Yard, Cambridge.
- "Connected Cities," Catalogue Article, Wilhelm Lehmbruch Museum.
- "Virtual Space, Expanded Interaction and Infinite Surveillance: Techniques for the New Reality," *Felix Voyeurism*, Vol. 2, No. 2.
- Montano, Linda. *Performance, Artists Talking in the Eighties*, Berkeley: UC Press, pp 60-66.
- "Conceiving Ada," *Premiere Magazine*, Vol. 13, No.7, March, p 96.
- "The Private Eye," *Res Magazine*, April, p 57.
- Thomas, Kevin. "Linking Up With Ada," *Los Angeles Times*, May 21.
- Lippman, John C. "Queen of C's" *Wall Street Journal*, June 26, p 1.
- Roth, Moira. "Lynn Hershman in Conversation with Moira Roth." *n. paradoxa: international feminist art journal*, vol. 5, pp 17-21.
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- Video presentation at the SPE Conference *Voyeur 2000*, Museum of Photographic Arts, San Diego, November 18.
- "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 "Movie Close Up" Interview with Bonnie Steiger. KUSF, Public Access Television, San Francisco. February 17.
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- "Ada, conceived and released," Interview with Michael Fox. Film/Tape. February.
- "B.C. and A.D.: Before Computers and After Digital Virtual Space, Expanded Interaction, Infinite Reality," *Domus*, no. 816 (June), pp 112-18.
- Brown-Martin, Darcy; Holden, Martin; and Klobberdanz, Kristin. "The Creators: 25 Bay Area artists who make the hard work of genius look easy," *San Francisco*, February, p 56.
- Goldberg, Michelle. "Modern Gothic." *San Francisco Metropolitan*. Vol. 3, No. 2 February 1, pp 20, 22.
- 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*).
- Fox, Michael. "Ada, Conceived and Released," *Film/Tape World*. Vol. 12, Number 1, Issue 133, February pp 8 - 10 and Cover -*Still from Conceiving Ada*.
- Katz, Anita. "Back to the Future," *The Independent*, February 24.
- Blackwell. "The Mother of All Nerds," *Bay Area Reporter*, February 26.
- Holden, Stephen. "Calling Byron's Daughter, Inventor of a Computer," *New York Times*, February 26.
- Rich, B. Ruby. "High Concept," *Bay Guardian*, February 17.
- Amirrezvani, Anita. "Making 'Ada' Real," *Contra Costa Times*, February 22.
- Jana, Reena. "A Tangled Web," *Mirabella*, March.
- Goldberg, Michelle. "Modern Gothic," *San Jose Metro*, February, pp 18-24.
- Wilmington, Michael. "'Ada' a heady blend of film, computers," *Chicago Tribune*, March 12.
- "Someone to Watch Award Recognizes Indie Heroes," *Variety*, March 18.
- Leassern, Charlie. "Elektronische Emfängnis," *TIP Magazin*, Nr. 11/99, May 13.
- Restany, Pierre. "San Francisco and the Grande Dame of Digital Art," *Domus*, June.
- Imdahl, Georg. "Die Roboterpuppe wacht," *Frankfurter Allgemeine Zeitung*, July 15.
- Automaton Catalogue*, Nordrhein-Westfalen Museum, Dusseldorf, Oktagon Press, p 27.
- Allen, Harry. "Can you Digit," *Premiere Magazine*, November, pp 93-103.
- G. Basoli, "Inside the Digital Revolution," *Movie*.
- Maker Magazine* Issue 35, Vol. 6, Fall, pp 53-55.
- "Jewels of the Bay," *Nob Hill Gazette*, November, p 18.
- Malin Lindman, "Jag sätter guldkant på deras vardag", "Jag utvecklade ett förakt för män", Louise Eek, "Jag är inte välkommen i ert samhälle", *Bang*, Göteborg, no. 3.
- 1998 "Life after purgatory is like an archive." Interview with Gislind Nabakowski. *Eikon: Internationale Zeitschrift für Photographie und Medienkunst*. Heft 23, pp. 3-9, ill.
- Moure, Nancy and Wall, Dustin. *California Art: 450 Years of Painting & other Media*. Dustin Publication, Los Angeles, pp. 392, 546. ill.
- "Risky Business: An Interview with Lynn Hershman Leeson." *Release Print*. April, pp 32-34. ill.
- "Lynn Hershman" *The Visual Artists Awards*. Flintridge Foundation, Statement and Illustration, pp 12-13.
- Armstrong, David. "Lights, Camera, Money: Independent Filmmakers converge at San

- Francisco's IFFCON in search of financing," *San Francisco Examiner*, Jan, Photo.
- LaSalle, Mick. "In the Discovery Zone: Sundance Film Festival, opening tomorrow, is where filmmakers go to get famous," *San Francisco Chronicle*, Jan. 14, Photo.
- Most, Madelyn, "The Most Report," *Eye-piece*. February/March, Photo.
- Kornema, Alga. "Der Betrachter wird zum Voyeur," *Stadtblatt*, March 19. Photo.
- Baumgärtel, Tilman. "Dann bist auch du Roberta Breitmöre," *die Tageszeitung* February 17.
- "Die Mutter aller Programmierer. Forum: Lynn Hershman Leeson's 'Conceiving Ada' erzählt von einer Computerpionierin," *die Tageszeitung*, February 16.
- Jekubzik, Günther H. "Ins Auge," *JungerWelt*, February 14.
- "Lauschangriff. Forum: Zivilcourage schlägt Cyberspace," *Berliner Morgenpost*, February 16.
- Owens, Shannon. "Conceiving Ada," *Austin Entertainment Section*, March 21.
- Rich, B. Ruby. "Conceiving Ada," Program for the Sundance Film Festival.
- Prestel Herbst: Kunst Arktur and Fotografie*. Cover. "Roberta's Construction Chart."
- Bonetti, David. "Acting Out," *San Francisco Examiner*, April.
- Evanson, Laura. "Ada Breathes Life Into Past," *San Francisco Chronicle*, April 30, pp E 1, E. 3.
- Cameron, Mindy. "Tillie the Telerobotic Doll," *Nob Hill Gazette*. May, p 3 and Cover.
- Movin, Lars. "Umdfalangse I Cyber Space," *Onsdag*, Copenhagen, Denmark, April 22.
- Beck, Steve. "Sorceress of Software," *Wired*, May, p 51.
- "Conceptual Art," *Variety*, May 11- 17, p C 40.
- "Phantom Limb," *Leonardo*, Cover Image, Volume 31, No 1.
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 "030303: Collective Play," Intel Research Laboratory, Berkeley, March 3.
 "Great Cities, Great Ideas" Forum Series, Regency Center, San Francisco, October 20.
 "Conversations with Artists," Los Angeles County Museum of Art, November 6.
- 2002 "Vision: Filmmakers in Conversation", Film Arts Foundation, San Francisco. March 25.
 "Conversation between B. Ruby Rich and Lynn Hershman Leeson," San Francisco Film Society, San Francisco. June 13.
- 2000 "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.
 "Sins of Change: Media Arts in Transition," Walker Art Center, Minneapolis, Minnesota, April 6-8.
 "High Touch/High Tech: Making Art in the 21st Century," Oakland Museum, April 8.
 "Connected Cities," Wilhelm Lehmbruch Museum, Duisberg, Germany.
 "Interactive Net Works," Maryland Institute of Art, November.
 "Photography and the Digital Age," Columbia College, Chicago, Illinois, November.
 "Interactive Net Works," University of Ulster, Belfast, December.
- 1999 International Film Financing Conference, Jan. S.F. Digital Films.
 "Crash," U.C. Berkeley Symposium on Critical Issues in Net Art, February 16-19.
 "A Brief History," Napa Arts Council, Napa, California.
 "Phantom Limbs and other Cyborgs," Oakland Museum, March 12.
 "Social Simulation in the Digital Domain," College Art Association, New York, February 24.
 "Interactivity- Digital Film," UCLA Design and Media Department, March 13.
 Public Lecture. Columbia College Chicago. November 11.
 Museum of Modern Art, New York
 The Kitchen Center for Art and Music
 Ars Electornica, Austria
 Lehmbruch Museum, Duisberg
- 1998 "Mediamatic", Doors of Perception Conference, Netherlands Design Insitute
 "Weaving and the Consumption of Memory," Digitale Schnitte/Digital Cuts 98, Cinemathek Köln im Museum Ludwig. October 29.
 "Interactivity, Electronic Cinema, and Infinite Time," University of Virginia, Office of Information Technologies, Digital Directions Speakers Series. Charlottesville, Virginia. October 31, Demonstration and Lecture.
 "Tracking the Avant-Garde: From Spectacle to Commodity," Society for Photographic Education Western Regional Conference. San Francisco Art Institute, San Francisco, Ca. November 6 & 7. Featured Speaker.
- 1997 "Visual Doublespeak," Panel Discussion, Goethe Institut of San Francisco, November.
 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. November 2.
 "Clicking In - Digital Cinema - Infinite Reality," Mediasalon 'Theatralitaet - Medialitaet' June 3 - 8, Bayerisches Staatsschauspiel, Munich, Germany.
 "Clicking In: Digital Cinema, Virtual Sets and Infinite Reality," Art, Technology and Culture Lecture Series. University of California, Berkeley. March 31.
 "John Cassavetes and *Shadows*." Guest programmer and presenter, The Indelible Images Series, 40th San Francisco Film Festival Catalogue, April 24- May 8.
 "Who Owns the Images on the Internet," Tech Nation....Americans and Technology, with Dr. Moira Gunn, KQED-FM, February.
 "Romantizar el anti-cuerpo," Arte en la Era Electronica, Centre de Cultura Contemporania de Barcelona, Barcelona, Spain, January 30.
 "Virtual Sets, Infinite Reality: The History of Electronic Arts," Washington State University, March 27.
 "Clicking In: Hot Links to a Digital Culture," Museum of Contemporary Art, Los Angeles, California, June.

- "An evening with Lynn Hershman Leeson," Film Arts Foundation, May 27.
- 1996 "Women & Interactivity," Camerawork Conference. September.
 "A Filmmaker's Toolkit: Putting Your Career Together," Moderator, Outdoor Art Club,
 Mill Valley Film Festival, Mill Valley, California, October 12.
- 1995 ZKM, Karlsruhe, Germany Siemens Award
- 1994 Virginia Festival of American Film, November
 Art Institute of Chicago, Chicago Illinois, November 28
 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, Canada

DOCTORAL DISSERTATIONS

- 2001 Simonetta, Cargioli, "INVideo-Mostra internazionale del Video d'arte e di ricerca", in
 Milan. Ph.D. On Lynn Hershman, University of Paris, the Sorbonne, Silke
 Albright: time and TimeAgain, 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. diss.
- 1997 Jayne Wark, The Radical Gesture: Feminism and Performance Art. *Roberta
 Breitmores Construction Chart*. Spring.

SELECTED COLLECTIONS

Stanford University Libraries, Stanford, CA

Working archive including preliminary conceptual research and drawings, technical
 specifications, media, correspondence, and photographs

ZKM Media Museum, Karlsruhe, Germany

Difference Engine 3

Lorna

America's Finest

2 videotapes

Willhelm Lehmbruch Museum, Duisberg, Germany

Room of One's Own

National Gallery of Canada, Ottawa, Canada

Room of One's Own

Walker Art Center, Minneapolis, MN

Lorna

Roberta Box

University Art Museum, Berkeley, CA

Roberta Box (15 photographs)

Museum of Modern Art, New York, NY
Seeing is Believing (videotape)

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

Auchenbach Foundation for Graphic Arts, San Francisco, CA
Roberta Dye Transfer

Los Angeles County Museum of Contemporary Art, Los Angeles, CA
10 Roberta Photographs

Seattle Museum of Art, Seattle, WA
Paranoid Mirror

Museum of Contemporary Art, Warsaw, Poland
Lorna

Niles Collection of Women Artists, San Francisco, CA
Cyborg Photographs

DG Bank, Frankfurt, Germany
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- Photographs and drawings from all phases

Arturo Schwarz Collection, Milano, Italy
Roberta
Early Collages and Sculpture

Ruth and Alan Stein Collection, San Francisco, CA
Cyborg Light Box

Leonard Cuneaud Collection, Bern, Switzerland
America's Finest

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

Jonathon Carroll Collection, England
America's Finest
Phantom Limb "Seduction" and "Shutter" original collages

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

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