

LYNN HERSHMAN LEESON

B. 1941

Lives and works in San Francisco, California

EDUCATION

B.S. Case Western Reserve University

M.A. San Francisco State University

SELECT SOLO EXHIBITIONS

- 2022 *About Face*, Altman Siegal Gallery, March - April (Forthcoming)
- 2021 *Twisted*, New Museum, New York, New York, July 7 - September 26
Roberta Breitmore (1973 - 1978), bürobasel, Basel, Switzerland, June 10 - June 26
Staged Intimacy 1974-2019, ROZENSTRAAT, Amsterdam, The Netherlands, March 20 - May 29
- 2020 *Becoming Roberta*, Paul van Esch & Partners Art Advisory, Amsterdam, Netherlands, March 7 - 28
- 2019 *Lorna*, Thoma Foundation, Santa Fe, New Mexico, November 15 - October 31, 2020
First Person Plural, Centro de Arte Dos de Mayo Comunidad de Madrid, Madrid, Spain, February 14 - June 16
- 2018 *The Novalis Hotel*, KW, Berlin, Germany, May 19 - June 17
First Person Plural, KW, Berlin, Germany, May 19 - July 17
Lynn Hershman Leeson: Anti-Bodies, Haus der elektronischen Künste, Basel, Switzerland, May 2 - August 5
A Manual for Automaton, Bionic Beings and Cyborgs 1962 - 1982, Anglim Gilbert Gallery, San Francisco, California, April 26 - May 26
Lynn Hershman Leeson, Waldburger Wouters, Brussels, Belgium, April 20 - June 17
Lynn Hershman Leeson: Transgressing One(self), Showroom by Paul Van Esch & Partners Art Advisory, Amsterdam, The Netherlands, March 9 - 31
- 2017 *VertiGhost*, Palace of the Legion of Honor and de Young, Fine Arts Museums of San Francisco, California, December 16 - March 25, 2018
Secrets from the Crypt, Anglim Gilbert Gallery, San Francisco, California, February 23 - April 8
Lynn Hershman Leeson: Civic Radar, Yerba Buena Center for the Arts, San Francisco, California, February 10 - June 4
Remote Controls, Bridget Donahue, New York, New York, January 27 - March 12
- 2016 *Lynn Hershman Leeson*, Ruth C. Horton Gallery, Moss Arts Center, Virginia Tech, Blacksburg, Virginia, October 20 - December 11
Lynn Hershman Leeson: Body Collage, Armory Gallery, Virginia Tech, Blacksburg, Virginia, October 18 - December 10
Trans Genesis: Evaporations and Mutations, Vilma Gold, London, England, October 4 - 29
Cyborgs and Self-Promotion, Cleveland Museum of Art, Cleveland, Ohio, March 10 - August 8
Liquid Identities - Lynn Hershman Leeson, Identities of the 21st Century, Lehbruck Museum, Duisburg, Germany, February 27 - June 5
- 2015 *Lynn Hershman Leeson: Civic Radar*, Sammlung Falckenberg, Hamburg, Germany, June 14 - November 15
Lynn Hershman Leeson: Origin of the Species (Part 2), Modern Art Oxford, Oxford, United Kingdom, May 29 - August 9
Lynn Hershman Leeson: Origin of the Species, Bridget Donahue, New York, New York, February 19 - April 5
- 2014 *Lynn Hershman Leeson: Civic Radar*, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, December 13 - April 6, 2015
- 2013 *Present Tense*, Gallery Paule Anglim, San Francisco, California
The Agent Ruby Files, San Francisco Museum of Modern Art, San Francisco, California
- 2012 *Me as Roberta*, Museum of Contemporary Art, Krakow, Poland, February 17–April 29
Lynn Hershman Leeson: Seducing Time, Kunsthalle Bremen, Bremen, Germany, June 2 - August 19
- 2011 *Lynn Hershman Leeson: Investigations*, Katherine E. Nash Gallery, University of Minnesota, co-organized with the Walker Art Center, Minneapolis, Minnesota
Lynn Hershman, Gallery Paule Anglim, San Francisco, California
The Roberta Breitmore Series, Waldburger Wouters, Brussels, Belgium, September 10 - October 29
- 2009 *The Complete Roberta Breitmore*, Whitworth Art Gallery, University of Manchester, Manchester, UK
- 2008 *No Body Special*, de Young Museum, San Francisco, California, February 2 - June 1
The Floating Museum (1975-1978): Lynn Hershman Leeson, New Langton Arts, San Francisco, California
Lynn Hershman, Gallery Paule Anglim, San Francisco, California
Found Objects, bitforms Gallery, New York, New York
CyberActive: The Work of Lynn Hershman Leeson: The Hess Collection, San Francisco Museum of Modern Art, San Francisco, California
- 2007 *Autonomous Agents*, Whitworth Art Gallery, University of Manchester, Manchester, UK
- 2006 *Perspectives in New Media*, bitforms Gallery, Seoul, Korea, June 14 - July 29

- 2005 *Hersbmanlandia: The Art and Films of Lynn Hersbman Leeson*, Henry Art Gallery, University of Washington, Seattle, Washington, September 5 - January 29, 2006
Selected Works: 1974-2005, bitforms Gallery, New York, New York, December 10 - January 14, 2006
 Lynn Hersbman, Gallery Paule Anglim, San Francisco, California
- 2004 *Lynn Hersbman*, bitforms Gallery, New York, New York
- 2002 *Lynn Hersbman*, Gallery Paule Anglim, San Francisco, California
- 2001 *Masquerades*, University of Virginia Museum of Art, Charlottesville, Virginia
Lynn Hersbman: Media & Identity, Sweeney Art Gallery, University of California, Riverside, California
- 2000 Sweeney Gallery, University of California, Riverside, California
 Filmhaus, Koln, Germany, October 12 - 30
Retrospective, Tribute, Feminale, Koln Germany, October 12 - 14
- 1999 Art Electronica, Winner Golden Nica, September 12, Linz, Austria
Tribute and Retrospective, The Kitchen Center for Video and Music, New York, March-April
Digital Pioneers, Museum of Modern Art, New York, April
 Robert Koch Gallery, San Francisco, California
 Paule Anglim Gallery, San Francisco, California
- 1998 *New Works*, Gallery 16, San Francisco, CA, September 17 - October 30
- 1997 *Videoverk van Lynn Hersbman*, Stelling Gallery, Leiden, Netherlands, June 21
- 1996 *Lynn Hersbman: Captured Bodies of Resistance*, Retrospective, Ujazdów Castle, Centre for Contemporary Art, Warsaw, Poland; Leon Wyczolkowski Regional Museum, Bydgosz, May 10 - June 5
Silence Elles, Montreal, Canada
Treasures & Visions, Kunsthau Graz, Graz, Austria, June - September.
Lynn Hersbman: Neue Photo's und Videokulpturen, Lutz Teutloff Gallery, Cologne, Germany
- 1995 *Room of One's Own*, Contemporary Art Center, Cincinnati, Ohio, November 29 - January 13
Virtually Yours, Retrospective of Lynn Hersbman, National Gallery of Canada, Ottawa, Canada, May 4 - July 3
America's Finest, Paule Anglim Gallery, San Francisco, California, June 8 - July 2
Paranoid Mirror, Seattle Art Museum, Seattle, Washington, August 4 - December 1.
- 1994 *Lynn Hersbman*, Richard L. Nelson Gallery and Fine Art Collection, University of California, Davis, CA. April 10 - May 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
- 1993 *The Electronic I*, Seattle Art Museum, Seattle, September 29
- 1992 *Lynn Hersbman*. Centre International de Création Vidéo, Montbéliard Belfort, France.
- 1991 *Lynn Hersbman Retrospective*. Institute of Contemporary Art, London, England
Deep Contact, International Center of Photography, New York
Deep Contact: Video Lynn Hersbman, Video Galleriet, Huset, Copenhagen
Video Viewpoints: Lynn Hersbman, Museum of Modern Art, New York
- 1990 *Lynn Hersbman: Photographs Never Lie*, Robert Koch Gallery, San Francisco, California
- 1989 *Electronic Diary*, Palais de Tokyo, Paris
The Electronic Diary, Los Angeles Center for Photographic Studies.
- 1988 *Lynn Hersbman: Hero Sandwiches*. Intersection for the Arts, San Francisco
Video Art: Lynn Hersbman, Oakland Museum, Oakland, California
Hero Sandwiches. Grita Insam Gallery, Vienna, Austria
- 1987 *Lynn Hersbman: Hero Sandwiches*. Madison Art Center, Madison, Wisconsin.
- 1986 *Lorna*. Palazzo Fortuny, Venice, Italy
Lynn Hersbman/Interactive Art. LACE/Los Angeles Contemporary Exhibitions, Los Angeles.
- 1985 *Prisoner of Paradise*, New Langton Arts, San Francisco.
- 1984 *Lynn Hersbman: Hero Sandwiches*. Alternative Museum, New York
Lynn Hersbman: An Installation of Lorna/The First Interactive Laser Artdisk. Fuller Goldeen Gallery, San Francisco.
Prisoner of Paradise. Santa Barbara Museum of Art and The Santa Barbara Contemporary Arts Forum as part of the 1984 Olympic Arts Festival
- 1983 *Hero Sandwiches*. Arvada Arts Center, Arvada, Colorado
- 1982 *Lynn Hersbman*, Gallery One, San Jose State University, San Jose, California
- 1981 *Hero Sandwiches*, Annina Nosei Gallery, New York
- 1980 *One Story Building*, Portland Center for the Visual Arts, Portland
Lynn Hersbman, Musée d'art moderne, Nice
- 1978 *Lynn Hersbman's New Works*, Gallery Paula Anglim, San Francisco.
Roberta's Exorcism. Palazzo dei Diamante, Ferrara, Italy
Lynn Hersbman Is Not Roberta Breitmore, Roberta Breitmore Is Not Lynn Hersbman, M. H. de Young Memorial Museum, San Francisco, California
- 1976 *Lynn Hersbman: 25 Windows*. Bonwit Teller, New York. Sponsored by the Institute for Art and Urban Resources.
Selected Past Projects. The Clocktower, Institute for Art and Urban Resources, New York

- Lynn Hershman. Linda Ferris Gallery, Seattle, Washington
- 1975 Lynn Hershman. Stefanotty Gallery, New York
Lady Luck: A Double Portrait of Las Vegas. The Personification of Myth. Circus Casino and Spa, Las Vegas, Nevada
Forming a Sculpture/Drama in Manhattan. YWCA, Chelsea Hotel and Plaza Hotel, New York
Re: Forming Familiar Environments. Home of Eleanor and Francis Ford Coppola, San Francisco
- 1974 Lynn Hershman: *New Work*. Galeria Smith Anderson, Palo Alto, California
 Lynn Hershman: *Drawings and Sculpture*. William Sawyer Gallery, San Francisco
- 1973 [Installation], Dante Hotel, San Francisco
 Lynn Hershman: *New Work*. Jody Scully Art Gallery, Los Angeles
- 1972 Lynn Lester Hershman: *Mouths and Other Pieces*. De Saisset Art Gallery, University of Santa Clara, Santa Clara, CA
 Lynn Hershman: *Completed Fragments*. University Art Museum, University of California, Berkeley
- 1970 Lynn Lester Hershman. William Sawyer Gallery, San Francisco
 Lynn Lester Hershman: *Drawings and Collages*. The Graphics Gallery, San Francisco
- 1966 *Adventure of a Line: Drawing Experiences by Lynn Lester Hershman*. Santa Barbara Museum of Art. Santa Barbara, California
- 1965 Lynn Lester Hershman. Feingarten Galleries, Los Angeles

SELECT GROUP EXHIBITIONS

- 2022 *Art Basel*, Basel, Switzerland, June 2022
La Biennale di Venezia 2022, 59th International Art Exhibition: The Milk of Dreams, Venice, Italy, April 23 - November 27
Future Bodies From A Recent Past — Sculpture, Technology, And The Body Since The 1950s, Museum Brandhorst, Munich, Germany, June 2, 2022 - January 2023
Speculative Portraits, SFMOMA, San Francisco, California, April 9 - September 5
Orlando, guest curated by Tilda Swinton, Fotomuseum Winterthur, Switzerland, February 26 – May 29, 2022
- 2021 *Writing the History of the Future*, Signature Works of the Singular ZKM Media Art Collection, Gwangju Museum of Art, Gwangju, Korea, December 17 - April 3, 2022
Orlando, guest curated by Tilda Swinton, The Princeton University Art Museum, Princeton, New Jersey, December 11 - January 23, 2022
Smart to the Core: Medium / Image, The Smart Museum, The University of Chicago, Chicago, Illinois, September 23 - December 12
Wunderkammer 3 – DNArt, Esbjerg Museum, Esbjerg, Denmark, April 21 – January, 16, 2022
Code of Arms, Gazelli Art House, London, UK, November 19 2021 - January 15 2022
Staying With the Trouble, Tufts University, Aidekman Arts Center / Medford Campus, Medford, Massachusetts, August 30 - December 5
New Time, Art and Feminisms in the 21st Century, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, California, August 25 - January 30, 2022
Send Me an Image: From Postcards to Social Media, C/O Berlin, Berlin, Germany, March 27 - September 2
Minds Rising, Spirits Tuning: 13th Gwangju Biennale, Gwangju, Korea, February 26 - May 9
Chengdu Biennale, Tianfu Gallery, March - July, Tai Pai, Taiwan
- 2020 *Photography Today: Resistant Faces*, Pinakothek Der Moderne, Munich, Germany, November 27 - April 11, 2021
The Body Electric, Museum of Art and Design, Miami Dade College, Miami, Florida, November 5 - May 30, 2021
I Yield My Time. Fuck You!, Altman Siegel, San Francisco, California, October 29 - December 19
Ice and Fire: A Benefit Exhibition in Three Parts, The Kitchen, New York, New York, October 15 - January 31, 2021
We Fight to Build a Free World: An Exhibition by Jonathan Horowitz, Jewish Museum, New York, New York, October 1 - January 24, 2021
States of Mind: Art in American Democracy Moody Center for the Arts, Rice University, Houston, Texas, September 19 - December 19
Art in the Age of Anxiety, Sharjah Art Foundation, Sharjah, United Arab Emirates, June 26 - September 26
ecofeminism(s), Thomas Erben Gallery, curated by Monika Fabijanska, New York, New York, June 19 - September 26
do it (home), online exhibition curated by Hans Ulrich Obrist, produced by Independent Curators International (ICI), Serpentine Gallery, London, United Kingdom, <https://artsandculture.google.com/project/do-it>
How Can We Think of Art at a Time Like This? An Online Exhibition, co-curated by Barbara Pollack and Anne Verhallen, <https://artatatimelikethis.com/>, March 16 - ongoing
Retail Apocalypse, gta exhibitions, ETH Zurich Höggerberg, February 26 – May 15
Uncanny Valley: Being Human in the Age of AI, de Young Museum, San Francisco, California February 22 - June 26, 2021
The Question of Intelligence - AI and the Future of Humanity, Anna-Maria and Stephen Kellen Gallery, The New School, Parsons, New York, New York, February 7 - April 8
Orlando, guest curated by Tilda Swinton, McEvoy Foundation for the Arts, San Francisco, California, February 7 - May 20
- 2019 *The Assembled Human*, Museum Folkwang, Essen, Germany, November 8 - March 15, 2020
Anozero Bienal de Coimbra, Third Edition, Coimbra, Portugal, November 2 - December 29
The Sound of One Computer Thinking, IMPAKT, Utrecht, Netherlands, October 25 - December 1
The Body Electric, Yerba Buena Center for the Arts, San Francisco, California, September 6 - January 26, 2020

- How We Live: Selections from the Marc & Livia Straus Family Collection*, Part II, Hudson Valley MOCA, Peekskill, New York October 12 – July 19, 2020
- D3US EX M4CH1NA - Art and Artificial Intelligence*, LABoral, Centro de Arte y Creación Industrial, Gijón, Spain, November 22 - May 16, 2020
- Manual Over Ride*, The Shed, New York, New York, November 13 - January 2020
- inillmedievalfutureyou1*, Art Sonje Center, Seoul, Korea, September 18 - November 17
- Orlando*, guest curated by Tilda Swinton, Literaturhaus, Munich, Germany, August 11 - December 1
- POSTCENTRAL*, NOME, Berlin, Germany, June 21 - July 26
- Uncanny Values: Artificial Intelligence & You*, MAK - Museum für angewandte Kunst, Vienna, Austria, May 29 - October 6
- Orlando*, guest curated by Tilda Swinton, Aperture Foundation, New York, New York, May 24 - July 11
- Surrogates*, Kayne Griffin and Corcoran, Los Angeles, California, May 11 - July 6
- Frederick Weston: Happening*, Gordon Robichaux, New York, New York, April 28 - June 16
- The Body Electric*, Walker Art Center, Minneapolis, Minnesota, March 30 - July 21
- Last Night I Wore A Costume*, LX Arts, New York, New York, March 29 - May 29
- Cybernetic Consciousness*, Itaú Cultural, São Paulo, Brazil, March 27 - May 19
- Writing The History of the Future*, ZKM, Karlsruhe, Germany, February 23 - ongoing
- Passer-by*, Lafayette Anticipations, Paris, France, February 21 - April 28
- Producing Futures - An Exhibition on Post-Cyber-Feminisms*, Migros Museum für Gegenwartskunst, Zurich, Switzerland, February 16 - May 5
- 2018 *The 6th Annual Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou, China, December 12 - March 10, 2019
- Architecture Effects*, Guggenheim Museum Bilbao, Bilbao, Spain, December 5 - April 28, 2019
- Munchmuseet on the Move: Sarah Eliassen, 'The Feedback Loop'*, Munch Museum, Oslo, Norway, November 30 - December 16
- West By Midwest: Geographies of Art and Kinship*, Museum of Contemporary Art, Chicago, Illinois, November 17 - January 27, 2019
- Scripted Reality: The Life and Art of Television*, Museo Jumex, Mexico City, Mexico, November 15 - March 24, 2019
- Signal or Noise / The Photographic II*, S.M.A.K., Museum for Contemporary Art, Gent, Belgium, November 10, 2018 - February 10, 2019
- Atelier E.B.: Passer-by*, Serpentine Sackler Gallery, London, United Kingdom, October 3 - January 6, 2019
- Programmed: Rules, Codes and Choreographies in Art, 1965-2018*, The Whitney Museum of American Art, New York, New York, September 28 - April 14, 2019
- Knock Knock: Humour in Contemporary Art*, South London Gallery, London, United Kingdom, September 22 - November 18
- The Un-heroic Act: Representations of Rape in Contemporary Women's Art in the U.S.*, John Jay College of Criminal Justice, Shiva Gallery, New York, New York, September 4 - November 2
- DRAG: Self-portraits and Body Politics*, HENI Project Space, Hayward Gallery, London, United Kingdom, August 22 - October 14
- UNCONSCIOUS RATIONALE: Artists Amend Reality*, Anglim Gilbert Gallery, San Francisco, California, July 26 - August 25
- Scenes from the Collection*, The Jewish Museum, New York, New York, July 19 - January 19, 2019
- Pond and Waterfall*, The Gallery, Michael's, Santa Monica, California, July 14 - September 15
- Art in Motion: 100 Masterpieces with and through Media*, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, July 13 - February 10, 2019
- inillmedievalfutureyou6*, Kunsthall Aarhus, Aarhus, Denmark, June 15 - October 14
- 1st Riga Biennial of Contemporary Art: Everything Was Forever, Until It Was No More*, Riga, Latvia, June 2 - October 28
- Some of the People, All of the Time*, Brooklyn Museum, Brooklyn, New York, May 24 - July 8
- Objects Like Us within The Domestic Plane: New Perspectives on Tabletop Art Objects*, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut, May 20 - January 13, 2019
- Flashes of the Future: The Art of the '68ers or The Power of the Powerless*, Ludwig Forum Aachen, Aachen, Germany, April 20 - August 19
- Cellular World: Cyborg-Human-Avatar-Horror*, Glasgow International, Gallery of Modern Art, Glasgow, Scotland, April 20 - May 7
- Hidden Narratives: Recent Acquisitions of Postwar Art*, Los Angeles County Museum of Art, Los Angeles, California, February 17 - January 6, 2019
- Art in the Age of the Internet, 1989 To Today*, Institute of Contemporary Art Boston, Massachusetts, February 7 - May 20
- Some Things Hidden*, Framer Framed, Amsterdam, Netherlands, January 19 - March 11
- 2017 *AFFECT ME: Social Media Images in Art*, Kai10 Arthena Foundation, Düsseldorf, Germany, November 11 - March 10, 2018
- Electronic Superhighway*, Museum of Art, Architecture and Technology, Lisbon, Portugal, November 7 - March 19, 2018
- Group Show*, Project Native Informant, London, United Kingdom, November 2 - December 9
- Being Modern: MoMA in Paris*, Foundation Louis Vuitton, Paris, France, October 11 - March 5, 2018
- Making/Breaking the Binary: Women, Art & Technology (1968-85)*, Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, Pennsylvania, October 8 - December 8
- Future Shock*, SITE Santa Fe, New Mexico, October 7 - April 29, 2018
- The Policeman's Beard is Half Constructed: Art in the Age of Artificial Intelligence*, Bonner Kunstverein, Bonn, Germany, September 22 - November 19
- To See or Not to Be*, Kunsthalle Mainz, Mainz, Germany, September 1 - November 19
- Cyberbodies*, Art House Santa Fe, Santa Fe, New Mexico, August 11
- Feedback*, Marlborough Contemporary, New York, New York, July 6 - August 4
- Thanks, It's A Wig*, In Limbo, Brooklyn, New York, March 19 - April 30

- Casebooks*, Ambica P3, University of Westminster, London, United Kingdom, March 17 - April 23
- Nothing to Hide*, Real Art Ways, Hartford, Connecticut, March 4 - June 18
- Human/ Digital: A Symbiotic Love Affair*, Digital Art From The Brown Family Collection, Kunsthal Rotterdam, Rotterdam, The Netherlands, February 9 - April 2
- 2016 *Hacking/Modding/Remixing As Feminist Protest*, Miller Gallery, Carnegie Mellon University, January 27 - February 26
- Dreamlands: Immersive Cinema and Art 1905-2016*, Whitney Museum, New York, New York, October 28 - February 5, 2017
- Postwar: Art Between the Pacific and the Atlantic*, Haus der Kunst, Munich, Germany, October 10 - March 16, 2017
- Seduction of a Cyborg*, Human Resources, organized by David Evans Frantz, Simone Krug and Hannah Grossman through University of Southern California Roski School of Art and Design, Los Angeles, California, October 7 - 23
- Feminist Avant-Garde of the 1970s: Works from the Verbund Collection*, The Photographers' Gallery, London, United Kingdom, October 7 - January 15, 2017
- Transitions: States of Being*, Zuckerman Museum of Art Galleries, Kennesaw State University, Kennesaw, Georgia, September 10 - December 4
- Wait for Me at the Bottom of the Pool*, Gladstone, Brussels, Belgium, September 9 - 24
- On Item #8*, Agnes Maybach Gallery, Cologne, Germany, September 5 - October 28
- The Politics of Portraiture*, Jessica Silverman Gallery, San Francisco, California, June 24 - August 27
- Shapesbifters*, Shulamit Nazarian, Los Angeles, California, June 4 - July 9
- Caméra(Auto)Contrôle, 50JPG—50 Days for Photography*, Geneva, Switzerland, June 1 - July 31
- Jean Conner, Lynn Hershman Leeson, Gay Outlaw: Constellated*, Anglim Gilbert Gallery, San Francisco, California, July 1 - 23
- California and the West: Photography from the Campaign for Art*, San Francisco Museum of Modern Art, San Francisco, California, May 14 - September 5
- Dead Ends*, 10-01 44th Road, Long Island City, New York, May 8 - 15
- Flavr Savr*, The Pit, Glendale, California, April 10 - May 22
- Real Fine Arts Presents, New York*, 809 Washington Street, New York, New York, March 2 - 6
- Concept, Performance, Documentation, Language*, Mitchell Algu Gallery, New York, February 20 - April 17
- The Imitation Game*, Manchester Art Gallery, Manchester, United Kingdom, February 13 - June 5
- Electronic Superhighway (2016-1966)*, Whitechapel Gallery, London, United Kingdom, January 29 - May 15
- 2015 *Technologism*, Monash University Museum of Art, Melbourne, Australia, October 3 - December 12
- Cyborg. Lynn Hershman Leeson. Films and Artist Talk*, B3 Biennial of the Moving Image "Expanded Senses," Frankfurt, Germany
- Globale: Exo-Evolution*, ZKM | Center for Art and Media Karlsruhe, Germany
- In My Absence*, Wolff Gallery, Paris, France
- The Feminist Avant-Garde of the 1970s: Works from the Sammlung Verbund*, Vienna, Hamburger Kunsthale, Hamburg, Germany
- Systems & Subjects*, Museum der Moderne, Salzburg, Austria
- The Transformation Marathon*, Serpentine Galleries, London, United Kingdom, October 17 - October 18
- Lynn Hershman Leeson*, mi art, booth in THENnow section, Milan, Italy, April 9 -April 12
- 2014 *Post-Speculation, Act II*, P!, New York, New York, September 21 - November 1
- Pop Departures*, Seattle Art Museum, Seattle
- Vertigo of Reality*, Academy of Arts, Berlin, Germany, September 14 - 17
- 2013 *Skin Trade: an indepth look at the surface of things*, P.P.O.W., New York, New York
- XL: 19 New Acquisitions*, Museum of Modern Art, New York, New York
- 2012 *NEWTOPLA: The State of Human Rights*, Mechelen, Belgium
- Seducing Time*, Kunsthalle Bremen, Bremen, Germany
- State of Mind*, UC Berkeley Art Museum & Pacific Film Archive, Berkeley, California
- Under the Big Black Sun*, MOCA, Los Angeles, California
- The Deconstructive Impulse*, Contemporary Arts Museum of Huston, Texas
- Moments, A History of Performance in 10 Acts*, ZMK Center for Art and Media, Karlsruhe, Germany, March 8 - April 29
- A Bigger Splash: Painting After Performance*, Tate Modern, London, UK
- 2011 *Experience Space*, [DAM] Berlin, Germany
- Double Life*, Tate Modern, London, UK
- Under the Big Black Sun: California Art 1974-1981*, The Geffen Contemporary at Los Angeles Museum of Contemporary Art, Los Angeles, California
- transmediale.11-RESPONSE:ABILITY*, Haus der Kulturen Welt, Berlin, Germany
- Indomitable Women*, Centre de Cultura Contemporània de Barcelona, Barcelona, Spain
- The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973 – 1991*, Nasher Museum of Art, Duke University, Durham, North Carolina, September 15 - December 31
- Touched: A Space of Relations*, bitforms Gallery New York, New York City, New York
- Sundance Film Festival New Frontier, Salt Lake Art Center, Salt Lake City, Utah
- 2010 *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945–2000*, Berkeley ArtMuseum and Pacific Film Archive BAM/PFA, Berkeley, California
- Endgame*, Slaughterhousespace, Healdsburg, California

- 2009 *An Autobiography Of The San Francisco Bay Area Part 2: The Future Lasts Forever*, SF Camerawork, San Francisco, California
Performa 09, Performa, New York City, New York
Art and Electronic Media, bitforms Gallery, New York, New York City, New York
San Francisco Art Institute Alumni & Faculty: A Thin Slice, Baer Ridgway Exhibitions, San Francisco, California
Superlight: Selections from the 2nd Biennial 01SJ Global Festival of Art on the Edge, Museum of Contemporary Art Cleveland, Cleveland, Ohio
100 Years (Version #2), PS1, New York, November
BAC! CAM, *Centere de Cultura Contemporània de Barcelona, Barcelona, Spain*
Vistas /Vision of U-city, Incheon Digital Art Festival, Incheon, South Korea
- 2008 *PERFORMING THE CITY, Kunst Aktionismus im Stadt Raum 60er und 70er Jahre*, Lothringer13 Städtische Kunsthalle München, Munich, Germany
WACK! Art and the Feminist Revolution, Vancouver Art Gallery, Vancouver, British Columbia, October 4 - January 11, 2009
Dialog: Denver, Robischon Gallery, Denver, Colorado
01SJ ZERO1 Biennial, San Jose, California
WACK! Art and the Feminist Revolution, MoMA PS1, Long Island City, New York, February 17 - May 12
Person Of The Crowd: The Contemporary Art Of Flânerie, Neuberger Museum of Art, Purchase, New York, January 20 - April 13
Verbund: Held Together With Water, Istanbul Museum of modern Art, Istanbul, Turkey
The Art of Participation: 1950 to Now, San Francisco Meuseum of Modern Art, San Francisco, California
- 2007 *Wack! Art and the Feminist Revolution*, The Museum of Contemporary Art, Los Angeles, California, March 4 - July 16; National Museum of Women in the Arts, Washington D.C., September 21 - December 16
Beauty and the Blonde: An Exploration of American Art and Popular Culture, Kemper Art Museum, St. Louis, Missouri, November 16 - January 28
Identity Theft: Eleanor Antin, Lynn Hershman, and Suzy Lake, 1972-78, Santa Monica Museum of Art, Santa Monica, California
e-art: New Technologies and Contemporary Art, The Montreal Museum of Fine Arts, Musée des beauxarts de Montréal, Montreal, Quebec City
ZONE_V2_ Unstable Media: Act – Interact, MOCA Taipei, Taipei
Role Exchange, Sean Kelly Gallery, New York, New York, June 29 - August 3
Art Since the 1960s: California Experiments, Orange County Museum of Art, Newport Beach, California
Pioneers, CCA Wattis Institute for Contemporary Arts, San Francisco, California
A New Reality: Black-And-White Photography In Contemporary Art, Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey
- 2006 *All Digital*, Museum of Contemporary Art Cleveland, Cleveland, Ohio
Arteast Collection 2000+23, Moderna Galerija, Ljubljana, Slovenia
Can We Fall in Love with a Machine?, Wood Street Galleries, Pittsburg, Pennsylvania
Visual Politics The Art of Engagement, American University Museum at the Katzen Arts Center, Washington, DC
Woman's Perspective in New Media, bitforms Gallery Seoul, South Korea
Media City Seoul, Museum of Art, Seoul, South Korea
Soleil Noir, Salzburger Kunstverein, Salzburg
Elusive Materials, New Langton Arts, San Francisco, California
Techno/Sublime, CU Art Museum, University of Colorado, Boulder, Colorado
Edge Conditions, San Jose Museum of Art, San Jose, California
Masterpieces of Media Art from the ZKM Collection, ZKM | Media Museum, Karlsruhe, Germany
- 2005 *L'altro, lo stesso*, Franco Soffiantino Gallery, Turin, Italy
Western Biennale of Art, John Natsoulas Art Gallery, Davis, California
Only Skin Deep: Changing Visions of the American Self, organized with the International Center for Photography, San Diego Museum of Art and The Museum of the Photographic Arts, October 1 - December 31
- 2004 *Digital Avant-Garde: Celebrating 25 Years of Ars Electronica*, Eyebeam, New York; Ars Electronica, Lentos Kunstmuseum Linz, Linz, Austria
Touch and Temp, bitforms Gallery, New York City, New York
World of Games: Reloaded ZKM | Media Museum, Karlsruhe, Germany
Inside Spaces. Exterior Cities, ZKM | Media Museum, Karlsruhe, Germany
- 2003 *Only Skin Deep: Changing Visions of the American Self*, International Center for Photography, New York, New York, December 12 - February 29, 2004
Only Skin Deep: Changing Visions of the American Self, Seattle Art Museum, Seattle, Washington, March 5 - June 13, 2004
Crimes and Misdemeanors Politics in U.S. Art of the 1980s, Cincinnati Contemporary Arts Center, Cincinnati, Ohio
Bitforms Preview Show, bitforms Gallery, New York, New York City, New York
Identität schreiben / Writing Identity – Autobiographie in der Kunst, Galerie für Zeitgenössische Kunst – GfZK, Leipzig, Germany, June 21 - August 24
Vectors: Digital Art of Our Time, 10th New York Digital Salon, New York
- 2002 *Parallels and Intersections Art/Women/California, 1950- 2000*, San Jose Museum of Art, San Jose, California, June 1 - November 3
Das zweite Gesicht Metamorphosen des fotografischen Porträts, Deutsches Museum, Munich, Germany
Future Cinema. The Cinematic Imaginary after Film, ZKM, Media Museum, Karlsruhe, Germany
Bay Area Conceptualism, Pasadena Museum of California Art, Pasadena, California
e.space, San Francisco Museum of Modern Art, San Francisco, California

- Die Wohlat der Kunst, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany
- 2001 *Made in California, 1900 – 2000*, Los Angeles County Museum of Art October 22, 2000 – February 25, 2001
Double Life: Identität schreiben/ Writing Identity - Autobiographie in der Kunst, Foundation Generali, Vienna Austria, May 11 –August 12
Media_City Seoul 2000, Seoul Metropolitan Museum of Art, Seoul, South Korea
I and Thou, Conference and seminar, March 12 - 16
Edit Russ House für New Mediunkunst, Oldenburg, Germany September 15 - October 4
- 2000 *100 Years of California Art*, San Diego Museum of Art
California Photography Invitational, Friends of Photography, Ansel Adams Center, San Francisco, California (Tours/Catalogue)
Art and Entertainment Network, Walker Art Center, Minneapolis, Minnesota. Feb – March, (Catalogue)
Media City_Seoul, Seoul Korea, SeMa Biennale
Expo 2000, Hannover, Germany
Ich ist etwas Anderes (The Self is Something Else), Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
- 1999 *Out of Actions: Between Performance and the Object, 1949 - 1979*, Museum of Contemporary Art, Tokyo, Japan, February 11 - August 11
Connected Cities, William Lehmbruch Museum, Duisberg, Germany June 13 - October 2
Net_Condition, ZKM, Institute of Contemporary Art, Barcelona, ICC Tokyo, Ars Electronica 99, Linz, Austria September-October
Digital Pioneers, Museum of Modern Art, New York, New York
- 1998 *Out of Actions: Actionism, Body Art & Performance 1949 - 1979*. Los Angeles Museum of Contemporary Art, February 8 - May 10
Out of Actions: Between Performance and the Object, 1949 - 1979, MAK Austrian Museum of Applied Arts, Vienna, Austria
Out of Actions: Between Performance and the Object, 1949 - 1979, Museu d'Art Contemporani, Barcelona, Spain, October 16 - January 6
- 1997 *A Rose is a Rose is a Rose: Gender Performance in Photography*, Guggenheim Museum, New York, January 17 - May 7
Deep Storage: Arsenal der Erinnerung / Collecting, Storing and Archiving in Art, Haus der Kunst München, Munich, Germany, August 8 - October 12; P.S.1, New York, July 5 - August 30, 1998; Henry Art Gallery, Seattle, Washington, November 5 - January 24
- 1996 *European Media Art Festival*, Osnabruck, Germany.
- 1995 *New Interactive Art*, Center for Contemporary Art, Warsaw, Poland, April 15 - 29
Video Positive, Liverpool, England April 29-June 1
New Interactive Electronic Art. Ikon Gallerie, Birmingham, London July 15 - August 15
Obsessions: From Wunderkammer to Cyberspace, Rijksmuseum Enschede, Amsterdam, Holland October 3 - 25
Siemens Media Art Prize, ZKM | Center for Art and Media Karlsruhe, Germany
- 1994 *Altered Egos*. Santa Monica Museum of Art, Santa Monica, California, July
Arts Électroniques! Museum of Contemporary Art, Montreal, Canada
Duchamp's Leg. The Walker Art Center, Minneapolis, Minnesota, November 5 - March 26, 1995
- 1993 *Diaries: Michel Audez, Sadie Benning, Lynn Hershman, George Kuchar*. Long Beach Museum of Art, Long Beach, California.
Disorderly Conduct. PPOW, New York New York
Künstliche Spiele. MLM, Medienlabor München, Munich
Art in the Age of Electronic Media. San Francisco Art Institute, San Francisco, October 21
- 1992 *Intimate Technologies/ Fictional Personas*. Richard F. Brush Art Gallery, St. Lawrence University, Canton, New York
"Bitte berühren!": Interaktive Videoinstallationen. Zentrum für Kunst und Medientechnologie Karlsruhe
Through the Looking Glass: Artists' First Encounters with Virtual Reality. Jack Tilton Gallery, New York
Another Reality: Critical Technology. Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
Art at the Armory: Occupied Territory. Chicago Avenue Armory, Chicago, Illinois
Video and Orality. National Gallery of Canada, Ottawa. Catalogue by Jean Gagnon
- 1991 *Images du Futur '91*, La cité arts et des nouvelles technologies de Montréal, Montreal, Canada
- 1990 *Video Witness: Festival of New Journalism*, Hallwalls, Buffalo, New York.
- 1989 *Ars Electronica 89*, Linz, Austria. Program published. Reviewed by Erkki Huhtamo, Helsingin Sanomat Extended Definitions: Video
- 1988 *Identity: Representations of the Self*, Whitney Museum of American Art, New York
- 1986 *Tecnologia e Informatica*, presented as part of the 42nd Venice Biennale
- 1985 *Art in the San Francisco Bay Area: 1945 - 1980*, Oakland Museum, Oakland, California
- 1981 *Persona*, New Museum, New York, catalogue by Lynn Gumpert and Ned Rifkin, September 19 - November 12
- 1980 *Women in Performance*, Contemporary Art Center, New Orleans, Louisiana.
- 1979 *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area, the 1970s*. San Francisco Museum of Modern Art, San Francisco, California, December 21 - February 10, 1980
- 1978 *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. Traveled to Stedelijk van Abbemuseum, Eindhoven, and Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris
- 1977 *American Narrative/ Story Art: 1976–1977*, Contemporary Arts Museum, Houston, December 17 – February 25
Open to New Ideas: A Collection of New Art for Jimmy Carter, Georgia Museum of Art, The University of Georgia, Athens
- 1976 *Rooms P.S.1.*, P.S.1, New York, New York, June 9 – 26
- 1975 *Women*. Bronx Museum of the Arts, Bronx, New York
- 1974 *New Acquisitions*. University Art Museum, University of California, Berkeley
- 1973 *Drawings*. Richard Demarco Art Gallery, Edinburgh, Scotland

- 1972 *The Games Show*. San Francisco Art Institute, San Francisco, California
- 1969 *Drawings U.S.A.*, Fourth Biennial, St. Paul Art Center, St. Paul, Minnesota, USA
- 1968 *50th May Show: Annual Exhibition of Artists and Craftsmen of the Western Reserve*. Cleveland Museum of Art, Cleveland, Ohio

FILM SCREENINGS

- 2022 *Seeing is Believing*, screened as part of *Proof. Incorporated*, The Prada Foundation Cinema, January 22 and 28, Milan, Italy
- 2021 *Lynn Hershman Leeson's The Electronic Diaries*, screening in New Museum online film series copresented with Rhizome and C-Lab Taiwan as part of "First Look: Forking PiraGene: Part of Shu Lea Cheang's "Lab Kill Lab", New Museum, New York, January 12
- 2020 *WAR*, screening in online Film Series: *No Time to Rest!*, San Francisco Museum of Modern Art, San Francisco, California, November 11 - December 22
- Lynn Hershman Leeson Cinema Cycle at Porto Book Fair*, Porto Municipal Gallery, Porto, Portugal, August 30 - September 13
- 2018 *The Feedback Loop - screening series: Lynn Hershman Leeson, Conceiving Ada, and Seduction of a Cyborg*, The Munch Museum, Oslo, Norway, November 1
- Seduction of a Cyborg* screened in online program *D'EST: A Multi-Curatorial Online Platform for Video Art from the Former "East" and "West"* within the chapter *The Body as Indexical Reader*, www.d-est.com, October - December 2020
- 2017 *Vertighost*, Legion of Honor, Fine Arts Museums of San Francisco, California, December 15
- Strange Culture - A Lynn Hershman Leeson Film*, SITE Santa Fe, Santa Fe, New Mexico, December 14
- Film Club presents Tania Libre*, CAST, Cornubian Arts & Science Trust, Cornwall, United Kingdom, October 20
- MoMA Presents Lynn Hershman Leeson's Tania Libre*, Museum of Modern Art, New York, May 18 - 24
- Teknolust*, screening in Film + Media Screening Series, Fashion Institute of Technology, New York, New York, April 4
- Tania Libre*, screening in *Panorama, Internationale Filmfestspiele Berlin*, Randall's Island, New York, February
- 2016 *Electronic Diaries - Part 3: First Person Plural*, screening in *Legacies: A Screening of Cross-generational Video Art*, Art + Culture Projects, curated by William Simmons, Soho House, New York, New York, June 16
- Lynn Hershman Leeson: Rough Cut Clips of Tania Brugera*, clips from *Tania Brugera - A State of Vulnerability*, Tate Modern, London, United Kingdom, June 8
- WAR*, screening in *Special Screenings*, NW Film Center, Portland Art Museum, Portland, Oregon, April 15 - June 6
- 1994 *Reaching through the Screen: A Tribute to Lynn Hershman*, San Francisco International Film Festival, San Francisco. April 28 - May 12
- 1989 *Electronic Diary*, Palais de Tokyo, Paris
- Video Feature: Talking Heads*, International Center of Photography, New York.
- The Electronic Diary*, Los Angeles Center for Photographic Studies.
- Lynn Hershman: The Electronic Diary*, Collective for Living Cinema, New York.

LECTURES / CONFERENCES / SYMPOSIUMS

- 2021 *Episode 002: Lynn Hershman Leeson*, Art and Obsolescence podcast, <https://podtail.com/podcast/art-and-obsolescence/episode-002-lynn-hershman-leeson/>, September 7
- The New Social Environment #374: Twisted: Lynn Hershman Leeson: Featuring Lynn Hershman Leeson, Monika Fabijanska, and Amelia Jones*, hosted by The Brooklyn Rail, August 30
- Roddy Schrock and Lynn Hershman Leeson, Interview, "Episode 4 — Cyborgian Living", Informer podcast, <https://www.informerpodcast.com/episodes/4/index.html>, July 22
- History of AI in Art - Then and Now, the Institutions*, Gazelli Art House, London, UK, November 30th
- Mirror with a Memory*, podcast series, Episode 3 "Evidence", within The Hillman Photography Initiative, Carnegie Museum of Art, Pittsburgh, Pennsylvania, February 1
- 2020 *Virtual Lecture*, online with The Art Institute of Chicago, Society for Contemporary Art, followed by Q&A with Robyn Farrell, Assistant Curator of Modern and Contemporary Art, November 12
- Live Discussion with 'Uncanny Valley' Artist Lynn Hershman Leeson*, de Young Museum live, in conversation with Curator-In-Charge of Contemporary Art and Programming at the Fine Arts Museums of San Francisco Claudia Schmuckli, <https://www.facebook.com/deYoungMuseum/videos/1130016114019309/>, April 23
- 2019 *Sustaining Member Panel: Art and Technology in the Twenty-First Century*, Museum of Modern Art, New York, April 29
- 2018 *The Personal Sphere with Lynn Hershman Leeson, Angela Fraleigh, and Roya Amigh*, Shiva Gallery, John Jay College of Criminal Justice, New York, October 24
- Artist Talk with Lutz Roewer and Anna Gritz*, KW, Berlin, Germany, June 17
- Art and Technology*, in conversation about Bruce Naumann, Schaulager Basel, Switzerland, April 26
- Forum on Contemporary Photography*, Museum of Modern Art, New York, April 11
- Screening and Conversation*, The Carpenter Center for the Visual Arts, Harvard, Boston, Massachusetts, February 8
- 2017 *Future Shock*: SITE Santa Fe, New Mexico, October 8
- ARTSpeak Lecture Series, Fashion Institute of Technology, New York, New York, April 6

- 2016 “Lynn Hershman Leeson”, Moss Arts Center, Virginia Tech, October 21
 “A Conversation with Lynn Hershman Leeson”, in conversation with *Artforum* Editor-in-Chief Michelle Kuo, Light Industry, Brooklyn, New York, March 9
- 2015 “Lecture on Lynn Hershman Leeson — Laura Sillars”, Modern Art Oxford, Oxford, United Kingdom, July 1
 “Lynn Hershman Leeson in Conversation with Achim Borchardt-Hume”, Modern Art Oxford, Oxford, United Kingdom, May 29

SELECTED PRESS

- 2022 Dodie Bellamy, “Lynn Hershman Leeson: Altman Siegel,” *Artforum*, (May 2022), <https://www.artforum.com/print/reviews/202206/lynn-hershman-leeson-88624>
 Courtney Malick, "Lynn Hershman Leeson in Venice: Logic Paralyzes the Heart", *Topical Cream* (May 1), <https://www.topicalcream.org/features/lynn-hershman-leeson-in-venice-logic-paralyzes-the-heart/>
 Emily Watson, "Lynn Hershman Leeson Thinks It's Time That Her Work Is Recognized" *Hyperallergic*, (April 11), <https://hyperallergic.com/722955/lynn-hershman-leeson-about-face/>
 Tony Bravo, "At 80, artist Lynn Hershman Leeson is more relevant than ever", *Datebook* (April 6), <https://datebook.sfchronicle.com/art-exhibits/at-80-artist-lynn-hershman-leeson-is-more-relevant-than-ever>
 Lydia Sviatoslavsky, “Women As Cyborgs: How Lynn Hershman Leeson’s Artwork Saw The Future”, *SFGATE* (March 16), <https://www.sfgate.com/news/bayarea/article/Women-As-Cyborgs-How-Lynn-Hershman-Leeson-S-17005621.php>
 Robin Pogrebin, "A Venice Biennale Informed by the Pandemic Will Spotlight Women", *The New York Times* (February 2), <https://www.nytimes.com/2022/02/02/arts/design/venice-biennale-alemani-women-art.html>
 Johanna Fateman, “Goings On About Town: ‘You’re Finally Awake!’”, *The New Yorker* (January 30), <https://www.newyorker.com/goings-on-about-town/art/youre-finally-awake>
 Robert Enright, “Found Everything: An interview with Lynn Hershman Leeson”, *Border Crossings* (January, Vol. 40 No. 3, Issue 158), p. 46-60
- 2021 Naomi Rea, “How Did A.I. Art Evolve? Here’s a 5,000-Year Timeline of Artists Employing Artificial Intelligence, From the Ancient Inca to the Modern-Day GANS”, *Artnet News* (December 16), <https://news.artnet.com/art-world/artificial-intelligence-art-history-2045520>
 “Critic’s Pick: Lynn Hershman Leeson, The Artist is Prescient,” *The New York Times*, July 2021, <https://www.nytimes.com/2021/07/08/arts/design/lynn-hershman-leeson-review-art-museum.html>
 “Lynn Hershman Leeson with Monika Fabijanska,” *The Brooklyn Rail*, July 2021, <https://brooklynrail.org/2021/07/art/LYNN-HERSHMAN-LEESON-with-Monika-Fabijanska>
 Cassie Packard, “Lynn Hershman Leeson, in All Her Cyborg Glory, Gets a Retrospective,” *Hyperallergic* (August 2), <https://hyperallergic.com/664541/lynn-hershman-leeson-in-all-her-cyborg-glory/>
 Adriana Blidaru, “Interview with Lynn Hershman Leeson”, *Living Content* (January 29), Issue 46, <https://www.livingcontent.online/interviews/lynn-hershman-leeson>
 Lynn Hershman Leeson, “Blueprints for a better world: proposals and manifestos”, *Document Journal* (January 15), <https://www.documentjournal.com/2021/01/blueprints-for-a-better-world-proposals-and-manifestos/>
- 2020 Tessa Solomon, “South Korea’s Gwangju Biennale Reveals Artist List for Star-Studded 2021 Edition”, *ARTnews* (November 18)
 Anna Seaman, “Enter the Age of Anxiety”, *Hadara Magazine* (September 29), <https://www.hadaramagazine.com/?p=4275>
 “A Glitch in the System: Legacy Russell and Lynn Hershman Leeson in Conversation about Glitch Feminism”, *Topical Cream* (September 28), <https://www.topicalcream.org/features/a-glitch-in-the-system-legacy-russell-and-lynn-hershman-leeson-in-conversation-about-glitch-feminism/>
 Ryan Waddoups, "At Art Basel’s Latest Virtual Edition, Timely Works Abound", *Surface* (September 25) <https://www.surfacemag.com/articles/art-basel-2020-virtual-viewing-room/>
 Samantha Ozer, "Lynn Hershman Leeson: The artist discusses her work with antibodies and DNA", *Artforum* (June 29), <https://www.artforum.com/interviews/the-artist-talks-about-her-work-with-antibodies-83458>
 Pamela C. Scorzin in conversation with Lynn Hershman Leeson, “Lynn Hershman Leeson”, *Kunstforum International* (June-July)
 Sahar Khraibani, How Can We Think of Art at a Time Like This?”, *The Brooklyn Rail* (June 10), <https://brooklynrail.org/2020/06/artseen/How-Can-We-Think-of-Art-at-a-Time-Like-This>
 Fanny Singer, “Big Data’s Deal with the Devil”, *Frieze* (May 12), <https://frieze.com/article/big-datas-deal-devil>
 Mack Somers, "From the Archives: Lynn Hershman Leeson", *The Kitchen Blog* (May 11), <https://thekitchen.org/blog/134>
 Jillian Steinhauer and Jason Farago, “2 Art Gallery Shows to Explore From Home”, *The New York Times* (April 9), <https://www.nytimes.com/2020/04/09/arts/design/virtual-art-galleries.html>
 Brian Karl, “ ‘Uncanny Valley’ Advocates a Sensual Understanding of Digital Life”, *Art in America* (April 9), <https://www.artnews.com/art-in-america/aia-reviews/uncanny-valley-de-young-artificial-intelligence-1202683466/>
 Sarah Cascone, “How Can We Think of Art at a Time Like This?”: A Star-Studded Online Show Weighs the Triviality — and Importance — of Art in a Crisis, *artnet news* (March 18), <https://news.artnet.com/exhibitions/online-exhibition-art-at-a-time-like-this-1807593>
 Joanne McNeil, “Conceiving the Future: The Prescient Lynn Hershman Leeson”, *Filmmaker Magazine* (March 17), <https://filmmakermagazine.com/109345-conceiving-the-future-the-prescient-lynn-hershman-leeson/#.XnJHGGGRKgzU>

2019

- Hilarie M. Sheets, "Feminists Arm Themselves With Art", *The New York Times* (March 8), <https://www.nytimes.com/2020/03/08/arts/feminism-art-us-election.html>
- "The Women Artists Who Deserve Our Attention, According to 9 Leading Artists", *Artsy* (March 1), <https://www.artsy.net/article/artsy-editorial-women-artists-deserve-attention-9-leading-artists>
- Sarah Hotchkiss, "Artists Mine Data and the Mostly Chilling Implications of AI in 'Uncanny Valley'", *KQED Arts* (February 25), <https://www.kqed.org/arts/13875426/uncanny-valley-de-young-review>
- Martine Paris, "De Young Preview: What It Means To Be Human In The Uncanny Valley", *Forbes* (February 21), <https://www.forbes.com/sites/martineparis/2020/02/21/dirty-data-predictive-policing-and-other-ai-nightmares-in-the-uncanny-valley/#760b84181288>
- Federico Florian, "Artists explore the dark side of AI in Silicon Valley's backyard", *The Art Newspaper* (February 21), <https://www.theartnewspaper.com/preview/artists-explore-the-dark-side-of-ai>
- Alexandra Chaves, "New Sharjah art show looks at the impact of digital technology in our lives", *The National (Abu Dhabi)* (January 22), <https://www.thenational.ae/arts-culture/art/new-sharjah-art-show-looks-at-the-impact-of-digital-technology-in-our-lives-1.967406>
- Christiane Pfau, "Das konstruierte Geschlecht", *Münchner Feuilleton* (January)
- "Heute in München", *Abendzeitung* (December 19)
- Holland Cotter, Roberta Smith, Jason Farago and Martha Schwendener, "Times Critics' Top Art Books of 2019", *The New York Times* (December 5), <https://www.nytimes.com/2019/12/05/arts/design/best-art-books-2019.html>
- "Orlando inspiriert von Virginia Woolf", *Photonews*, Seite 25 (December)
- "Formsache", *Madame* (December)
- Anja Dürrmeier, "Orlando-Ausstellung im Literaturhaus München" *BR kulturLeben* podcast (November 28)
- Michaela Schabel, "München - Ausstellung 'Orlando' im Literaturhaus, kuratiert von Tilda Swinton", *Schabel Kultur-Blog* (November 28), <https://schabel-kultur-blog.de/ausstellung/muenchen-ausstellung-orlando-im-literaturhaus-kuratiert-von-tilda-swinton/>
- Alina Cohen, "Why Video Is the Art Form of the Moment," *Artsy* (November 27), <https://www.artsy.net/article/artsy-editorial-video-art-form-moment>
- Christa Stigg, "Mach's noch einmal, Tilda Swinton!", *Feuilleton* (November 19)
- Brian Hester, "Manual Override – Can It Be Stopped?", *Times Square Chronicles* (November 15), <https://t2conline.com/manual-override-can-it-be-stopped/>
- Chloe Schama, "Pioneering Feminist Artist Lynn Hershman Leeson Gets Timely and Overdue Attention in a New Show", *Vogue* (November 15), <https://www.vogue.com/article/manual-override-lynn-hershman-leeson-review>
- Caroline Goldstein, "It Depends on How They Use It: Filmmaker Lynn Hershman Leeson Reflects on a Career Spent Probing Our Relationship to Technology", *artnet News* (November 14), <https://news.artnet.com/exhibitions/art21-lynn-hershman-leeson-1704162>
- Tess Thackara, "With 'Shadow Stalker,' Lynn Hershman Leeson Tackles Internet Surveillance", *The New York Times* (November 8), <https://www.nytimes.com/2019/11/08/arts/design/Lynn-Hershman-Leeson-Shed-art-technology.html>
- Evelyn Vogel, "XY ungelöst", *München Süddeutsche Zeitung* (November 8)
- Jürgen Moises, "Mann, Frau, beides", *Süddeutsche Zeitung*, Seite 4 (November 7)
- "Literaturhaus", *In München* (November 7)
- "Orlando: Fotoausstellung kuratiert von Tilda Swinton", *Wochenanzeiger München* (November 3)
- "Eine Kooperation zu 'Orlando'", *Monatsprogramm Der Stadt München* (November)
- Maximiliano Durón, "A Look Inside the New MoMA: Part 3", *ARTnews* (October 10), <http://www.artnews.com/2019/10/11/moma-reopening-part-3/>
- "Artists Gathered at the Fotofocus Biennial to Debate How Tech Is Changing Photography. The Conversation Got Truly Terrifying", *artnet News* (October 10), <https://news.artnet.com/art-world/fotofocus-autoupdate-1675759>
- "Groundbreaking Exhibition 'Uncanny Valley: Being Human in the Age of AI' Opens in San Francisco This Winter", *ARTFIX Daily* (September 26), <http://www.artfixdaily.com/artwire/release/8348-groundbreaking-exhibition-uncanny-valley-being-human-in-the-age-o>
- Sarah Cascone, "A High-Tech Museum Show in San Francisco Will Tackle Algorithmic Bias and the Low-Wage AI Economy—Just a Stone's Throw From Silicon Valley", *artnet News* (September 26), <https://news.artnet.com/exhibitions/uncanny-valley-de-young-museum>
- Ksenia M. Soboleva, "Tilda Swinton Curates Photography Inspired by Virginia Woolf's *Orlando*", *Hyperallergic* (June 26), <https://hyperallergic.com/506035/tilda-swinton-orlando-aperture/>
- Tania Bruguera, "Artist's Favourites", *Spike Art Quarterly* #60 (June), 30-34
- Katelynn Mills, "Surrogates at Kayne Griffin Corcoran", *Whitehot Magazine* (June)
- Taylor Dafoe, "LOL, Great Pic: How Instagram and Meme Culture Are—and Aren't—Transforming Photography", *artnet News* (May 9), <https://news.artnet.com/exhibitions/sfmoma-snap-and-share-instagram-meme-1540531>
- Daniel Mangin, "The Art Lover's Guide to Napa and Sonoma," *Fodor's* (April 29), <https://www.fodors.com/world/north-america/usa/california/napa-and-sonoma/experiences/news/the-art-lovers-guide-to-napa-and-sonoma>
- Stephanie Hessler, "Lynn Hershman Leeson's 'First Person Plural'", *Art Agenda* (April 18), <https://www.art-agenda.com/features/264437/lynn-hershman-leeson-s-first-person-plural>
- Tina Rivers Ryan, "Producing Futures: An Exhibition On Post-Cyber-Feminisms", *Artforum* (April 5), <https://www.artforum.com/print/previews/201901/producing-futures-an-exhibition-on-post-cyber-feminisms-78131>
- Natalie Rachlin, "Inside The Shed and Its Inaugural Slate of Performers", *Wall Street Journal Magazine* (February 28),

<https://www.wsj.com/articles/inside-the-shed-and-its-inaugural-slate-of-performers-11551362400>

“Impacto de la arquitectura en el arte”, *La Rioja* (December 14)

“Los efectos de la arquitectura en el arte y en la sociedad actual”, *Noticias de Gipuzkoa* (December 5)

“La arquitectura más allá de la mera construcción”, *Expansión* (December 5)

Iñaki Esteban, “Con el Guggenheim empezó la magia”, *El Diario Vasco* (December 5)

“Effects of Architecture”, *El Nervión* (December 5)

Interview with Lynn Hershman Leeson, “Women in the Arts: Lynn Hershman Leeson”, *Frieze* (December 7)

Karen E. Jones, “Regarding Rape: Monika Fabijanska discusses ‘The Un-Heroic Act’ with Karen E. Jones”, *Arctcritical* (November 10)

Erik La Trade, “Representing Rape: A Powerful Show at John Jay College”, *Arctcritical* (November 10)

Olivia Aherne, “Anti-Bodies: Lynn Hershman Leeson in conversation with Olivia Aherne”, *Orlando 03* (November), 76-81

Kevin Killian, “Rebels in the Palace”, *Art in America* (November), 45-47

Alissa Valles, “The Un-Heroic Act: Monika Fabijanska Interviewed by Alyssa Valles”, *Bomb* (October 31)

Jillian Steinhauer, “Female Artists Strip Rape of Its ‘Heroic’ Underpinnings”, *The New York Times* (October 16)

Connor Goodwin, “At the Whitney, Taking Aim at the Digital Age”, *BlouinArtinfo* (October 10),

<http://www.blouinartinfo.com/news/story/3300484/at-the-whitney-taking-aim-at-the-digital-age>

Jessica Holmes, “The Un-Heroic Act: Representations of Rape in Contemporary Women’s Art in the U.S.”, *The Brooklyn Rail* (October 3)

Francesca Gavin, “The XX Factor”, *Financial Times* (October 6), 14-18

Andrianna Campbell, “Paean to My iPhone and Leeson’s Paranoid Mirror” *F Magazine* (September/October), 56-57

Andrew Russeth, “Here’s a Look at What the Whitney Museum Has Acquired Over the Past Year”, *ArtNews* (September 24),

<http://www.artnews.com/2018/09/24/heres-look-whitney-museum-acquired-past-year/>

José Da Silva, “Three exhibitions to see in London this weekend”, *The Art Newspaper* (September 21),

<https://www.theartnewspaper.com/news/three-exhibitions-to-see-in-london-this-weekend-21-september-2018>

Lexi Manatakis, “Five artists who show art’s important relationship to AI”, *Dazed* (September 20)

Farah Nayeri, “A Show About Humor That’s as Funny (Weird) as It Is Funny (Ha Ha)”, *The New York Times* (September 20),

<https://www.nytimes.com/2018/09/20/arts/design/knock-knock-art-humor-south-london-gallery.html>

Alastair Sooke, “Can contemporary art really be funny?”, *The Daily Telegraph* (September 4)

Isobel Harbison, “Interview with Lynn Hershman Leeson”, *Art Monthly* 419 (September)

Casey Lesser, *Artsy*, “22 Artists on the Materials That Inspire and Drive Their Work: Lynn Hershman Leeson” (August 27),

<https://www.artsy.net/article/artsy-editorial-22-artists-materials-inspire-drive-work>

Art 21, “Lynn Hershman Leeson in ‘San Francisco Bay Area’ within Season 9: Art in the Twenty-First Century” (August 22),

<https://art21.org/artist/lynn-hershman-leeson/>

Chen Hao, *WeChat*, “Art & Tech: Technology, Humanity, Women’s: Her ‘artificial man’ and antibodies made by Novartis in her name” (August 17), https://mp.weixin.qq.com/s/IYu0IAbmHBK_Vdis456JrQ

Britta Helm, “Lynn Hershman Leeson”, *Myozine* (July), #02, 17-27

“Lynn Hershman Leeson in Conversation with Vincent Honoré”, *CUR4.28* (Summer)

Nicole Buesing and Heiko Klaas, “Farewell and Departure”, *Dare* (July 1), <http://daremag.de/2018/07/abschied-und-aufbruch/>

Mariangela Mistretta, “Visse Due Volte”, *D* within *La Repubblica* (June 23)

Elvia Wilk, “Scene & Herd: Anti-Bodies”, *Artforum* (June 21), <https://www.artforum.com/diary/elvia-wilk-around-49th-art-basel-75840>

Andrew Russeth, “Out of the Fair and Into the City: A Look at Exhibitions Around Basel”, *ArtNews* (June 15),

<http://www.artnews.com/2018/06/15/fair-city-look-exhibitions-around-basel/>

William Kherbek, “Lynn Hershman Leeson’s Impersonal Politics”, *Berlin Art Link* (June 14),

<http://www.berlinartlink.com/2018/06/14/lynn-hershman-leeson-kw-institute-for-contemporary-art/>

Tara Wanda Merrigan, “Lynn Hershman Leeson’s Art Opens the Doors to Mysterious Laboratories”, *Hyperallergic* (June 14),

<https://hyperallergic.com/447278/lynn-hershman-leeson-hek-kw/>

Anita Gates, “An All-Too-Brief Guide to Art Basel”, *The New York Times* (June 12),

<https://mobile.nytimes.com/2018/06/12/arts/art-basel-guide.html>

“Five to see: Basel - Lynn Hershman Leeson: Anti-Bodies”, *Art Review* (June 12),

https://artreview.com/previews/preview_basel_2018_five_to_see/

“Ericka Beckman, Dara Birnbaum, Lynn Hershman Leeson and Emily Watlington in Conversation”, *Mousse Magazine* (Summer), No. 64, 190-199

Moses Hubbard, “This Dystopian Art Show Lets You Snoop Around a Stranger’s Hotel Room in Exchange For Your DNA”, *Sleek* (May 30), <http://www.sleek-mag.com/2018/05/28/the-novalis-hotel/>

Antje Lechleiter, “Oh beautiful new world”, *Badische Zeitung* (May 29),

<http://www.badische-zeitung.de/ausstellungen/oh-schoene-neue-welt--153066972.html>

“Anti-bodies”, biological progress, scientific research and artificial intelligence at the HeK in Basel”, *Editorial ArtJaws* (May 25),

<http://www.artjaws.com/en/anti-bodies-biological-progress-scientific-research-and-artificial-intelligence-at-the-hek-in-basel/>

Daniela Janser, “The war, which is in the flower bouquet”, *Die Wochenzeitung* (May 24),

<https://static.woz.ch/1821/recherchekunst/der-krieg-der-im-blumenbouquet-steckt>

Emily McDermott, “The Artist in an Age of Invisible Forensics”, *Garage* (May 18),

https://garage.vice.com/en_us/article/3k4qgb/the-artist-as-data-collector

- Julia Halperin, "What Can New Yorkers Expect From the Met's New Director? Friends and Colleagues Call Max Hollein a Change Agent With an Artist's Touch", *ArtNet News* (May 16)
- Mathias Balzer, "The Grande Dame and the anti-body", *BZ Basel* (May 3),
<https://www.bzbasel.ch/kultur/buch-buehne-kunst/die-grande-dame-und-die-anti-koerper-132518570#>
- Claire Selvin, "Art21 Devotes New Season of 'Art in the Twenty-First Century' TV Show to Berlin, Johannesburg, and San Francisco", *ArtNews* (May 2),
<http://www.artnews.com/2018/05/02/art21-devotes-new-season-art-twenty-first-century-tv-show-berlin-johannesburg-san-francisco/>
- Yves Geng, "Between Art and Artificial Life", *Telebasel* (May 2),
<https://telebasel.ch/2018/05/02/zwischen-kunst-und-kuenstlichem-leben/?channel=32341>
- Susan Mansfield, "Art Review: Glasgow International - Director's Programme", *The Scotsman* (April 30),
<https://www.scotsman.com/lifestyle/culture/art/art-review-glasgow-international-director-s-programme-1-4732352>
- Alex Jen, "How the Nebulous Internet Has Influenced Art Since 1989", *Hyperallergic* (April 26),
<https://hyperallergic.com/438466/how-the-nebulous-internet-has-influenced-art-since-1989/>
- Martha Lufkin, "The dark web, surveillance dolls and Van Gogh's zombie ear: technology's role in art debated at Boston conference", *The Art Newspaper* (April 26)
- Mark Westall, "Art Basel announces details of its film program for 2018", *FAD* (April 23),
<https://fadmagazine.com/2018/04/23/art-basel-announces-details-film-program-2018/>
- Meritxell Rosell, "Lynn Hershman Leeson & Thomas Huber, anti-body or antibody?", *Clot Magazine* (April 18)
- "Internet & Art, a History at MAAT, Portugal", *Blouin Art Info* (March 12),
<http://uk.blouinartinfo.com/news/story/2911390/internet-art-a-history-at-maat-portugal>
- Chelsea Weathers, "'Future Shock': Site Santa Fe", *Artforum* (March), 236
- Sarah P. Hanson, "ADAA's Art Show misses Armory week crowds, but focused displays of challenging works still prove popular", *The Art Newspaper* (February 28), <https://www.theartnewspaper.com/analysis/dealers-in-reflect-on-30-years-of-adaa-art-show-in-new-york>
- Jens Hinrichsen, "Fake-News aus Hitchcocktown", *Monopol* (February 20),
<https://www.monopol-magazin.de/fake-news-aus-hitchcocktown>
- Vicky Osterwell, "Like and Subscribe", *Real Life* (February 12), <http://reallifemag.com/like-and-subscribe/>
- Tanner West, "Looking 'Future Shock' in the Face, an Art Exhibition Reveals a Society Fundamentally Unsettled by Technology", *Artnet News* (February 8),
<https://news.artnet.com/exhibitions/site-santa-fe-reopens-big-new-building-expansive-exhibition-fill-1217444>
- Doug Hall, "Boston's Institute of Contemporary Art Opens 'Art in the Age of the Internet, 1989 to Today'", *Zeal NYC* (February 8),
<https://zealnyc.com/bostons-institute-of-contemporary-art-opens-art-in-the-age-of-the-internet-1989-to-today/>
- Jennifer Sauer, "Art, Technology & the Modern Era: An Interview with Lynn Hershman Leeson", *Art Dependence* (January 31),
<https://www.artdependence.com/articles/art-technology-the-modern-era-an-interview-with-lynn-hershman-leeson/>
- "Curated: VertiGhost", *San Francisco Bay Times* (January 26)
- "CAA Announces 2018 Awards for Distinction Recipients" *CCA News Today* (January 25)
- Sura Wood, "Haunted (or stalked?) by VertiGhost", *Bay Area Reporter* (January 18)
- Ann Binlot, "The Sales and Trends of Untitled, San Francisco", *Forbes* (January 15)
- Sonia Shechet Epstein, "Lynn Hershman Leeson on *Vertigo*, DNA, and Tilda Swinton", *Sloan Science & Film*,
<http://scienceandfilm.org/articles/3030/lynn-hershman-leeson-on-vertigo-dna-and-tilda-swinton> (January 12)
- Sura Wood, "So long, Bay Area art-world", *The Bay Area Reporter*, Vol. 47/ No. 52 (December 28)
- Karen Chernick, "10 Female Performance Artists You Should Know, from Ana Mendieta to Carolee Schneemann", *Artsy* (December 20),
<https://www.artsy.net/article/artsy-editorial-10-female-performance-artists-ana-mendieta-carolee-schneemann>
- Sonia Shechet Epstein, "Notes on Science and Fiction", *The Brooklyn Rail* (December 13)
- Sam Whiting, "'Vertighost' re-creates Hitchcock film at the Legion of Honor with Kim Novak Twist", *San Francisco Chronicle* (December 11)
- "Art and technology explored during region-wide collaboration", *Harvard Gazette* (December 7)
- Sarah Thornton, "The Tools of Her Time", *Cultured Magazine* (November 30)
- "Where to go on the weekend?" *Monopol Magazin* (November 10),
<http://www.monopol-magazin.de/wohin-am-wochenende-282?photo=0#slideshow>
- Anne Walsh, "Why Grow? In praise of the quiet influence", *The Brooklyn Rail* (November 2)
- Edith Newhall, "UArts exhibit celebrates the women of tech-art", *The Inquirer* (November 2)
- Robert Slifkin, "Ladytron", *Art Journal* (Fall/ Winter), 133-136
- Benjamin Blanchet, "Cuban cinema takes over Burchfield Penney Art Center", *The Spectrum* (October 16),
<http://www.ubspectrum.com/article/2017/10/buffalo-riverrun-film-festival>
- Francesca Gavin, "The Rise of the Older Women Artist: How A Generation of Female Artists Are Finally Getting Their Due", *Sleek Magazine* (October 6)
- Jennifer Levin, "Techie identity: Lynn Hershman Leeson", *Santa Fe New Mexican: Pasatiempo* (October 6)
- Kathy Noble, "From My Institution To Yours", *Mousse Magazine*, Issue 60 (October - November)
- Elvia Wilk, "Conceiving Anatomy: Lynn Hershman Leeson's *Teknolust*", *Flash Art*, no. 316 (September/October)

Alex Greenberger, “‘Vertigo’ Painting to Haunt Fine Arts Museums of San Francisco in New Lynn Hershman Leeson Project”, *ArtNews* (September 27)

Anna McNay, “Don’t Say ‘Sci-fi’ Say ‘Sci-tru’: Lynn Hershman Leeson”, *Elephant Magazine* (September), 150 - 157

“Feminist Artists”, *Harper’s Bazaar Japan* (June), 247

Vanessa Thrill, “The Trauma of Political Engagement: Lynn Hershman Leeson’s *Tania Libre*”, *Art in America* (May 23), <http://www.artinamericamagazine.com/news-features/news/the-trauma-of-political-engagement-lynn-hershman-leesons-tania-libre/>

Liz Hirsch, “Have It All: A Post-Trump New York Looks at How Images, Ideas, and Resources Circulate” *Art News* (May 17), <http://www.artnews.com/2017/05/17/have-at-it-a-post-trump-new-york-looks-at-how-images-ideas-and-resources-circulate/>

Wendy Vogel, “‘Science Truth’ and Fearless Feminism in Lynn Hershman Leeson’s ‘Civic Radar’”, *MOMUS* (May 12), <http://momus.ca/science-truth-fearless-feminism-lynn-hershman-leesons-civic-radar/>

Caille Millner, “Art for art’s sake is still political”, *San Francisco Chronicle* (May 12), <http://www.sfchronicle.com/entertainment/article/Art-for-art-s-sake-is-still-political-11142245.php>

Jori Finkel, “Freeing *Tania Bruguera*”, *The Art Newspaper* (May 6), <http://theartnewspaper.com/reports/frny17/freeing-tania-bruguera/>

Genevieve Quick, “Reflections in a Cyborg: Lynn Hershman Leeson’s *Civic Radar*”, *Art Practical* (April 20), <http://www.artpractical.com/column/feature-reflections-in-a-cyborg-lynn-hershman-leesons-civic-radar/>

Evan Moffitt, “All Lynn”, *Frieze* (April 14), <https://frieze.com/article/all-lynn>

Ellie Broughton, “Interview: Lynn Hershman Leeson”, *Litro* (April 8), <https://www.litro.co.uk/2017/04/interview-lynn-hershman-leeson/>

Jeppe Ugelvig, “Lynn Hershman Leeson: Remote Controls”, *Art Review* (April), 124

Leah Garchik, “Lynn Hershman Leeson and Eleanor Coppola, mischief-makers”, *San Francisco Chronicle* (March 20), <http://www.sfchronicle.com/entertainment/garchik/article/Lynn-Hershman-Leeson-and-Eleanor-Coppola-11010432.php>

Martha Schwendener, “Lynn Hershman Leeson”, *The New York Times* (March 9), <https://mobile.nytimes.com/2017/03/09/arts/design/what-to-see-in-new-york-art-galleries-this-week.html>

Alan Gilbert, “Lynn Hershman Leeson’s ‘Remote Controls’”, *Art Agenda* (March 9), <http://www.art-agenda.com/?p=10038392&preview=true>

Sura Wood, “Interactive feminist art entices”, *The Bay Area Reporter* (March 9), http://www.ebar.com/arts/art_article.php?sec=general&article=407

Hannah Stamler, “The Interactive Void”, *Village Voice* (March 8), p. 21

Kelsey Lannin, “Omission Is Murder for Feminist Media Art Pioneer Lynn Hershman Leeson”, *Vice: The Creators Project* (March 8), https://creators.vice.com/en_us/article/lynn-hershman-leeson-feminist-media-art-pioneer-retrospective

Lara Atallah, “Lynn Hershman Leeson: Remote Controls”, *The Brooklyn Rail* (March 1)

Barbara Morris, “Critic’s Pick: San Francisco”, *Art Ltd.* (February 28), <http://artltdmag.com/2017/02/critics-picks-san-francisco/>

“Lynn Hershman Leeson”, *The New Yorker* (February 27), 8

Alex Greenberger, “A New Future from the Passed”, *ArtNews* (Spring), 66-71

Jonathan Curiel, “A Retrospective of One’s Own, for Lynn Hershman Leeson”, *SF Weekly* (February 22), <http://www.sfweekly.com/culture/art/a-retrospective-of-ones-own-for-lynn-hershman-leeson/>

Michelle Threadgould, “Artist Lynn Hershman Leeson on Being ‘Discovered’ at 75”, NPR syndicate KQED, San Francisco (February 21)

Chloe Wyma, “Lynn Hershman Leeson”, *Artforum: Critics’ Pick* (February 17), <https://www.artforum.com/?pn=picks§ion=nyc#picks66579>

Courtney Linder, “Hacking As Protest”, *Pittsburgh Post-Gazette* (February 16), Vol. 90, No. 200

Emily Colucci, “Remixing Intersectional Feminism At Pittsburgh’s Miller Gallery At Carnegie Mellon University”, *ArtFCity* (February 15), <http://artfcity.com/2017/02/15/remixing-intersectional-feminism-at-pittsburghs-miller-gallery-at-carnegie-mellon-university/>

Michelle Robertson, “Lynn Hershman Leeson: ‘Civic Radar’ Opens at the YBCA”, *SF Gate* (February 11), <http://www.sfgate.com/art/article/Lynn-Hershman-Leeson-Civic-Radar-opens-at-the-10924866.php>

Aurelio Cianciotta, “Lynn Hershman - Civic Radar”, *Neural* (February 11)

Charles Desmarais, “Lynn Hershman Leeson: Myths and machines at YBCA”, *San Francisco Chronicle* (February 10)

Olivia B. Murphy, “Digital Pioneer Lynn Hershman Leeson Walks Us Through Her Groundbreaking ‘Firsts’”, *ArtSlant* (February 10), <https://www.artslant.com/ny/articles/show/47301>

Karen Archey, “Cyborgs, Sheep, and Nanny Cams”, *Rhizome* (February 9), <http://rhizome.org/editorial/2017/feb/09/cyborgs-sheep-and-nanny-cams/>

Katy Donoghue, “Lynn Hershman Leeson’s ‘Remote Controls’ at Bridget Donahue”, *Whitewall* (February 9), <http://www.whitewall.art/art/lynn-hershman-leesons-remote-controls-at-bridget-donahue>

Oliver Johnston, “Berlin Film Festival 2017: Ten films to look out for”, *The Upcoming* (February 8), <http://www.theupcoming.co.uk/2017/02/08/berlin-film-festival-2017-ten-films-to-look-out-for/>

Haley Weiss, “Lynn Hershman Leeson”, *Interview Magazine* (February 7), <http://www.interviewmagazine.com/art/lynn-hershman-leeson/#>

Blake Gopnik, “Lynn Hershman Leeson Makes Art From Life’s Challenges”, *Artnet News* (February 3), <https://news.artnet.com/opinion/lynn-hershman-leeson-bridget-donahue-845186>

“9 Events To Attend in New York City This Week”, *ArtNews* (January 23)

Paddy Johnson and Michael Anthony Farley, “This Week’s Must-See Art Events: Propaganda for the Digital Age”, *Art F City* (January 23), <http://artfcity.com/2017/01/23/this-weeks-must-see-art-events-propaganda-for-the-digital-age/>

- 2016 Holland Cotter and Roberta Smith, "The Best Art of 2016", *The New York Times* (December 7)
- Anna McNay, "Books: Civic Radar", *F22 Magazine* (December 7), 23
- Roberta Smith, "Diving Into Movie Palaces of the Mind at the Whitney", *The New York Times* (December 2), C21
- Nancy Princenthal, "The Feminist Avant-Garde", *Aperture Magazine* #225, Winter, 40-47
- "Lynn Hershman Leeson at Vilma Gold", *Contemporary Art Writing Daily* (November 15),
<http://www.artwritingdaily.com/2016/11/lynn-hershman-leeson-at-vilma-gold.html>
- Sienna Vittoria Lee-Coughlin, "The Whitney Museum of American Art is Exploring the Evolution of Cinematic Art", *S Magazine* (November 1),
<http://sstylemagazine.com/culture/the-whitney-museum-of-american-art-is-exploring-the-evolution-of-cinematic-art-10179130>
- Jongho Lee, "Dreamlands: Immersive Cinema and Film, 1905-2016 at The Whitney Museum", *Eyes Towards the Dove* (November 1),
<http://eyes-towards-the-dove.com/2016/11/dreamlands-immersive-cinema-and-film-1905-2016-at-the-whitney-museum/>
- Robbie Harris, "Personalized Implantables, Where Art & Science Meet: an Exhibition," National Public Radio, WVTF, Virginia Tech (October 14), <http://wvtf.org/post/personalized-implantables-where-art-science-meet-exhibition#stream/0>
- Izabella Scott, "A Brief History of Cyberfeminism", *Artsy* (October 13)
- Robbie Harris, "Portrayal of Women in American Culture", National Public Radio, WVTF, Virginia Tech (October 13),
<http://wvtf.org/post/portrayal-women-american-culture-0#stream/0>
- Orit Gat, "Critic's Guide: London: Lynn Hershman Leeson, Mike Kelley, Laura Owens, and more: the best exhibitions on view during Frieze Week" *Frieze* (October 3), <https://frieze.com/article/critics-guide-london-1>
- Johanna Fateman, "Lynn Hershman Leeson: Civic Radar, Edited by Peter Weibel", *Booksforum* (September/October/November), 48
- Lynn Hershman Leeson, "On the Cusp of Disaster: Lynn Hershman Leeson In Her Own Words", *Sloane Science and Film* (September 21),
<http://scienceandfilm.org/articles/2777/on-the-cusp-of-disaster-lynn-hershman-leeson-in-her-own-words>
- Roberta Smith, "Museums Embrace the Unfamiliar", *The New York Times* (September 16), AR76
- Mike Allen, "Symbols of Life", *The Roanoke Times* (September 2), p. 5-6
- "Art is a Form of Encryption: Laura Poitras in Conversation with Lynn Hershman Leeson", *Pen America: The Freedom to Write* (August 25),
<https://pen.org/interview/laura-poitras-conversation-lynn-hershman-leeson>
- Ian Epstein, "35 Can't-Miss Art Exhibits Opening This Fall: Dreamlands: Immersive Cinema and Art, 1905 - 2016", *Vulture* (August 24),
<http://www.vulture.com/2016/08/35-art-exhibits-opening-this-fall.html>
- Praveena Shivram, "The Artist, the Thinker, and the Film Maker", *Arts Illustrated* (August and September), 44-49
- Sonia Epstein, "Exclusive *Dreamlands* Preview: Interview with Chrissie Iles", scienceandfilm.org (July 19)
- Julia Halperin, José Da Silva, "She's got the look: where to find self-portraits, a jeune fille, muses and an unmerry widow at Art Basel", *The Art Newspaper: Art Basel 2016* (June 17), <http://theartnewspaper.com/reports/art-basel-2016/she-s-got-the-look-where-to-find-self-portraits-a-jeune-fille-muses-and-an-unmerry-widow-at-art-base/>
- Gabrielle Pelicci, "5 Awesome Feminist Documentaries That You Need To See Right Now", *Huffington Post* (June 13),
http://www.huffingtonpost.com/gabrielle-pelicci-phd-/5-awesome-feminist-docume_b_10403012.html
- Juliana Huxtable and Lynn Hershman Leeson, "Personae of Interest: Lynn Hershman Leeson and Juliana Huxtable in Conversation", *Artforum* (Summer), 312-319
- Marc Garrett, "Lynn Hershman Leeson's - Civic Radar: Book Review", *Furtherfield* (May 18),
<http://www.furtherfield.org/features/reviews/lynn-hershman-leesons-civic-radar-book-review>
- Calder Yates, "Flavr Savr at the Pit", *Daily Serving* (May 17)
- Julia Halperin, "Twice the size and seven storeys high: the new San Francisco Museum of Modern Art is ready for lift-off", *The Art Newspaper* (April 29)
- William J. Simmons, "Lynn Hershman Leeson: Significant Commitment", *Musèe Magazine*, No. 14: Science and Technology (April 2),
<http://museemagazine.com/culture/35250?rq=lynn%20hershman>
- Alex Greenberger, "Lynn Hershman Leeson is Making a Documentary About Tania Bruguera", *ARTnews* (March 24),
<http://www.artnews.com/2016/03/24/lynn-hershman-leeson-is-making-a-documentary-about-tania-bruguera/>
- Philomena Epps, "Cyborgs and chat rooms: The feminist undercurrent in 'Electronic Superhighway'", imperica.com (March 21),
<https://www.imperica.com/en/features/cyborgs-and-chat-rooms-the-feminist-undercurrent-in-electronic-superhighway>
- "Lynn Hershman Leeson's Civic Radar Book Launch", *Art Haps* (March 7)
- Alex Greenberger, "9 Art Events To Attend In New York City This Week", *ArtNews* (March 7), <http://www.artnews.com/2016/03/07/9-art-events-to-attend-in-new-york-city-this-week-53/>
- Adrian Searle, "Electronic Superhighway review - 50 years of internet sex and roadkill", *The Guardian* (January 29),
<http://www.theguardian.com/artanddesign/2016/jan/29/electronic-superhighway-review-we-are-all-post-internet-now>
- "Omar Kholeif on how the internet transformed art", *Apollo Magazine* (January 13),
- "Lookout Highlights of 2015", *Art in America* (January 7),
<http://www.artinamericamagazine.com/news-features/news/lookout-highlights-of-2015/>
- 2015 Paddy Johnson, "The Best 25 Shows of 2015: Best Gallery Shows", *Art F City* (December 31)
- Milena Tomic, "Biopolitical Effigies: The Volatile Life-Cast in the Work of Paul Thek and Lynn Hershman Leeson", *Tate Papers No. 24* (Autumn), <http://www.tate.org.uk/research/publications/tate-papers/24/biopolitical-effigies-paul-thek-and-lynn-hershman-leeson>
- "Electronic Superhighway: Whitechapel Gallery, London", *Even*, Issue 2 (Fall), 99
- Ingeborg Reichle, "The Infinity Engine", *SciArt in America* (October), 27 - 31

- “Artlyst Photo Special: Lynn Hershman Leeson Infinity Engine Installation, Modern Art Oxford”, *Artlyst* (August 6), <http://www.artlyst.com/articles/artlyst-photo-special-lynn-hershman-leeson-infinity-engine-installation-modern-art-oxford>
- Marc Garrett, “Choose Your Muse Interview: Lynn Hershman Leeson”, *furtherfield* (July 13), <http://furtherfield.org/features/interviews/choose-your-muse-interview-lynn-hershman-leeson>
- Joanna Kavenna, “Artist Lynn Hershman Leeson records the advance of our robot overlords”, *New Scientist* (July 2)
- Thea Hawlin, “Lynn Hershman Leeson’s Art in the Age of Digital Innovation”, *Sleek: The Visual Contemporary Magazine* (June 4)
- Lauren Cumming, “Lynn Hershman Leeson: Origins of the Species (Part 2) review - always alert to the future”, *The Guardian* (May 31)
- Karen Archey, “Lynn Hershman Leeson”, *Art Review* (May 1), 126 - 129
- Deidrich Diederichsen, “Lynn Hershman Leeson: ZKM Museum of Contemporary Art, Karlsruhe, Germany”, *Artforum* (May 1), 364-365
- Hannah Black, “Lynn Hershman Leeson: Karlsruhe, Germany – Zentrum für Kunst und Medientechnologie”, *Art in America* (April 1), 121-122
- Holland Cotter, “Lynn Hershman Leeson: ‘Origin of the Species’”, *The New York Times* (March 27), C23
- Kerry Doran, “Cyborg Origins: Lynn Hershman Leeson at Bridget Donahue”, *Rhizome* (March 19), <http://rhizome.org/editorial/2015/mar/19/lynn-hershman-leeson-origins-species/>
- Hilton Als, “Goings On About Town: Lynn Hershman Leeson”, *The New Yorker* (March 10) <http://www.newyorker.com/goings-on-abouttown/art/lynn-hershman-leeson>
- Noelle Bodick, “Lynn Hershman Leeson and the Art of Genetic Experimentation”, *Blouin Artinfo* (March 3), <http://www.blouinartinfo.com/news/story/1110302/lynn-hershman-leeson-and-the-art-of-genetic-experimentation>
- Courtney Fiske, “Critics’ Pick: Lynn Hershman Leeson”, *Artforum* (February 27), <http://artforum.com/picks/id=50426>
- “Exhibitions: Lynn Hershman Leeson”, *Art in America* (February 27), <http://www.artinamericamagazine.com/exhibitions/lynn-hershman-leeson>
- Karen Archey, “Exhibition Tour: Lynn Hershman Leeson’s ‘Civic Radar’ at ZKM”, *e-flux* (February 25), <http://conversations.e-flux.com/t/exhibition-tour-lynn-hershman-leesons-civic-radar-at-zkm/1027>
- Kathy Noble, “The Alternating Realities of Lynn Hershman Leeson”, *Mousse Magazine* (February 13), 152-165
- William J. Simmons, “Lynn Hershman Leeson”, *Frieze Magazine* 169 (February 16) <http://frieze.com/issue/review/lynn-hershmanleeson/>
- Zachary Kaplan, “Origins: Lynn Hershman Leeson in NYC”, *Rhizome* (February 19)
- Randy Kennedy, “Lynn Hershman Leeson Explores Technology and the Split Self”, *The New York Times* (February 13) <http://rhizome.org/editorial/2015/feb/19/origins-lynnhershman/>
- “Lynn Hershman Leeson Discusses Her Prophetic Oeuvre, Cindy Sherman, And Media Manipulation”, *Artlyst* (February 6), <http://www.artlyst.com/articles/lynn-hershman-leeson-discusses-her-prophetic-oeuvre-cindy-sherman-and-media-manipulation>
- Lilly Wei, “Lynn Hershman Leeson: Civic Radar”, *Studio International: Visual Arts, Design, Architecture* (January 22) <http://www.studiointernational.com/index.php/lynn-hershman-leeson-civic-radar-review>
- 2014 Wendy Vogel, “Portfolio: Lynn Hershman Leeson”, *Modern Painters Magazine* (December 12) <http://www.blouinartinfo.com/news/story/1067137/embodied-performance-lynn-hershman-leeson-gets-a>
- Johanna Fateman, “Critics’ Picks: ‘Post-Speculation’”, *Artforum* (October), <http://artforum.com/picks/id=48751>
- Guy Parker, “Tracing the Invisible on the Cutting Edge”, *ArtSlant* (July 30) <http://www.artslant.com/ber/articles/show/40261>
- 2013 Arthur and Marilouise Parker, “Top Ten: Lynn Hershman Leeson”, *Artforum* (January) 2011 Katerina Gregos, “The Importance of Being Roberta” (October)
- Jarrett Earnest, “Don’t You Understand What We Are Trying To Do Here?”, *The Brooklyn Rail* (June 3)
- Thessaly La Force, “Making Art”, *The Paris Review* (June 2), <http://www.theparisreview.org/blog/tag/lynn-hershman-leeson/> Hilton Als, “Critic’s Notebook: Girl Talk”, *The New Yorker* (May 30)
- Cherie Turner, “The Secret War: Q + A With Lynn Hershman Leeson”, *Art in America* (April 13) <http://www.artinamericamagazine.com/newsfeatures/previews/lynn-hershman-leeson-raw-war/>
- Kristin M. Jones, “!W.A.R.”, *Frieze Blog* (March 25) <http://blog.frieze.com/w.a.r/>
- Linda Yablonsky, “The Women of ‘W.A.R.’”, *T Magazine Blog - The New York Times* (March 3) <http://tmagazine.blogs.nytimes.com/2011/03/03/artifacts-the-women-of-w-a-r/>
- 2012 Beller, Jonathan, “Feminist Media Theory: Iterations of Social Difference,” in *S And F Online*, Summer 2012
- “Lynn Hershman Leeson exhibition at Kunsthalle Bremen,” in *Arte Creative*, tv program, May 23, 2012
- “Kennt ihr schon: Lynn Hershman die Pionierin der interaktiven Kunst,” in *EMMAonline*, August 7, 2012
- 2011 Aspden, Peter, “enriched by poor Art,” in *Financial Times*, November 12, 2011
- Fuller, Graham, “The Woman who Changed the Face of Art: Thoughts on the Documentary ‘!Woman Art Revolution (!W.A.R.)’,” in *Artinfo*, June 3, 2011
- Hill, Logan, “Movie Reviews: the Last Mountain and !Women Art Revolution,” in *New York Magazine*, June 3, 2011
- Earnest, Jarrett, “Don’t You Understand What We Are Trying To Do Here? Lynn Hershman Leeson’s Meta-Project,” in *The Brooklyn Rail*, June 2011
- Landi, Ann, “This Means W.A.R.,” *Artnews*, June 2011, 28
- Roake, Jessica, “Women Art Revolution: Directed by Lynn Hershman Leeson,” in *Bust*, June-July 2011, 80
- Zeisler, Andi, “Women Art Revolution,” in *Bitch Magazine*, Summer 2011
- Subrin, Elisabeth, “Women Art Revolution,” in *Film Comment*, May/June 2011 65

- Andrew, Penelope, "W.A.R.: Figiting the Politics of Exclusion by Documenting a History of Women's Art (and Much More)," in *The Huffington Post*, May 31, 2011
- Als, Hilton, "Critic's Notebook: Girl Talk," in *The New Yorker*, May 30, 2011, 12
- Ewart, Nancy, "Weekend Picks: opening for Intersection for the Arts, SF Film Festival," in *SF Examiner*, April 22, 2011.
- Veltman, Chloe, "Feminist Art, Write Large at Last," in *The Bay Citizen*, April 14, 2011
- Grady, Pam, "Documentary distills history of women in art," in *San Francisco Chronicle*, April 21, 2011
- 2008 Amelia Jones, "This Life", *Frieze 117* (September 9) http://www.frieze.com/issue/article/this_life/

PUBLICATIONS

- 2021 Josephine Bosma, *Pandemic Exchange: How Artists Experience the Covid-19 Crisis*. Published by the Institute of Network Cultures, Amsterdam.
- 2019 Isobel Harbison, *Performing Image*, Cambridge: MIT Press
- 2018 Image of "CybeRoberta" printed in the wall timeline within exhibition *Computer Grrrls* which travelled between HMVK, Dortmund, Germany, October 27, 2018 - February 24, 2019; La Gaité Lyrique, Paris, France, March 13 - July 21, 2019; and MU, Eindhoven, The Netherlands, August - September 2019
- 2017 Amelia Jones, "Roberta Breitmore Lives On" (Oakland: University of California Press, 2005), *Seduction of a Cyborg*, Simone Krug, David Evans Frantz and Hannah Grossman (eds), University of Southern California: Los Angeles, 21-25
- 2016 *Civic Radar*, comprehensive monograph, ed. Peter Weibel, Zentrum für Kunst und Medientechnologie Karlsruhe. Berlin: Hatje Cantz
- 2015 Milena Tomic, "Biopolitical Effigies: The Volatile Life-Cast in the Work of Paul Thek and Lynn Hershman Leeson", *Tate Papers*, no.24, Autumn 2015
- 2010 "The Studio Present," in Jacob, Mary Jane and Michelle Grabner (eds.), *The Studio Reader: On the Space of Artists*, The University of Chicago Press, pp. 218-219
- 2005 "The Raw Data Diet, All-Consuming Bodies and the Shape of Things to Come," *Leonardo*, vol. 38, no. 3, MIT Press (cover)
- 2000 "Virtual Space, Expanded Interaction and Infinite Surveillance: Techniques for the New Reality." *Felix voyeurism*, Vol. 2, No. 2. 1999, pages 287 - 291
- "Romantisierung des Antik-rpers. Gier und Begehren im (Cyber)space." *Ich ist etwas Anderes. Kunst am Ende des 20. Jahrhunderts.* Kunstsammlung Nordrhei
- 1996 "Lust and Longing in Cyberspace." *Kunstforum*, September.
- "Romancing the Antibody," *Kunstforum International*, BD 132, Nov - Jan, pp. 158 - 167
- "Clicking In," Hershman, Lynn, ed. Seattle: Bay Press. 1995
- 1995 "Romancing The Antibody" Catalogue, Seattle Art Museum, August.
- "Room of One's Own Again." *Cherche La Femme*, Museum of Art, Hamburg, Germany.
- "Preliminary Notes." *ZKM Medienalle Catalogue*, May.
- 1994 [Contribution to] *Children, Youth & City: A Collaborative Assemblage Book*. Edited by Molly Hankwitz. San Francisco: Lure Art Books.
- "Room of One's Own Slightly Behind The Scenes" *Iterations: the New Image*, Timothy Druckery, ed. Cambridge and London: MIT Press, pp. 150 - 156.
- 1993 "Artificial Subversions, Interaction and the New Reality," *Camerawork 20*, no. 1, cover and p. 20-25, ill.
- "Touch, Sensitivity and Other Forms of Subversion: Interactive Artwork." *Leonardo 26*, no. 5, p. 431-436, ill.
- "Lynn by Lynn." *Video Taide Media*. Helsinki: Taide, 141.
- 1992 "Terminal Reality and the Disembodied Presence." *NACA Journal 1*, p. 117-124, ill. [Contribution to] "Words on Works." *Leonardo 25*, no. 1, p. 93.
- 1991 "Changes in Performance." *Studio Art Magazine*. Haifa, Israel, August, p. 63.
- "The Fantasy Beyond Control" in *Illuminating Video: An Essential Guide to Video Art*. Edited by Doug Hall and Sally Jo Fifer. New York and San Francisco: Aperture in Association with the Bay Area Video Coalition, p. 267-273, ill.
- 1990 [Contribution to] *Stretch Camera Project*. Supplement to *Shift 11*, published by Artspace, San Francisco. [From the series "Photographs Never Lie"] *Zyzyva 22*, Summer, p. 8687, ill.
- "The Electronic Diary An Ongoing Life Cycle." *Whitewalls 25* (Spring), p. 71-79, ill.
- 1989 "Die Fantasie ausser Kontrolle." *Kunstforum 104* (September October), p. 232-239, ill.
- 1988 "Lust and Anger: The Commodification of Marginality (excerpts from Seven Deadly Sins)". *Cinematograph 3*, p. 47-48, ill.
- 1987 "Bodyheat: Interactive Media and Human Response." *High Performance 37*, p. 45-46, ill.
- 1985 "Politics and Interactive Media Art." *Journal of Contemporary Studies 8*, no. 1 (Winter-Spring), p.6270, ill. Reprinted in *Corporate Crime/Malicious Mischief*. San Diego: Installation Press, 1987.
- 1982 "Imprisoned Eggs for Timothy Leary" in *California Artists Cookbook*. New York: Abbeville Press, p.156-157, ill.
- "Objective Self/Kristine Stiles A Dialogue/Subjective Referent" in *Questions 1977 - 1982*, by Kristine Stiles. San Francisco: KronOscope Press.

- 1978 "Floating Spaces: Notes on a Portable Alternative." In *The New Arts Space: A Summary of Alternative Visual Arts Organizations Prepared in Conjunction with a Conference*. Los Angeles: Los Angeles Institute of Contemporary Art, p. 33-34.
 "Global Passport." San Francisco: San Francisco Museum of Modern Art. Catalogue/guide to The Floating Museum, Global Space Invasion (Phase II), July 7-August 20.
 "Reflections on the Electric Mirror" in *New Artists Video: A Critical Anthology*, edited by Gregory Battcock. New York: Dutton.
- 1977 "California Oggi." *Data 27*, (July/September) p. 50-55, ill.; English translation, p. 12.
 "The Floating Museum Phase I and Phase II." *La Mamelle Magazine: Art Contemporaine*, v. 2, no. 8, p. 66, ill.
- 1976 Lady Luck: A Double Portrait of Las Vegas. Artist's book documenting a work presented at the Circus Circus Casino and Spa, Las Vegas, Nevada, March 2, 1975
 "Roberta Breitmore: An Alchemical Portrait Begun in 1975." *La Mamelle: Art Contemporaine* 5, p. 24-27, ill. 1975 "Behind the Running Fence." *Currant*, June-July, p. 89, ill.
 [Contributions to] *A Survey of Alternative Art Spaces: Floating Seminar #2*. Edited and with an introduction by Paul Kagawa. San Francisco: The Floating Seminar
 Forming a Sculptured/Drama in Manhattan. *New York: Marginal Art and Stefanotty Gallery*. Artist's book/documentation of installations at the Chelsea and Plaza Hotels, and the Y.W.C.A. in New York, October 21 December 15, 1974
 Re: Forming Familiar Environments. Artist's book/documentation of installation with Eleanor Coppola, San Francisco, May 1975
- 1974 Plaza Hotel: November 23, 1974. Artist's book/documentation of Plaza Hotel installation, New York
 Surrounding Areas. Walnut Creek, California: Civic Arts Gallery. Exhibition catalogue. Y.W.C.A.: October 27-31, 1974. Artist's book/documentation of Y.W.C.A. installation, New York
- 1973 "Interview with [Dennis] Oppenheim." *Studio International 960* (November), p. 196-197, ill.
 "Visual Arts at the Edinburgh Festival." *Studio International 959*, October, p. 158-160, ill.
 "Slices of Silence, Parcels of Time: The Book as Portable Sculpture." Essay in exhibition catalogue, *Artists Books*. Philadelphia: Moore College of Art, p. 8-14
- 1972 "Tom Marioni: On Record." *Artweek*, May 6, p. 2. Interview conducted by Lynn Hershman.
 "Jack the Ripper: Alive and Well in San Francisco." *Artweek*, October 21, p. 22-23, ill. Lynn Hershman interviews Jack Chipman
- 1971 "De Forest is De Forest is De Forest." *Artweek*, November 27, p. 1, ill.

SELECTED BOOKS

- Josephine Bosma, *Pandemic Exchange: How Artists Experience the Covid-19 Crisis*. Published by the Institute of Network Cultures, Amsterdam, 2021
- Jon Rafman: *The Ride Never Ends*, volume ed. Gianni Jetzer, with Jon Rafman. Washington, D.C.: Hirshhorn Museum and Milan: Mousse Publishing, 2021
- Albright, Thomas. *Art in the San Francisco Bay Area, 1945-1980: An Illustrated History*. Berkeley: University of California Press, 1985.
- Battcock, Gregory. *Why Art: Casual Notes on the Aesthetics of the Immediate Past*. New York: E.P. Dutton, 1977.
- Berger, Arthur Asa. *Media USA: Process and Effect*. New York: Longman, 1988.
- Braude/Garrard. *The Power of Feminist Art*. New York: Harry Abrams, 1994.
- Dinkla, Söke, "Lynn Hershman: Von Sitespecific works und Performances zu interaktiven Videoinstallationen." in *Pionere Interaktiver Kunst*, Edition ZKM, Cantz Verlag, 1997., pp. 167-195.
- Druckery, Timothy ed. *Iterations: the New Image*, MIT Press, Cambridge and London, 1994.
- Hall, Doug, and Sally Jo Fifer, eds. *Illuminating Video: An Essential Guide to Video Art*. New York and San Francisco: Aperture in association with the Bay Area Video Coalition, 1991.
- Hartwagner, Georg, and Stefan Iglhaut, Florian Rötzer. *Künstliche Spiele*. Munich: Boer, 1993.
- Huennekens, Annette. *Der Bewegte Betrachter.: Theorien der Interaktiven Medienkunst*. Koeln: Wienand Verlag, 1997. pp. 29, 30, 114, 122, 172, 173, Color Table 9.
- Kelly, Joanne. *Video Free America Presents.*, San Francisco: Video Free America, 1979.
- Kroker, Arthur and Marilouise, Eds. "Conceiving Ada, " in *Digital Delirium*. St. Martin's Press, New York, 1997. p. 182-194.
- Kusahara, Machiko. "A Doll's Eye View", in *The Robot in the Garden, Telerobotics and Telepistemology in the Age of the Internet*. MIT Press, 2000. pp 203-4.

Riemer, Katja Ed., "Lynn Hershman Leeson: Seducing Time", comprehensive catalogue produced in conjunction with 4th DAM Digital Art Award and solo exhibition *Lynn Hershman Leeson: Seducing Time* at Kunsthalle Bremen, Bremen: Kunsthalle Bremen, 2010/11

Weibel, Peter, Ed. "Civic Radar," comprehensive monograph of Lynn Hershman Leeson, Zentrum für Kunst und Medientechnologie Karlsruhe, Berlin: Hatje Cantz, March 2016.

AWARDS

- 2020 Award of Distinction for *Shadow Stalker*, Prix Ars Electronica, Linz, Austria
- 2019 Staff Picks: MoMA Movie Guide, Museum of Modern Art, New York
- 2018 Technology and Arts Pioneer, University of Texas, Dallas
Siggraph Academy Hall of Fame
Lifetime Achievement Award, Women's Caucus for Art
Lifetime Achievement Award - Visual Artist, College Art Association
- 2017 Golden Gate Persistence of Vision Award, 60th San Francisco International Film Festival
Official Selection of the 60th San Francisco International Film Festival
Official Selection of the 67th Berlin International Film Festival for *Tania Libre*
- 2016 United States Artists Fellowship - Smith Fellow for Media
- 2014 21 Leaders for the 21st Century - Women's eNews
- 2013 Pollock Krasner Grant
- 2012 First Prize for Films, Art Montreal International Festival of Films on Art for *Women Art Revolution*
- 2011 D.Digital Award for Lifetime Achievement, Berlin
- 2010 Nathan Cummings Foundation Award
Kenneth Rainin Foundation Award
- 2009 John Simon Guggenheim Memorial Foundation Fellowship
ACM SIGGRAPH Award for Lifetime Achievement in Digital Art
Eureka Fellowship
- 2008 Creative Capital Grant
- 2007 Marlon Riggs Award for Courage in Media, San Francisco Film Critics Circle for *Strange Culture*
- 2006 ISEA/ZeroOne, Innovation Matters Award
- 2005 National Endowment for the Arts Grant, Media
International Digital Media and Arts Associations Award for Innovation
- 2002 Alfred P. Sloan Foundation Feature Film Directing Film and Writing Prize in Science and Technology, Hamptons International Film Festival for *Teknolust*
- 1999 Golden Nica, Interactive Art, Ars Electronica, Linz, Austria, for *The Difference Engine #3*
- 1995 Anne Gerber Award, Seattle Art Museum, for *Paranoid Mirror*
Siemens Media Art Prize, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany (along with Peter Greenaway and Jean Baudrillard)
Cyberstar Award, WDR (Westdeutscher Rundfunk) Cologne and GMD, Cologne, Germany
Honorable Mention, Interactive Art, Ars Electronica, Linz, Austria, for *America's Finest*
- 1994 Special Tribute (Reaching through the Screen: A Tribute to Lynn Hershman), San Francisco International Film Festival
- 1993 Honorable Mention, Interactive Art, Ars Electronica, Linz, Austria, for *Room of One's Own*
- 1991 Barbara Aronofsky Latham Memorial Award, Art Institute of Chicago, for *Conspiracy of Silence*
Jonas Mekas Award, Humboldt International Short Film Festival, Arcata, California, for *Shadow's Song*
First Prize, Festival Internacional de Video Cidade de Vigo, Vigo, Spain, for *Seeing is Believing*
- 1990 Grand Prize (Trophée de Cristal), Montbéliard Video and Television Festival, Montbéliard, France, for *Longshot*

SELECTED FEATURE FILMS

- 2018 *VertiGhost*
- 2017 *Tania Libre*
- 2011 *Women Art Revolution*
- 2007 *Strange Culture*
- 2002 *Teknolust*
- 1998 *Conceiving Ada*
- 1983-2019 *The Electronic Diaries*

SHORT FILMS

2022 *Logic Paralyzes the Heart*
2019 *Shadow Stalker*
2018 *VertiGhost*
1994 *Seduction of a Cyborg*

PUBLIC COLLECTIONS

Brooklyn Museum, Brooklyn, New York
Carl & Marilyn Thoma Art Foundation, Santa Fe, New Mexico
CA2M Centro de Arte Dos de Mayo Comunidad de Madrid, Madrid, Spain
Fine Arts Museums of San Francisco, San Francisco, California
Hammer Museum, Los Angeles, California
Los Angeles County Museum of Art, Los Angeles, California
Museum of Modern Art, New York, New York
San Francisco Museum of Modern Art, San Francisco
Tate Modern, London, United Kingdom
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York, New York
The Whitworth, The University of Manchester, Manchester, United Kingdom
Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany