

**2007 New Media Fellowships  
Project Cover Form**

**Lynn Hershman**

**Title: Bio-Metric Soul Catcher**

**Genre: Artificial Intelligent Agent**

**Applicant's Role in Production: Artist**

**Production Format:**

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**Brief Project Description** (do not exceed space given below)

Modern technologies are now designed to extract and re-author privacy. The re-authoring of identity has become an implicit part of contemporary reality. The next generation of my "Bot" lineage specifically addresses ownership of one's self. Her name is *Gene*.

*Gene* will have the same capabilities as earlier works such as *Ruby* and *DiNA*, but what is unique to *Gene* is that she will also have the ability to scan and capture users finger prints. Once captured, *Gene* will store the scans, identify and offer certificates of copyright to them and in return, give Users back copyright to their own identity. *Gene*, like *DiNA* will be a "live" installation, connected to the internet.

**Functionality and Cyborgian Personality:**

*Gene* will embody the functionality of her foremothers, including:

- a. Web interaction
- b. Conversion and reading of biometric software (uniquely authored)
- c. Receiving and sending Scans to Users, via uniquely authored protocols.
- d. Live real time lip sync animation.
- e. Recalling users, and recognizing who they are, when they talked to her before, and what their questions were.
- f. Connection to live internet data.
- g. AIML, VEEPERS and JAVA voice recognition original authoring.

Unlike *Ruby* and *DiNA*, *Gene* will not be a disembodied head but will have a mirrored body that envelopes Users' image into hers, thereby morphing them into her cyborgian representation.

Check One: <input type="checkbox"/> Sample <input type="checkbox"/> Supplemental
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2007 New Media Fellowships  
**Sample Work Form**

**YOUR NAME HERE:**

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

**Title:**Synthia

**Year:** 2002

**Technical**

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_  
Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix  
\_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement(s)

Plug-in requirement(s)

This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

**Special Information For Viewing:**

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**Description of Work** (use an additional sheet if necessary)

Synthia is a video based avatar with live feeds into stock markets (NASDAQ, DOW, RUSSELL). Her behavior shifts with market swings There are sixteen base behaviors for the character which are made in modules that correspond in real time to her compiled and compressed data. (Installation)

Check One: <input type="checkbox"/> Sample <input type="checkbox"/> Supplemental
---

2007 New Media Fellowships  
**Sample Work Form**

**Lynn Hershman**

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

**Title:** DiNA

**Year:** 2006

**Technical**

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_  
Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix

**Web Information** (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement(s)

Plug-in requirement(s)

This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

**Special Information For Viewing:**

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**Description of Work** (use an additional sheet if necessary)

An Artificial Intelligent web agent with voice synthesis, speech recognition, sensor recognition and live internet feeds.

Exhibited at La Musee de La Villette, Paris, bitform gallery, New York Paule Anglim Gallery, MOCA Cleveland, U. of Colorado Art Gallery, San Jose Museum of Art, Museum of Contemporary Art Montreal.

Check One: <input type="checkbox"/> Sample <input checked="" type="checkbox"/> Supplemental
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## 2007 New Media Fellowships

**Sample Work Form****Lynn Hershman**

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

**Title: DiNA – 5 minutes****Year: 200-2006****Technical****Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_  
 Other \_\_\_\_\_

**Format Submitted for Viewing**

Software  
 Web  
 ~~VHS~~ DVD  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix  
 \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

\_\_ URL <http://www.lynnhershman.com>

Click on Net works

Click on DiNA

\_\_\_\_\_ (if more than one please list them below)

\_\_ Browser requirement(s)

\_\_ Plug-in requirement(s)

\_\_ This sample requires broadband connection (fast Internet connection)

\_\_ A local copy of the sample work has been included with the application

**Special Information For Viewing:****Description of Work** (use an additional sheet if necessary)

DiNA is an Artificial Intelligent character who responds to current events and participate in the real world. She is a socially intelligent and aware agent who will be capable of learning and evaluating current news events and relaying them immediately to users. She can converse with users, remember their questions and names, and ultimately be able to recognize their voices and have moods corresponding with whether or not she likes them. Her mood may also be affected directly by Web traffic. What is unique about this

character, DiNA, is that , being a ubiquitous and intelligent agent, she will be tied to the internet, and latest news, instantly enters both her brain and speech.

**Commissioned by:**

San Francisco Museum of Modern Art  
Daniel Langlois Foundation

**Selected exhibitions at:**

POWER, La Musee de La Vilette, Paris, France  
Bitforms Gallery, New York  
Henry Art Gallery Seattle  
Wood Gallery, Pittsburgh  
Beale Art Center, Irvine, California  
Museum of Modern Art, Montreal, Canda  
Paule Anglim Gallery  
San Jose Museum of Art  
Museum of Contemporary Art, Cleveland

Featured in The New York Times and numerous art journals (enclosed)

## Artist Statement

Lynn Hershman

*August 30, 2006*

For as long as I can remember, I've been obsessed with counterfeit representations of life. Since 1956, I've engaged these "virtual presences" in drawings, paintings, sculptures, photocopied images, personas, robots, cyborgs, synthesians, bots and lately artificial intelligent agents that relied on the integration of humans and machines. However, they maybe, in fact, have used me. It is always, I've learned, a symbiotic relationship. All of these simulations investigate the construction of individual and cultural identity and have become increasingly intelligent. Perhaps for that reason, they are all female. Happily, as you will learn, they have moved in time from a history of invisibility and erasure to become autonomous and resonant.

The resulting body of work addresses the social construction identity and related issues of social conditioning. The 21<sup>st</sup> century arrived with a Pandora's box of new technologies such as genetics, nanotechnology and robotics. In our era of digital and human biological sampling, our relationship to computer based virtual life forms that are autonomous and self replicating as well as the possibilities for age retardation and the obsolescence of death have enormous and unpredictable social and moral consequence. We as a species continue to invent ways of conversing and symbiotically merging with virtual presences that, more and more, infiltrate our reality. We obsessively augment our own senses with the mechanics of subrogated implants, from telescopes to contact lenses; from cosmic rays to nano probes, ultimately creating enhanced cyborgian bodies. Today's technological heat has birthed self-replicating data bodies; cloned presences designed to morph and feed on cannibalize information. In particular, I am interested in the disruption and encryption of privacy in an era of surveillance and personal identity in a time of pervasive manipulation.

## **BIO-METRIC SOULCATCHER**

*A Proposal for a Distributed Bot Agent With Capture Capabilities*

By

Lynn Hershman

August 30, 2006

### **BACKGROUND**

For the past 35 years I've engaged counterfeit representations of life, or what I call "virtual presences". However, I realize that, in fact, they may have used me. Since 1956 I have created "techno-human" art works, from drawings to performed personas, to robots, cyborgs, synthespians, bots and lately artificial intelligent agents. Though I use diverse media in my work, the permutations of identity and the interplay of gender, bodies and machines has been a consistent theme. In 1973 I lived for five years as a performance as another person, *Roberta Breitmore*. Other works such as *Tillie the TeleRobotic Doll*, (1995) (recognized as the first anthropomorphic telerobotic artwork) *Synthia* (200) (an avatar whose behavior reacts to changes in five cycling stock markets) and, most recently, two distinct artificial intelligence bots, *Ruby*, (2002) and (her daughter) *DiNA*.(2005) These virtual beings exist as bodiless embedded brains and have been seen on the web and museum and gallery installations. They express emotions, have distinct personalities, a memory and even mood swings. Because they are live and therefore constantly mutating, their responses are unpredictable.

*Agent Ruby* converses with users, remembers their questions and names and has moods corresponding to whether or not she likes them. Her mood may also be affected directly by Web traffic. Users can interact with Ruby via text and can also download *Agent Ruby* onto Palm Pilots and laptops, thereby extending her life cycle into one of continual replication. *DiNA* was built software that includes AIML (Artificial Identity Markup Language) as well as Veepers 3D system software, and the internet itself.. *DiNA* can process Internet content in real time and respond to current events as they are unfolding. She features voice synthesis, voice recognition and real time animation. Artificial Intelligence representations is not simply a matter of rendering accuracy, but of understanding how specific aspects of behaviour and expression impact on real human participants. These creatures exist beyond a screen and when they are live, have the ability to empower viewers by causing them to defy conventional linear structures and create new possibilities for autonomous action and gendered agency.

## PROPOSED PROJECT

Each of these projects incites her next iteration. It is as if they have evolved not only through me and also through their own necessity. Each generation reflects the expanded possibilities offered by developing information systems. Modern technologies are now designed to extract and re-author privacy. The re-authoring of identity has become an implicit part of contemporary reality.

The next generation of my "Bot" lineage specifically addresses ownership of one's self. Her name is *Gene*.

### ***Unique Capability – Copyright Protection for Users***

*Gene* will have the same capabilities as *Ruby* and *DiNA*, but what is unique to *Gene* will also have the ability to scan and capture users finger prints. Once captured, *Gene* will store the scans, identify and offer certificates of copyright to them and in return, give Users back copyright to their own identity. *Gene*, like *DiNA* will be a "live" installation, connected to the internet.

### **Functionality:**

*Gene* will embody the functionality of her foremothers, including:

- a. Web interaction
- b. Conversion and reading of biometric software (uniquely authored)
- c. Receiving and sending Scans to Users, via uniquely authored protocols.
- d. Live real time lip sync animation.
- e. Recalling of users: recognizing who they are, when they talked to her before, and what their questions were.
- f. Connection to live internet data.
- g. AIML, VEEPERS and JAVA voice recognition original authoring.

### **Component Parts:**

Unlike *Ruby* and *DiNA*, *Gene* will not be a disembodied head but will have a mirrored body that envelopes Users' image into hers, thereby morphing them into her cyborgian representation. There will also be a detached Scanning Mirror that allows the capture of User information. Parts will include:

One way life size mirror  
Life size screen  
Bio-Metric Scanning Device  
Original Software inherited from *Ruby* and *Dina*, but exported into new functionality.  
Small custom built computer.

Lynn Hershman

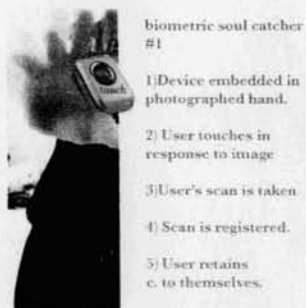


## **In Conclusion:**

The continual morphing and through processed time has resulted in a multiplicity of infinitely recycled content. Artificial Intelligence software is now developing will lead to more enhanced understanding of the mechanisms and irrationalities of what might reflect presence but continues to exist as a simulation. The effectiveness AI representations is not simply a matter of rendering accuracy, but of understanding how specific aspects of behavior and expression impact on real human participants.



## **Installation of Dina with user talking to her**

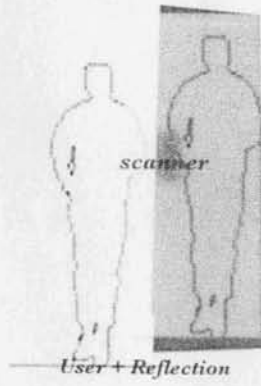


## **Sample ideas of installation:**

Based on the DiNA Installation but with a full size mirror and the specially designed biometric device.

Lynn Hershman

*Bio Metric Soul Catcher*



# SELECTED AWARDS

*Lynn Hershman*

1987

Golden Gate Award, San Francisco International Film Festival, awarded for *Confessions of a Chameleon*

1989

Film of the Year, London Film Festival, British Film Institute, awarded for *Longshot*

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*

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*

1993

Honorable Mention, Interactive Art, *Ars Electronica*, Linz, Austria, awarded for *Room of One's Own*

1994

Special tribute (*Reaching through the Screen: A Tribute to Lynn Hershman*), San Francisco International Film Festival; included retrospective of video work

1995

Anne Gerber Award, Seattle Art Museum, awarded for *Paranoid Mirror*  
Siemens Media Art Prize, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany  
Cyberstar Award, WDR (Westdeutscher Rundfunk) Cologne and GMD, Cologne, Germany  
Honorable Mention, Interactive Art, *Ars Electronica*, Linz, Austria, awarded for *America's Finest*

*Lynn Hershman*

1999

Golden Nica, Interactive Art, *Ars Electronica*, Linz, Austria, awarded for *The Difference Engine #3*

2002

Alfred P. Sloan Foundation Feature Film Prize in Science and Technology, Hamptons International Film Festival, awarded for *Teknolust*

2005

Award for Positive Innovations in Media, International Digital Media and Arts Association, presented at annual conference, Orlando, Florida

2006

Innovations That Matter, International Symposium for Electronic Arts, San Jose and Zero One.

## SELECTED AWARDS

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*Lynn Hershman*

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2005

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2006

Innovations That Matter, International Symposium for Electronic Arts, San Jose and Zero One.

## Film and Video

Lynn Hershman Leeson

### 1996

*First Person Plural: The Electronic Diaries 1986-1996*

74 minutes

A feature-length compilation of *The Electronic Diaries*, this video reflects on the first five installments of the series.

### 1997

*Conceiving Ada*

35 mm

82 minutes

Distributed by Winstar

Themes of love, sex, artificial life, computer DNA transference, history, and memory intertwine in *Conceiving Ada*, an investigation of the brilliant mathematician Ada, Countess of Lovelace, the daughter of Lord Byron, who is credited with writing the first computer program. It was the first film to use virtual sets. Features Tilda Swinton, Timothy Leary, Karen Black, John Perry Barlow, and Francesca Faridany.

### 2002

*Teknolust*

24P high-definition video covered to 35 mm

85 minutes

Distributed by THINKFilm, Skouras Films, and Cinemavault

Eager to use artificial intelligence to improve the world, biogeneticist Rosetta Stone devises a recipe for downloading her DNA into a "live" brew she is growing in her computer. She succeeds in breeding three Self-Replicating Automatons (SRAs) that strive

to find harmony between the real and the virtual worlds. Features Tilda Swinton, Jeremy Davies, Karen Black, Josh Kornbluth, and James Urbaniak.

### 2006

*Strange Culture*

Documentary about Steve Kurtz and the Critical Art Ensemble, featuring Tilda Swinton, Peter Coyote, Thomas Jay Ryan and Steve Kurtz

## LYNN HERSHMAN

- 1963 B.S. Case Western Reserve University
- 1973 M.A. San Francisco State University
- 1980-1990 Visiting Professor University of California, Berkeley, State  
University of New York, San Francisco Art Institute, Mills  
College
- 1984-93, Director, Inter Arts Center, San Francisco State University
- 1993 -2005 Professor (Step 7) University of California, Davis

## ONE-PERSON EXHIBITIONS

- 1965** *Lynn Lester Hershman*. Feingarten Galleries, Los Angeles.  
Reviewed by C[urt] O[pliger], *Artforum*, December, p. 17, ill.
- 1966** *Adventure of a Line: Drawing Experiences by Lynn Lester  
Hershman*. Santa Barbara Museum of Art. Santa Barbara,  
California.
- 1970** *Lynn Lester Hershman*. William Sawyer Gallery, San  
Francisco. Reviewed by Cecile N. McCann, *Artweek*, 19  
September, p. 8; Knute Stiles, *Artforum*, November, p. 92, ill.  
p. 91.
- Lynn Lester Hershman: Drawings and Collages*. The Graphics  
Gallery, San Francisco. Reviewed by Cecile N. McCann,  
*Artweek*, September 19, p. 8, ill.
- 1972** *Lynn Lester Hershman: Mouths and Other Pieces*. De Saisset  
Art Gallery, University of Santa Clara, Santa Clara, California.  
Reviewed by Prudence Juris, *Artweek*, July 1, p. 2, ill.
- Lynn Hershman: Completed Fragments*. University Art  
Museum, University of California, Berkeley. Reviewed by  
Judith Dunham, *Artweek*, November 25, p. 4, ill.
- 1973** *[Installation]*, Dante Hotel, San Francisco. Reviewed by  
Thomas Albright, *San Francisco Chronicle*, December 22, p. 32;  
James Minton, *Artweek*, December 22-29, p. 3, ill.; Peter Selz,  
*Art in America*, March-April 1974, p. 118-119, ill.
- Lynn Hershman: New Work*. Jody Scully Art Gallery, Los  
Angeles.



- 1974** *Lynn Hershman: New Work.* Galeria Smith-Anderson, Palo Alto, California.
- Lynn Hershman: Drawings and Sculpture.* William Sawyer Gallery, San Francisco. Brochure published. Reviewed by Judith Dunham, *Artweek*, October 26, p. 13, ill.
- 1975** *Lynn Hershman.* Stefanotty Gallery, New York.
- What's Behind the Gray Drawer?* Manitoba Museum of Finds Art, San Francisco.
- Lady Luck: A Double Portrait of Las Vegas. The Personification of Myth.* Circus Casino and Spa, Las Vegas, Nevada. Documentation published by the artist in 1976.
- Forming a Sculpture/Drama in Manhattan.* YWCA, Chelsea Hotel and Plaza Hotel, New York. Reviewed by Gregory Battcock, *Domus* 546, May, p. 53-54, ill.; Alfred Frankenstein, *Art News*, February, p. 78-79, ill.
- Re:Forming Familiar Environments.* Home of Eleanor and Francis Ford Coppola, San Francisco. Catalogue/ documentation published by the artist. Sponsored by the Society for the Encouragement of Contemporary Art for the Los Angeles County Museum Contemporary Arts Council.
- 1976** *Lynn Hershman: 25 Windows.* Bonwit Teller, New York. Sponsored by the Institute for Art and Urban Resources. Catalogue. Reviewed by Gregory Battcock, *Domus* 566, January 1977, p. 53-54, ill.; *SoHoWeekly News*, November 4, p. 22, ill.; Jane Bell, *St. Louis Post, Dispatch*, November 21, p. D5, ill.; David Bourdon, *Village Voice*, November 8, p. 85, ill., *Art in America*, July-August 1977, p. 69, 70, ill.; Grace Glueck, *New York Times*, October 22, p. C20; Kathy Larkin, [New York] *Daily News*, October 29, p. 6; Lil Picard, *Kunstforum* 18, p. 297.
- Selected Past Projects.* The Clocktower, Institute for Art and Urban Resources, New York.
- Lynn Hershman.* Linda Ferris Gallery, Seattle, Washington.
- 1977** *Lynn Hershman Dream Weekend: A Project for Australia.* Ewing and George Patton Galleries, Melbourne University; Exhibition Gallery, Monash University, Victoria, Australia. Catalogue.

- 1978 *Lynn Hershman's New Works*. Gallery Paula Anglim, San Francisco. Reviewed by Alfred Frankenstein, *San Francisco Chronicle*, May 2, p. 43.
- Roberta's Exorcism*. Palazzo dei Diamante, Ferrara, Italy.
- Lynn Hershman is not Roberta Breitmore, Roberta Breitmore is not Lynn Hershman*. M. H. de Young Memorial Museum, San Francisco. Catalogue. Reviewed by Robert Atkins, *San Francisco Bay Guardian*, May 14, p. 9, ill.; Hal Fisher, *Artforum*, November, p. 80, ill.; Alfred Frankenstein, *San Francisco Chronicle*, April 11, p. 40, ill.; Pierre Restany, *Domus* 584, July, p. 48, ill.; Norma Schlesinger, *Sausalito Revue*, May, p. 16; Mary Stofflet-Santiago, *Artweek*, April 29, p. 7.
- 1979 *One Story Building*. San Francisco Academy of Art, San Francisco.
- Test Patterns: A Factional Docudrama (in time)*. Performance broadcast on channel KTSF-TV, San Francisco, December 3.
- Lynn Hershman: A Memory Vault*. Open Gallery, Eugene, Oregon. Installation in Room 201, Eugene Hotel.
- 1980 *Fire Sale*. Film installation and performance, May 5, the artist's studio, San Francisco.
- Two Story Building: A Film Event by Lynn Hershman*. Portland Center for the Visual Arts, Portland, Oregon.
- 1981 *Lynn Hershman: Works*. WORKS, San Jose, California.
- Hero Sandwiches*. Annina Nosei Gallery, New York. Reviewed by Ronny H. Cohen, *Artforum*, May, p. 77, ill.
- 1982 *Lynn Hershman*. Gallery One, San Jose State University, San Jose, California.
- 1983 *Chain Reaction: An Environmental "Light" Opera for Fog, Film and Recombinant News*. Lincoln Center, New York Film Festival in conjunction with the Public Art Fund, New York. Reviewed by Jamey Gambrell, *Art in America*, December, p. 145-146, ill. Catalogue/ documentation published by the artist.
- Lynn Hershman*. Musée d'art moderne, Nice.
- Hero Sandwiches*. Arvada Arts Center, Arvada, Colorado.
- 1984 *Lynn Hershman: Hero Sandwiches*. Alternative Museum, New York.

*Lynn Hershman: An Installation of Lorna/The First Interactive Laser Artdisk.* Fuller Goldeen Gallery, San Francisco. Reviewed by Alfred Jan, *Flash Art* 121 (March 1985), p. 46, ill.; Anthony Reveaux, *Artweek*, December 8, p. 6-7, ill.

*Prisoner of Paradise.* Santa Barbara Museum of Art and The Santa Barbara Contemporary Arts Forum as part of the 1984 *Olympic Arts Festival*. Reviewed in *Santa Barbara News-Press*, June 29, p. B-3.

**1985** *New Acquisitions.* Santa Barbara Museum of Art, Santa Barbara, California. Video documentation titled *Proxemics*.

*Lorna.* CRT, Milan, Italy. Reviewed by Luca Muscarà, *Panorama*, April 14, ill.; and in *La Repubblica*, May 22.

*Prisoner of Paradise.* New Langton Arts, San Francisco. Documented in *New Langton Arts 1985*.

**1986** *Endangered Species - A Collaboration.* Theater Artaud, San Francisco. Reviewed by Morrie Warshawski, *High Performance* 36, p. 73, ill.; Marium Wieseng, *Image*, *San Francisco Examiner*, August 10, p. 36-37, ill.

*Lorna.* In conjunction with Houston Festival, presented at Diverse Works, Houston, Texas. Reviewed by Eric Gerber, *Houston Post*, March 26, p. 2B.

*Lorna.* Palazzo Fortuny, Venice, Italy.

*Lynn Hershman/Interactive Art.* LACE/Los Angeles Contemporary Exhibitions, Los Angeles. Documented in *LACE, 10 yrs. Documented.* Los Angeles: LACE, 1988.

**1987** *Lynn Hershman: Hero Sandwiches.* Madison Art Center, Madison, Wisconsin. Catalogue essay by René Paul Barreaux.

**1988** *Chameleon Trilogy.* Pacific Film Archive, University of California, Berkeley. Catalogue.

*Lynn Hershman: Hero Sandwiches.* Intersection for the Arts, San Francisco.

*Binge: A Videotape by Lynn Hershman.* New Langton Arts, San Francisco. Documented in *New Langton Arts: Catalog of Programs, January-December 1988*.

- Video Art: Lynn Hershman.* Oakland Museum, Oakland, California.
- Hero Sandwiches.* Grita Insam Gallery, Vienna, Austria.
- 1989** *Electronic Diary.* Palais de Tokyo, Paris.
- Video Feature: Talking Heads.* International Center of Photography, New York. Program notes by Anne H. Hoy.
- The Electronic Diary.* Los Angeles Center for Photographic Studies. Reviewed by David James, *Artweek*, February 11, p. 8, ill.
- Lynn Hershman: The Electronic Diary.* Collective for Living Cinema, New York. Reviewed by Richard C. Ledes, *Artforum*, Summer, p. 146, ill.
- 1990** *Lynn Hershman: Photographs Never Lie.* Robert Koch Gallery, San Francisco. Reviewed by Doug Ischar, *Artweek*, May 3, p. 13, ill.; Liz Lufkin, Review, *San Francisco Chronicle*, April 15, p. 14; Christine Tamblyn, *Art News*, Summer, p. 185, ill.
- 1991** *Lynn Hershman Retrospective.* Institute of Contemporary Art, London, England. Reviewed by Mansel Stimpson, *The Times*.
- Deep Contact.* International Center of Photography, New York. Traveled to Fresno Art Museum, Fresno, California. Catalogue by Charles Stainback. Reviewed by Ann Garrison, *Macworld*, September 1990, p. 141, ill.
- Deep Contact: Video Lynn Hershman.* Video Galleriet, Huset, Copenhagen. Catalogue published.
- Video Viewpoints: Lynn Hershman.* Museum of Modern Art, New York.
- 1992** *Lynn Hershman.* Centre International de Création Vidéo, Montbéliard Belfort, France. Catalogue published as no. 4 in series *Chimaera monographie*.
- 1993** *The Electronic Museum: New Videos by Lynn Hershman.* Roxie Cinema, San Francisco.
- The Electronic I.* Seattle Art Museum and 911, Seattle. September 29, 1993 (*The Electronic Diary*).
- Independent Feature Project.* Angelica Film Center, New York. October 2, 1993 (*Virtual Love*).

*Lynn Hershman. Video In, Vancouver. November 19-20, 1993. (Electronic Diary & Virtual Love).*

**1994**

*Lynn Hershman: A Room of One's Own. Robert Koch Gallery, San Francisco. April 7-May 14, 1994.*

*Lynn Hershman. Richard L. Nelson Gallery and Fine Art Collection, University of California, Davis. April 10 - May 20, 1994.*

*Reaching through the Screen: A Tribute to Lynn Hershman. San Francisco International Film Festival, San Francisco. April 28 - May 12, 1994. Reviewed by Naomi Pearce, Release Print, April; Susan Gerhard, SF Guardian, April 27; Jeff Kaliss, I.J. Weekend, April 28.*

*Virtual Love. U.C. Theater, Berkeley, May 25.*

*Virtual Love. Roxie Cinema, San Francisco, June 2.*

*The Electronic Diaries. Northwest Film Center, Portland, Oregon, September 25.*

*Recovered Diaries. ARTE/La Sept/ZDF Television Screening. September 22. Reviewed in France Soir, September 23.*

*The Electronic Diaries. Northwest Film Center, Portland, Oregon, September 25. Reviewed in The Oregonian, September 22.*

*Lorna & Virtual Love. Virginia Festival of American Film, Charlottesville, Virginia, November 7.*

*Virtual Love. Pittsburgh Filmmakers, Pittsburgh, Pennsylvania, November 20.*

*Room of One's Own. Contemporary Art Center, Cincinnati, Ohio, November 29 - January 13.*

*Electronic Diary. Artists Space, New York, November 20 - December 20.*

**1995**

*Room of One's Own. Contemporary Art Center, Cincinnati, Ohio, November 29 - January 13.*

*Electronic Diary. Artists Space, New York, November 20 - December 20.*

*Virtually Yours, Retrospective of Lynn Hershman*, National Gallery of Canada, Ottawa, Canada, April 24 - June 30.

*America's Finest*. Paule Anglim Gallery, San Francisco, California, June 8 - July 2.

*Paranoid Mirror*. Annie Gerber Award, Seattle Art Museum, Seattle, Washington August 5 - December 1, 1995.

*America's Finest*. Mill Valley Film Festival, Mill Valley, California, October 8. Catalogue.

**1996**

*First Person Plural*. Symposium on Vision and Modernity. Moderated by Peter Tscherkassky. Vienna, Austria. March.

*Lynn Hershman, Captured Bodies of Resistance*. Retrospective. Ujadski Castle, Center for Contemporary Art, Warsaw, Poland, March 15 - April 28. Catalogue.

Museum of Modern Art, Poland, May 10 - June 5.

Museum fur Gestaltung, Zurich, Switzerland.

*Binge. Edible Cinema*, Pacific Film Archive, Berkeley, California. August 6.

New York Film and Video Festival, Lincoln Center, New York, August 13.

Silence Elles, Montreal, Canada, October 1-20.

*Treasures & Visions*. Museum of Modern Art, Graz, Austria, June - September. Catalogue.

Museum of Modern Art, Russelsheim, Germany, June.

Osnabrueck European Media Art Festival, Germany, September. Catalogue.

*Lynn Hershman: Neue Photo's und Videoskulpturen*. Lutz Teutloff Gallery, Cologne, Germany, October - December.

**1997**

*Videoverk van Lynn Hershman*, Stelling Gallery, Leiden, Netherlands, June 21. *Seduction of a Cyborg, Twists of the Chord, Virtual Love, Desire Inc.*

- 1998**      *New Works*, Gallery 16, San Francisco, CA, September 17 -  
October 30. *Cyborgs. Conceiving Ada Portfolio. Captured  
Specimen.*
- 1999**      Art Electronica, Winner Golden Nica, , September 12, Linz,  
Austria
- Tribute and Retrospective, The Kitchen Center for Video and  
Music, New York, March-April
- Museum of Modern Art, New York, Digital Pioneers  
April, 1999
- 2000**      Sweeney Gallery, University of California, Riverside, California
- Filmhaus, Koln, Germany October 12 -30
- Retrospective, Tribute, (Catalogue)**  
***Feminale Film Festival***  
Cologne, Germany  
October 12 – 17, 2000
- 2001**      Virginia Museum of Art, Charlottesville, Virginia, October
- 2004**
- Lynn Hershman: Reactive Sculpture and Prints  
Bitforms  
January 22-February 28, 2004

## GROUP EXHIBITIONS

- 1968**      *50th May Show: Annual Exhibition of Artists and Craftsmen of the Western Reserve.* Cleveland Museum of Art, Cleveland, Ohio. Catalogue published as *The Bulletin of The Cleveland Museum of Art*, May 1968.
- 1969**      *Drawings U.S.A.: Fourth Biennial.* St. Paul Art Center, St. Paul, Minnesota. Catalogue.
- 1970**      [Vredaparis, Hershman, and Genn] Richmond Art Center, Richmond, California. Reviewed by Jean Jaszi, *Artweek*, April 11, p. 8, ill.
- 1971**      *Ralph Massey, Lynn Lester Hershman.* Galeria del Sol, Santa Barbara, California.
- 1972**      *The Games Show.* San Francisco Art Institute. Reviewed by Prudence Juris [Lynn Hershman], *Artweek*, August 12, p.12.
- 1973**      [Untitled Group Show] Mills College, Oakland, California. Reviewed by Terry Pink Alexander, *Artweek*, January 20, p.1, ill.
- Women's Women.* Richmond Art Center, Richmond, California. Reviewed by Mollie O'Neill, *Artweek*, October 6, p. 3, ill.
- Drawings.* Richard Demarco Art Gallery, Edinburgh, Scotland.
- Drawings.* Laguna Beach Art Museum, Laguna Beach, California.
- 1974**      *New Acquisitions.* University Art Museum, University of California, Berkeley.



- 1975 *Women*. Bronx Museum of the Arts, Bronx, New York. Catalogue.
- Images of Women*. Linda Ferris Gallery, Seattle, Washington. Reviewed by Regina Hackett, *Artweek*, November 29, p.13.
- 1976 *Three Performers*. Mandeville Art Gallery, University of California, San Diego, La Jolla, California.
- Rooms P.S. 1*. Institute for Art and Urban Resources, New York. Catalogue published.
- 1977 *American Narrative/Story Art: 1976-1977*. Contemporary Arts Museum, Houston, Texas. Catalogue edited by Paul Schimmel. Traveled in 1978 to Contemporary Arts Center, New Orleans, Louisiana; Winnipeg Art Gallery, Manitoba, Canada; University Art Museum, Berkeley, California; University Art Museum, University of California, Santa Barbara.
- Open to New Ideas: A Collection of New Art for Jimmy Carter*. Georgia Museum of Art, Athens. Catalogue by Richard S. Schneiderman published as *Georgia Museum of Art Bulletin* (vol. 2, no.3-vol. 3, nos.1-3) 1976-77. Reviewed by Sally Adair, *The Athens Observer*, January 6, p. 1,12, ill.; Carter Ratcliff, *Art in America*, March-April, p. 10-12.
- (H)errata. Angel Island, San Francisco.
- Cityscapes Video Week: Works by Peter D'Agostino, Ronald Shelton, First Generation Video, Lynn Hershman, Banana Productions*. Fine Arts Museums of San Francisco, Downtown Center.
- Intervention sur les Mass-Medias*. Galerie Lara Vincy, Paris. September - October 1977
- 1978 *A Peek into the Private Life of Rose Selavy: Fifty Non-Art Objects from the Lives of Fifty Artists*. Helen Euphrat Gallery, De Anza College, Cupertino, California.
- Museum des Geldes.: über die seltsame Natur des Geldes in Kunst Wissenschaft und Leben II*. Städtische Kunsthalle Düsseldorf and Kunstverein für die Rheinlande und Westfalen. Catalogue. Traveled to Stedelijk van Abbemuseum, Eindhoven, and Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris.

- Video Free America Presents.* Video Free America, San Francisco.
- 1979** *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area, the 1970s.* San Francisco Museum of Modern Art. Catalogue by Suzanne Foley.
- 1980** *Women in Performance.* Contemporary Art Center, New Orleans, Louisiana. Catalogue published.
- San Francisco Video Review.* Video Free America, San Francisco, California. Brochure published.
- 1981** *Persona.* New Museum, New York. Catalogue by Lynn Gumpert and Ned Rifkin. Reviewed by John Perreault, *SoHo News*, November; John Russell, *New York Times*, October 25, p. D35.
- Distinguished Alumni. California College of Arts and Crafts Gallery, Oakland, California.
- ICA Street Sights 2: Non-Credited Americans.* Institute for Contemporary Art, University of Pennsylvania, Philadelphia. Installation at Wanamaker's Department Store, Philadelphia. Documented in *High Performance* 14, p. 36, ill.
- 1983** *Ice & Air.* Lake George Project for the Arts, Lake George, New York.
- Inside Self, Someone Else.* Dayton Art Institute, Dayton, Ohio. Catalogue.
- 1984** *What's Happening: Contemporary Art from California, Oregon, and Washington.* Alternative Museum, New York. Catalogue.
- The Independent Video Showcase.* Video Free America, San Francisco. Brochure published.
- BART: Bay Area Rapid Transmission.* [sic] Videoroom, San Francisco, California.
- 1985** *Art in the San Francisco Bay Area: 1945-1980.* Oakland Museum, Oakland, California. Reviewed by Mark van Proyen, *Artweek*, July 13, p. 1.
- 1986** *Tecnologia e Informatica.* Presented as part of the 42nd Venice Biennale. Two catalogues published: XLII Esposizione internazionale d'arte: Catalogo Generale, and *Arte e Biologia/ Tecnologia e Informatica.*

*Install-video-side*. Galleria d'arte moderna, Bologna. Exhibition organized as part of L'Immagine Elettronica. Catalogue by Lola Bonora.

- 1987** *Lively Arts: Video and Performance*. Fresno Arts Center, Fresno, California. Reviewed by Tony Reveaux, *Artweek*, April 18, p. 11.

*Corporate Crime/Malicious Mischief. Power and Mediation: A fin de Siècle Tautology*. Installation, San Diego, California. Traveled in 1988 to Media Gallery, San Francisco. Catalogue.

- 1988** *Personal Histories*. Through the Flower, Benicia, California. Catalogue by Kathryn Funk. Reviewed by Christine Tamblyn, *Artweek*, April 16, p. 5.

*The Global Village 14th Annual Documentary Festival*. Media Studies Program, The New School for Social Research, Joseph Papp Theater, New York. Program published.

*Identity: Representations of the Self*. Whitney Museum of American Art, Downtown at Federal Reserve Plaza, New York. Catalogue. Reviewed by Arlene Raven, *Village Voice*, January 31, p. 86.

*Guerilla Art*. A Space, Toronto, Canada. Catalogue.

*Women's Autobiographical Art Books*. University of Wisconsin, Milwaukee. Catalogue.

*Photography in Art Today*. Robert Koch Gallery, San Francisco, California. *Events by Eight Artists*. Rochester Institute of Technology, Rochester, New York.

- 1989** "No - TV". Project of the Media Exhibition Program at Visual Studies Workshop, shown on Channel 12, Greater Rochester Cablevision, Rochester, New York. Program published.

*53 Festival International de Films et Vidéos de Femmes de Montréal*. Montreal, Canada. Catalogue.

*Ars Electronica 89*. Linz, Austria. Program published. Reviewed by Erkki Huhtamo, Helsingin Sanomat.

*Extended Definitions: Video Experiments in Perception*. Artists Space, New York. Catalogue.

*33rd London Film Festival. British Film Institute, London.*  
Program published.

*Revealing Conversations: Art and Technology in the Bay Area.*  
Richmond Art Center, Richmond, California.

*New American Makers.* Opera Plaza Theaters, San Francisco,  
California.

**1990** *Video Witness: Festival of New Journalism.* Hallwalls, Buffalo,  
New York. Program published.

*Bay Area Media.* San Francisco Museum of Modern Art, San  
Francisco, California. Catalogue published. Reviewed by  
Kenneth Baker, *San Francisco Chronicle*, March 25, p. 14, ill.;  
Tony Reveaux, *Artweek*, April 19, p. 1, ill.; Christine Tamblyn,  
*High Performance* 51 (Fall), p. 52.

*Femme Totale.* Dortmund, Germany.

*Frankfurt Art Fair.* Frankfurt, Germany.

*Copenhagen Film + Video Workshop Festival 90.* mDet Danske  
Filmvaersted/The Danish Film Workshop, Copenhagen.  
Catalogue.

*39th Melbourne International Film Festival.* Melbourne,  
Australia. Catalogue.

*5ème Manifestation Internationale de Video et de Television de  
Montbéliard.* Centre International de Création Vidéo  
Montbéliard Belfort, Montbéliard, France. Reviewed by  
Véronique Monniotte, *L'Est Républicain*, June 18; *L'Humanité*,  
June 21; *Libération*, July 2; *Welterbildung und Medien* 4 (July-  
August).

*Interactions: Zeven kunstenaars met interactief werk/Seven artists  
with interactive work.* Rijksmuseum Twenthe, Enschede.  
Catalogue.

*Electronic Diary.* Museum of Fine Arts, Boston,  
Massachusetts.

*4. Videonale in Bonn.* Bonn, Kunstverein. Catalogue.

*13th Annual Mill Valley Film Festival.* Mill Valley, California.  
Program published.

*Longshot.* Women in the Director's Chair, Chicago, Illinois.

- 1991**      *Currents*. Institute of Contemporary Art, Boston.
- Interaktiivisen Mediataiteen Näyttely*. Gallery OTSO, Espoo, Finland. Organized as part of the 3rd International Video Festival in Finland, Helsinki. Reviewed by Tiina Nyrhinen, *Helsingin Sanomat*, April 17, ill.; Anne Rouhiainen, *Uusi Suomi*, April 24, ill.; Peggy Scheinin, *Form Function Finland* 3, p.6-9, ill.
- De-Persona*. Oakland Museum, Oakland, California. Catalogue published. Reviewed by David Bonetti, *San Francisco Examiner*, June 7, p. C-7, ill.; Allan Gordon, *Artweek*, July 4, p. 1, 17, ill.
- Images du Futur '91*. La Cité des Arts et des Nouvelles Technologies, Montreal, Canada. Catalogue.
- 8 Fotoquipo*. Bienal de São Paulo, São Paulo, Brazil. Catalogue. Kunstmuseum, Odense, Denmark.
- 1992**      *Intimate Technologies/Fictional Personas*. Richard F. Brush Art Gallery, St. Lawrence University, Canton, New York. Catalogue.
- "Bitte berühren": Interaktive Videoinstallationen*. Zentrum für Kunst und Medientechnologie Karlsruhe. Catalogue.
- Through the Looking Glass: Artists' First Encounters with Virtual Reality*. Jack Tilton Gallery, New York. Catalogue published on disc.
- Another Reality: Critical Technology*. Southeastern Center for Contemporary Art, Winston-Salem, North Carolina. Reviewed by Margaret Shearin, *Style Magazine*, July 1, p. 11.
- Videonale 5*. Bonner Kunstverein, Bonn, Germany. Catalogue.
- Art at the Armory: Occupied Territory*. Chicago Avenue Armory, Chicago, Illinois. Catalogue published by the Museum of Contemporary Art, Chicago.
- Video and Orality*. National Gallery of Canada, Ottawa. Catalogue by Jean Gagnon
- 1993**      *TV Times: The World through the Box*. Richmond Art Center, Richmond, California.

*New California Video Artists.* Long Beach Museum of Art, Long Beach, California. Reviewed by Holly Willis, *Video Networks* 17, no. 4 (August/September), p. 19-20.

*Diaries: Michel Auder, Sadie Benning, Lynn Hershman, George Kuchar.* Long Beach Museum of Art, Long Beach, California. Reviewed by Michael Darling, *Santa Barbara Press*, September 24 ; Kristine McKenna, *The Times*, September 27.

*Montage 93.* Rochester, New York. July 11-August 29, 1993. Reviewed by Andy Grundberg, *Newsletter of the Friends of Photography*, September/October.

*Contemporary Art Forum.* Santa Barbara, California. September 11 - October 30, 1993. Reviewed in *The Independent*, September 9; Frank Peter, *Press Telegram*, September 5; Ann Skiold, *The Independent*, September 16.

*Disorderly Conduct.* PPOW, New York.

*Artificial Games.* Medien Labor Munchen, Munich. September 19 - October 16 1993.

*Other Affirmations: A Tribute to Marlon Riggs.* Pacific Film Archive, Berkeley, California. October 1.

*5ème Semaine internationale de vidéo/5th International VideoWeek.* Geneva, Switzerland.

*Iterations: The New Image.* Opened at the Memorial Art Gallery, University of Rochester, as part of Montage 93, and traveled to the International Center of Photography, Midtown, New York. Reviewed in *Village Voice*, October 19; by A.D. Coleman, *New York Observer*, November 15; Charles Hagen, *New York Times*, October 29; Anne Barclay Morgan, *Art in America* 82, no. 4 (April 1994), p. 37-41, ill.; Mitchell Seidl, *New Jersey Star Ledger*, October 24.

*Machine Culture: The Virtual Frontier.* Anaheim, California. Catalogue published in *Visual Proceedings: The Art & Interdisciplinary Programs of SIGGRAPH 93.* New York: The Association for Computing Machinery. Reviewed by Margaret Morse, *Video Networks* 17, no. 5 (October/November), p. 19-23.

*Künstliche Spiele.* MLM, Medienlabor München, Munich. Reviewed by Hans-Joachim Müller, *Die Zeit*, October 1. Exhibition documented in book of same title, edited by Georg Hartwagner, et al.

*Mill Valley Film Festival*. Reviewed by Barry Caine, *Alameda Times Star*, September 17; Dennis Harvey, *Daily Variety*, September 28 and November 1; Scott Rosenberg, *San Francisco Examiner*, October 9; Nancy Steidtmann, *Marin Independent Journal*, October 9; Randy Turoff, *Bay Times*, September 23. *Les Lieux de Vidéo*. United Media Arts Gallery and Durham Art Gallery, Durham, Ontario, Canada.

*Art in the Age of Electronic Media*. San Francisco Art Institute, San Francisco, October 21.

*American Documentary: A Retrospective View*. National Gallery of Art, Washington, DC, November 6.  
*Dallas Video Festival*. Dallas Museum of Art, Dallas, Texas. November 4 - 11.

*Women and Science Fiction*. Northwest Film Archive, Portland, Oregon. November 19. Reviewed by D. K. Holm, *Willamette Week*, November 18; also reviewed in *The Oregonian*, November 18.

**1994** *V Festival Internacional de Video*. Vigo. January 12-30. Program Published.

*Erotic?*. Robert Koch Gallery, San Francisco, California. January 13 - February 19.

*Women in the Director's Chair*. Walker Art Center, Minneapolis, Minnesota. January 14. Reviewed by Terri Sutton, *City Pages*, January 12.

*Cyberfilm Festival*. Landmark Theaters, Berkeley, California. January 30 - February. Reviewed by Barry Caine, *The Oakland Tribune*, January 30.

*Das Kleine Fernsehspiel*. International Filmfestival Rotterdam, Rotterdam. January 31 - February 3. Program Published.

*Seduced and Abandoned*. ICA, London, January.

*Matrilineage: Women's Art and Change*. Lowe Art Gallery, Syracuse University, Syracuse, New York, February. Reviewed by Sherry Chayat, *Syracuse Herald American*, January 30.

*13th American Film Institute National Video Festival*. AFI, Los Angeles, California. February 3-6. Reviewed by Sean O'Neill, *L.A. Village View*, February 4.

*threevisions.* Carpenter Center for the Visual Arts, Cambridge, February 14 - March 17.

*Film/Video Laboratorium.* Goethe Institute, Warsaw. April 19 - 24.

*Mirror, Mirror....* The Olivier Art Center, California College of the Arts and Crafts, Oakland, California. May 25 - July 23.

*Copenhagen Workshop Festival.* Danish Film Institute Workshop, Copenhagen, June 2-8.

*Video Art: Checking the Frontier.* Electronic Media Arts, Australia, June 3-5.

*Altered Egos.* Santa Monica Museum of Art, Santa Monica, California, July.

*A Flame Extinguished - Marlon Riggs.* British Film Institute, London, August 2.

*Arts Électroniques!* Museum of Contemporary Art, Montreal, Canada, August 30 - September 3.

*Video Art XV.* Pallazo della Sopracenaria, Locarno, September 1 - 4.

*V-topia.* Tramways, Glasgow, July. Reviewed by Piers Masterson, *Art Review*, October.

*Countdown Millenium.* Mill Valley Film Festival, Mill Valley, October 8.

*Viper.* International Film and Video Festival, Lucerne, October.

*Conceptual Art from the Bay Area.* Artists Space, New York, October 29.

*Virginia Festival of American Film,* Charlottesville, Virginia, October 27 - 30.

*Doors of Perception 2: @Home.* RAI Congress Centre, Amsterdam, November 4 - 6.

*Le Temps de L'ailleurs.* Galerie Lara Vincy, Paris, November.



*Big Shots , Little Shots.* Transamerica Pyramid, San Francisco, California, October 13 - November.

*3 Rivers Film Festival.* Pittsburgh Filmmakers, Pittsburgh, Pennsylvania, November 4 - 17.

*Duchamp's Leg.* The Walker Art Center, Minneapolis, Minnesota, November 5, 1994 - March 26, 1995.

*Lecture/Screening.* The School of the Art Institute of Chicago, Illinois, November 28.

*Horizons: Video and Electronic Art Projects.* The Contemporary Arts Center, Cincinnati, Ohio, November 29, 1994 - January 29, 1995.

**1995** *Sex Sells.* University Art Museum, University of California, Berkeley, Berkeley, California, January 7.

*Mediopolis.* Video Festival, Berlin, Germany, February 2 - 19.

*Utopia/Dystopia.* SF Camerawork/Yerba Buena Center, San Francisco, California, April 7 - 9.

Video Screening, SF Museum of Modern Art, San Francisco, California, April 7 - 9.

*New Interactive Art,* Center for Contemporary Art, Warsaw, Poland, April 15 - 29.

*New Interactive Video,* Video Positive, Liverpool, England  
April 29 - June 1.

*5th International Sound Basis Visual Art Festival,* Wroclaw, Poland, May 3 - 7.

*Virtually Yours,* National Gallery of Canada, Ottawa, Canada,  
May 4 - June 30.

*Siemens Medien Kunst Preis,* Zentrum fur Kunst und Medientechnologie, Karlsruhe, Germany, May 15.

*Interactive Media Festival.* Variety Arts Center, Los Angeles, California, June 4-7.

*Beautiful People/Beautiful Friends.* Cinematheque, San Francisco, California, June 11.

*New Interactive Electronic Art..* Ikon Gallerie, Birmingham, London July 15 - August 15.

*ISEA International Symposium of Electronic Art.* Montreal, Canada.

*Digital Meditations.* Art Center School, Pasadena, California. August 4 - October 1.

*International Film and Videofestival,* Luzerne, October 25 - 29.

*American Film Institute Video Festival.* Los Angeles, California. October 13 - 15.

*Freiburger Festival of New Video.* Frieberg, Germany. September.

*Deuxiem Manifestation Internationale Video et Art Electronique,* Champ Libre, September 19 - 25.

*Digital Village.* University of Maryland, Baltimore, November 2 - December 30.

*Art as Signal.* Krannert Art Museum, University of Illinois, Champaign, November 17 - December 30.

*Obsessions.* Rijksmuseum Enschede, Amsterdam, Holland October 3 - 25.

*Now Festival.* Nottingham, England, October 6 - 20.

*Cologne Art Faire.* Lutz Teutloff Gallery, Cologne, Germany, November 12 - 19.

*Photography After Photography,* Krems Kunsthalle, Krems, Germany, December 16, 1995 - (two year) traveling. Catalogue.

*Cherchez La Femme.* Kunsthaus, Hamburg, Germany, December 12, 1995- January 14, 1996. Catalogue.

*Scenes of a Theory. The Artwork as Agent of Filmic Discourse.* The Depot, Vienna, Austria. *Lorna.*

*Los Angeles International Film Festival,* American Film Institute, Los Angeles, CA. *Double "Click" Face.*

**1995/96**

*Photography After Photography,* December 16, 1995, begins. Catalogue. Aktionsforum Praterinsel, Munich; Krems Kunsthall, Krems; Stadtische Galerie, Erlangen;

Brandenburgische, Kunstmuseen Cottbus; Museet for Fotokunst, Odense; Fotomuseum Winterthur. *America's Finest*.

1996

*Alternative Spaces/Medienwelten*. Kultur im Sommer 1996, Ausstellung Festung Ruesselheim, July 7 - August 1996.  
*A Room of One's Own*.

*Ich @ Du Communication and New Media*. Museum fur Gestaltung, Zurich, Switzerland, February 10 - March 15.  
*Paranoid Mirror*.

*Forum Section, 46 International Filmfestspiele, Berlin*. Berlin, Germany, February 16-26. Catalogue.  
*Pandemonium Festival*. Institute of Contemporary Art, London, England, February 23.

*Sexual Politics: Judy Chicago's The Dinner Party in Feminist Art History*, Armand Hammer Museum, Los Angeles, California, March 1 - April 23. Catalogue. *Roberta Breitmore Construction Chart*.

*Generations: The Lineage of Influence in the Bay Area*. Richmond Art Center, Richmond, California, September - November. Catalogue.

*Mill Valley Film Festival: Tribute to Karen Black*. Mill Valley, California, October 7.

*Integrated Hemispheres*: Blausthaus Gallery, San Francisco, CA. *Clicking On* CD-ROM, Photographs.

*European Media Art Festival*, Osnabruck, Germany *A Room of One's Own*.

1996/97

*Discord, Sabotage of Realities*. Kunstverein und Kunsthaus, Hamburg, Germany, November 30 - January 19. Catalogue.  
*America's Finest*

1997

*Reel to Real Sex*. Hallwalls Contemporary Arts Center, Buffalo, New York, March 8 - 14, 1997. *Found Footage*.

*Women in the Director's Chair*, Walker Art Center, Minneapolis, Minnesota, January 17. *Found Footage*.

*Unheimliches Vergnuegen/Uncanny Pleasures: Femme Totale Frauenfilmfestival/The 6th Dortmund International Film Festival*, Dortmund, Germany, March 12 - 16, 1997. Catalogue. *Double Cross Click Click, Phantoms Limbs, Hero Sandwiches*.

*A Rose is a Rose is a Rose: Gender Performance in Photography*, Guggenheim Museum, New York, March - June 1997.  
*Roberta's Construction Chart.*

*Interakt! Schlüsselwerke Interaktiver Kunst*, Wilhelm Lehmbruck Museum Duisburg, April 27 - June 15, 1997.  
Catalogue. *Lorna.*

*Arte Chido*, El Antiguo Colegio de San Ildefonso, Mexico City, April 23 - June 22. *America's Finest.*

*You Are Here: Re-Siting Installations*, Henry Moore and Gulbenkian Galleries, Royal College of Art, London, England, April 25 - May 16. *A Room of One's Own.*

*Das Neue Gesicht*, Kunstverein Konstanz, Bonn, Germany, February 8 - April 6. *Phantom Limbs*.

*Alternative Visions. Dear Diary: Selected Entries. Day Three.* Berkeley Art Museum. Pacific Film Archive. Berkeley, California. June 17. *First Person Plural.*

*Deep Storage: Arsenale der Erinnerung*, Haus der Kunst München, Munich, Germany, August 3 - October 12, 1997., P.S.1, New York, Summer 1998, Henry Art Gallery, Seattle, Washington, November 5, 1998 - January 24, 1999. Book. *Roberta Breitmore.*

Opening. ZKM, Media Museum, Karlsruhe, Germany, October 18, 1997. *The Difference Engine #3.*

#### 1997/98

*New Realities: Hand-Colored Photographs 1839 to the Present*, University of Wyoming Art Museum, Laramie, Wyoming, February 8 - May 18, 1997; Boise Art Museum June 26 - August 17, 1997; James A. Michener Museum of Art, Doylestown, Pennsylvania, November 22, 1997 - February 8, 1998; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts, March 28 - May 24, 1998; Yellowstone Art Center, Billings Montana, August - September 1998. *Freud/Monroe* from *Hero Sandwiches* series.

*Photography After Photography*, Siemens, Munich, Germany. February 2, 1997 begins. Adelaide Festival, Australia; Institute of Contemporary Art, Philadelphia, U.S.A.; Finlands Fotografiska Museum, Helsinki, Finland. *America's Finest.*

1998

*Video i.* KTEH, San Jose, February 2, 1998. *Found Footage.*

*Out of Actions: Actionism, Body Art & Performance 1949 - 1979.* Los Angeles Museum of Contemporary Art, February 1998. Travelling.

Rudolph Frieling. "Lynn Hershman: Cyborgs and Tillie the Telerobotic Doll", *Transmediale 98.* February 1998, Berlin, pages 27.

*Caught on Tape, Myths and Revisions.* Arizona State University, February 21- May 24, 1998. *Double Cross Click Click.*

*1998 Women in the Director's Chair: Home Girls,* Walker Art Center, Minneapolis, MN, March 18. *Conceiving Ada.*

*Interface: Art and Tech in the Bay Area.* Duke University Art Museum, Durham, North Carolina, April 2 - June 7. Catalogue .

*Digital Days.* Copenhagen, Denmark, April 23 - 28 1998. Catalogue, p. 61. *Conceiving Ada.*

*San Francisco International Film Festival.* April 23-May 7 1998. Catalogue. *Conceiving Ada.*

*Avatar: Of Postmodern Times and Multiple Identities,* May 29 - June 16, Amsterdam, 1998. *Virtual Love, Double Cross Click Click.*

*45th Sydney Film Festival,* Sydney, Australia, June 5-19, 1998. *Conceiving Ada.*

*Kiasma-teatterissa.* Museum of Contemporary Art. The Finnish National Gallery. Helsinki, Finland. 13 September 1998. *Conceiving Ada.*

*Arsenals 98: 7th International Film Forum.* Riga, Latvia. 21 - 28 September 1998. *Conceiving Ada.*

*Videonale 8: Internationales Video- und Medienkunstfestival.* Bonner Kunstverein. 25 - 29 Septemeber 1998. *First Person Plural.*

*L'Immagine Leggera.* Palermo International Video Art Film and Media Festival, Sept. 26 - Oct. 4, 1997, Catalogue. *B-Files, First Person Plural.*

*Body Méchanique: Artistic Exploration of Digital Realms. Film/Video Events.* Wexner Center for the Arts. Ohio State University, Columbus, Ohio, October 9 & 10, 1998. *Conceiving Ada.*

*New Media/Videofest Opening Extravaganza.* Mill Valley Film Festival. October 2, 1998. *Millenium Blues/ Cyberchild.*

*Arte Themenabend/Topical Evening: Navigating the Millenium. Stories from the End of the Century.* Goethe Institut. October 6, 1998. *Navigating the Millenium/Cyberchild.*

*Sacramento Festival of Cinema,* The Crest Theatre, September 25-October 3, 1998. *Conceiving Ada.*

*Montreal International Festival of New Cinema and New Media* October 15-25, 1998. *Conceiving Ada.*

*The 11th Annual Virginia Film Festival,* October 29-November 1, 1998. Charlottesville, Virginia, *Conceiving Ada.*

*Cyber 98.* Centro Cultural de Belem, Lisbon, Portugal. November 12 - December 20, 1998. *America's Finest. Room of One's Own.*

*frauen am computer.* frauenkino xenia, Zürich, Switzerland. November/December 1998. *Conceiving Ada, Seduction of a Cyborg, The Windows of Bonwit Teller, Marvelous Still, First Person Plural, Confessions of a Chameleon, The Making of Conceiving Ada.*

**1999** *1999 Cinequest: San Jose Film Festival 9.* San Jose, CA. February 25 - March 3, 1999. *Conceiving Ada.*

*Facets Cinematheque: Women in the Director's Chair.* Chicago, Ill. March 12-18, 1999. *Conceiving Ada.*

*Connected Cities,* William Lehmbruch Museum, Duisberg, Germany June 13 - October 2 (Catalogue)

*Net\_Condition* ZKM, Institute of Contemporary Art, Barcelona, ICC Tokyo September -October, 1999 (Catalogue)

*Golden Nica,* Ars Electronica, OK Center, Linz, Austria (Catalogue)

*Meaning and Message,* Oakland Museum of Art, Nov. 6 - March 12, 2000 (Phantom Limbs)

*100 Artists Interpret the Tzedakah Box*, Jewish Museum, San Francisco, California, November 11- December 30.

**2000** *He Said, She Said*, Sundance Channel Cinema, April

*Self as Someone Else*, NRW Museum, Dusseldorf,  
(Catalogue) Roberta, First Person Plural

*California Photography Invitational*, Friends of Photography,  
Ansel Adams Center, San Francisco, Ca. (Tours/Catalogue)

*Art Entertainment Network / Let's Entertain*  
Walker Art Center / Traveling Show  
February 12, 2000 – November 25, 2001

New Work, The Lab, San Francisco, March 2000

*Verbindungen Jonctions 4*  
Kunsten Festival des Artes Brussels  
May 6-27, 2000

*Inter Media\_City Seoul 2000*  
Seoul Metropolitan Museum  
September 2, 2000 – October 31, 2000 (Catalogue, organized by MOMA NY}

*Trading Images*  
September 22 & 29, 2000

Expo 2000, Hannover, Germany

*Cross Female*  
Kunstlerhaus Bethanien, Berlin  
September 30, 2000 – October 29, 2000

San Francisco International Art Exposition, San Francisco

National Gallery of Art, Washington, D.C.

*Ich ist etwas Anderes*  
Kunstsammlung Nordrhein-Westfalen, Dusseldorf  
February 19, 2000 – June 18, 2000

*Tempus Fugit: Time Flies*  
Nelson-Atkins Museum of Art  
October 15, 2000 – December 31, 2000

*CineMayence*  
Mainz, Germany  
November 2000

**2001**

***Made in California, 1900 – 2000***  
 Los Angeles County Museum of Art  
 October 22, 2000 – February 25, 2001

**Double Life**  
 Foundation Generale,  
 Vienna Austria,  
 may 12 –august 3, 2001  
 (Catalogue)

**New York University, U.S.C.**  
**I and Thou**, Conference and seminar  
 March 12-16

**San Diego Museum of Art**  
 100 years of California Art

**Kunsthalle, Munich**  
 Agents and Cyborgs  
 September 15-November 30

*Media City*, Seoul, Korea  
*Self as Someone Else*, NRW Museum, Dusseldorf (Catalogue and  
 essay)  
 Retrospective, Tribute, Feminale, Koln Germany October 12-14

**2001** **Made in California, 1900 – 2000** Los Angeles County Museum  
 of Art October 22, 2000 – February 25, 2001

**Double Life** Foundation Generale, Vienna Austria, May 12 –august 3,

**San Diego Museum of Art 100 years of California Art**

**2002** **High Tech/Low Tech Hybrids: Art in a Digital Age**  
 Bedford Gallery March 26 – June 16, 2002

**2004** International Center of Photography, NY  
*Skin Deep*, January – March

*Digital Avant Garde* Eyebeam New York, Ars Electronica, Austria

**2005** Paule Anglim Gallery, S.F.

Bitform Gallery New York

Henry Art Gallery *Hershmanlandia*, retrospective, Seattle, Washington

**2006** bitforms Seoul, Korea

Santa Monica Museum of Art, Identity Theft BY LYNN HERSHMAN



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*Arts Council of Napa Valley*

Arts and Culture Lecture Series

February 12, 2000

*Crash: Symposium on Issues in Net Art*

UC Berkeley

February 16 & 19, 2000

*College Art Association Conference 2000*

New York

February 23-26, 2000

*Sins of Change Symposium*

Walker Art Center

April 6-8, 2000

*Kala Art Institute*

High Touch/HighTech: Making Art in the 21<sup>st</sup> Century

April 8, 2000

*Where Media Collide Speakers Series*

Bay Area Video Coalition

May 3, 2000

*Work of Art in the Age of Digital Technology*

UC Davis

May 19, 2000

*UC DIGIVATIONS Conference*

UC Santa Barbara

September 24-26, 2000

***The Kitchen and GroundZero Conference***

November 2-3, 2000

***Interactivity and Digital Cinema***

University of Ulster

December 7, 2000

High Touch/High Tech: Making Art in the 21<sup>st</sup> Century," Oakland Museum, April 8.

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Ruth Noaek University of Vienna, "Lynn Hershman" Spring 1998

Mette Stromfeldt, University of Copenhagen, Lynn Hershman and Roberta Breitmore, 1999

Silke Albrecht, Ruhr-Universität-Bochum "Lynn Hershman Installations" 2001

Simonetta Cargioli. University of Paris, The Sorbonne, "Interactive Works of Lynn Hershman 2002