Title: Bio-Metric Soul Catcher

Genre: Artificial Intelligent Agent

Applicant's Role in Production: Artist

Production Format:

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: ___ Sample  ___ Supplemental

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

<table>
<thead>
<tr>
<th>Original Format</th>
<th>Format Submitted for Viewing</th>
<th>Preferred OS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Software</td>
<td>Software</td>
<td>Windows</td>
</tr>
<tr>
<td>Web</td>
<td>Web</td>
<td>Mac</td>
</tr>
<tr>
<td>x Installation</td>
<td>x VHS</td>
<td>Unix</td>
</tr>
<tr>
<td>Other</td>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

Other

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:

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)
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  Format Submitted for Viewing  Preferred OS
_x_ Software  _x_ Software  _x_ Windows
_x_ Web  _x_ Web  _x_ Mac
_x_ Installation  _x_ VHS  _x_ Unix
Other  Other  

Web Information (answer only if sample work is in Web format)
_x_ URL (if more than one please list them below)
_x_ Browser requirement(s)
_x_ Plug-in requirement(s)
_x_ This sample requires broadband connection (fast Internet connection)
_x_ 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)
An Artificial Intelligent web agent with voice synthesis, speech recognition, sensor recognition and live internet feeds.

Title: DiNA – 5 minutes
Year: 200-2006

Technical

Original Format

_ X Software
_ X Web
_ X Installation
_ Other ________________
Other ________________

Format Submitted for Viewing

_ Software
_ X Web
_ X DVD
_ Other ________________
Other ________________

Preferred OS

_ Windows
_ Mac
_ Unix

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

_ URL_http://www.lynnhershman.com
Click on Networks
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, Canada
Paule Anglim Gallery
San Jose Museum of Art
Museum of Contemporary Art, Cleveland

Featured in The New York Times and numerous art journals (enclosed)
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, synthespians, 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 21st 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 SOUL CATCHER
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, synthespans, 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 exists 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

scanner

User + Reflection
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
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
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2006
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 Winsor
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
*Techno Lust*
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
19973 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


1974  


1975  

*What's Behind the Gray Drawer?* Manitoba Museum of Finds Art, San Francisco.


1976  


1977  
*Lynn Hershman Dream Weekend: A Project for Australia.* Ewing and George Patton Galleries, Melbourne University; Exhibition Gallery, Monash University, Victoria, Australia. Catalogue.
1978  

*Roberta's Exorcism.* Palazzo dei Diamante, Ferrara, Italy.


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.


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.


1982  
*Lynn Hershman.* Gallery One, San Jose State University, San Jose, California.

1983  

*Lynn Hershman.* Musée d'art moderne, Nice.

*Hero Sandwiches.* Arvada Arts Center, Arvada, Colorado.

1984  


1985

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


1986


*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.


1987


1988

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

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

Video Art: Lynn Hershman. Oakland Museum, Oakland, California.

Hero Sandwiches. Grita Insam Gallery, Vienna, Austria.

1989


The Electronic Diary. Los Angeles Center for Photographic Studies. Reviewed by David James, Artweek, February 11, p. 8, ill.


1990


1991


1992

Lynn Hershman. Centre International de Création Vidéo, Montbéliard Belfort, France. Catalogue published as no. 4 in series Chimaera monographie.

1993


Independent Feature Project. Angelica Film Center, New York. October 2, 1993 (Virtual Love).

1994


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.


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


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


1995

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

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.


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

1996


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

Museum fur Gestaltung, Zurich, Switzerland.


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

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


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

1998  

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  

1969  

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  

Women’s Women. Richmond Art Center, Richmond, California. Reviewed by Mollie O’Neill, Artweek, October 6, p. 3, ill.


Drawings. Laguna Beach Art Museum, Laguna Beach, California.

1974  
1975


1976

Three Performers. Mandeville Art Gallery, University of California, San Diego, La Jolla, California.


1977


(H)errata. Angel Island, San Francisco.


1978

A Peek into the Private Life of Rrose Selavy: Fifty Non-Art Objects from the Lives of Fifty Artists. Helen Euphrat Gallery, De Anza College, Cupertino, California.

Video Free America Presents. Video Free America, San Francisco.

1979


1980


1981


Distinguished Alumni. California College of Arts and Crafts Gallery, Oakland, California.


1983

*Ice & Air.* Lake George Project for the Arts, Lake George, New York.

*Inside Self, Someone Else.* Dayton Art Institute, Dayton, Ohio. Catalogue.

1984


1985


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/Technologia e Informatica.

1987

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


1988


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.

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

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


1990


Femme Totale. Dortmund, Germany.

Frankfurt Art Fair. Frankfurt, Germany.

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


Longshot. Women in the Director’s Chair, Chicago, Illinois.
1991

**Currents.** Institute of Contemporary Art, Boston.


**De-Persona.** Oakland Museum, Oakland, California.

**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.


**Videonale 5.** Bonner Kunstverein, Bonn, Germany. Catalogue.


**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.


Disorderly Conduct. PPOW, New York.


5ème Semaine internationale de vidéo/5th International Video Week. Geneva, Switzerland.


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 Video. 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.


Dallas Video Festival. Dallas Museum of Art, Dallas, Texas. November 4 - 11.


1994


Seduced and Abandoned. ICA, London, January.


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.


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.

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

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


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


1995


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, Ottowa, 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.


ISEA International Symposium of Electronic Art. Montreal, Canada.

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

International Film and Video festival, Luzerne, October 25 - 29.

American Film Institute Video Festival. Los Angeles, California. October 13 - 15.
Freiburger Festival of New Video. Frieburg, Germany. September.

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

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


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


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


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.

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

1996


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


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


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

1996/97


1997


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

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


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


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


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

1997/98


1998

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


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


**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.*


Body Méchanique: Artistic Exploration of Digital Realms.  
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2000  
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Walker Art Center / Traveling Show
February 12, 2000 – November 25, 2001

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Verbindingen Jonctions 4
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Inter Media City Seoul 2000
Seoul Metropolitan Museum
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Trading Images
September 22 & 29, 2000

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

San Francisco International Art Exposition, San Francisco

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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
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, Köln Germany October 12-14


Double Life Foundation Generale, Vienna Austria, May 12 – August 3, 2001

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
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
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<tr>
<td>1971</td>
<td>&quot;De Forest is De Forest is De Forest.&quot; <em>Artweek</em>, November 27, p. 1, ill.</td>
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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 21st 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
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