Don’t Say “Sci-fi”  
Say “Sci-tru”

Lynn Hershman Leeson

“If you live in the present, most people think you live in the future, because they don’t know what happens in their own time.” Across half a century, Lynn Hershman Leeson’s searching, future-facing work has combined art, science and technology to pioneering effect. Anna McNay discusses the “female filter” and identity with “the inaugural portraitist of the information age”.

150 Encounters
Lyn Hershman Leeson cautiously, when asked, probably for the first time in her five-decade career, what it is that makes her a doing art, as opposed to science, technology, or engineering. Being a "I am unable to do art" person, she stated, "I am unable to do art". People do what they feel is necessary, for survival. Being an artist is the only thing I've ever done, and it is very easy for me.

Hershman Leeson is perhaps best known for her other-than characters, Roberta Reimところ 83.57.1, which she character was currently being played by her, later on by one of her other people and copy (1983). Roberta Reimところ 83.57.1 was a brainwashing, psychologically charged, psychoses, everyone thought was schizophrenia, who existing in real life and time, engaging in various activities.

Her existence was "proven" by the tracking of her psychiatric research and credit ratings. Her construction included specific language and gestures, as well as a "sterile" expression, "aura" environment. By interacting directly with the, Reimところ 83.57.1 became, as Hershman Leeson described in a talk at MoMA in 1978, "a two-way mirror that reflected societal biases absorbed through experience. Her decisions were random and her records were stored in photographic archives, allowing viewers to become viewers, the character's history.

Lynn, on the other hand, was "a middle-aged agoraphobic". A lot like O'Keary, looking at things from the side and using various soundtracks and multiple narratives and endings. O'Keary was the first interactive user to ever make. Hershman Leeson says she read about the process in consumer reports, scolded the manufacturer, and figured out how to make something that was more interesting. "Eventually I was able to do it, but it was not easy."

Through the videos, viewers were able to access information about O'Keary's past, future, and personal conflicts through messages attached to the objects in her apartment, also taking on decision-making roles, leading them down different paths and sequences of events in the "plot". From just seven minutes of moving image on the disc, thirty-six chapters could be sequenced differently for several days.
Across whom, in the absence of appropriate critical language, it was unremarked - perhaps unremarkable, her master's thesis, "Antiquity, Authority, and Memory: the Heirs Lesson's, "nobody knows what language, as you can't explain what 'you're doing'. I just had to get to

For example, a 1960 exhibition of Berkeley's University Art Museum, offered "because the museum was always a great deal of it, if they're not to find out how to show women", was taken down quite

Since Berkeley, indeed, the second element introduced to Hearstman Lessons's work, she was showing hauntingly, melancholy, early self-portraits, with small photographic shapes - one to the other, her appropriate for the moment.

Some of her earlier works really deal with the influence of media, magazine, photography, identity," says Mauro Craxi, a curator at the MoMA, New York City, who is curating a show of Hearstman Lessons's work, "we often use media in women's and how that can be deconstructing, how that can control you. Have that can destroy you." The 1960s (in "1960s", 1983), for example, which includes an image of a woman with a TV in place of her head, is a clear statement about these issues. Likewise, "1960s" (in "1960s"), the first museum's artwork, requires viewers to touch the screen on the woman's body. Depending on where on her body you touch, it takes you to different options, for example, she might end up following a Sun Buddah master of some sort.

"In my own work," notes Hearstman Lessons, "I have created a process through which illusion and become a simulacrum of origin and authenticity. The illusion has to be true. One of the more advirusive elements of art that uses interactive community-based systems is the shift of position. Art.

Artists who work in the genre of art are no longer separated from themselves, but, if effective, can use hierarchical systems that address fundamental perceptions and require responses.

Hearstman Lessons is usually labelled a feminist artist, and her documenta-

"Touch me"

"I have created a process through which illusion and can become a simulacrum of origin and authenticity. The illusion is the substance of truth."
As well as the documentary Women Art Revolution, Hershman Leeson, who taught herself to make films in the 1980s, has made five films featuring the British actress Tilda Swinton. In Concerning Ada (1997), for example, filmed in just five days, Swinton plays Lord Byron’s daughter, Ada Lovelace, a nineteenth-century English mathematician, now credited as the writer of the first computer program; while in Beloved (2001), she takes on the triple role of three replicas, as well as the scientist who created them, Rosetta Stone. In a world where men are necessary only for their DNA, initially, on being told Hershman Leeson’s budget, Swinton’s agent had declined on her behalf. But, by chance, the artist met a friend of the actress, who told Swinton about the film and managed to get her on board—the start of an enduring relationship.