4 February 1993

LYNN HERSHMAN BIBLIOGRAPHY AND EXHIBITION HISTORY

ONE-PERSON EXHIBITIONS

1965 *Lynn Lester Hershman.* Feingarten Galleries, Los Angeles. Reviewed by C[urt] O[pliger], *Artforum*, December, p. 17, ill.

1966 *Adventure of a Line: Drawing Experiences by Lynn Lester Hershman.* Santa Barbara Museum of Art Santa Barbara, California.

1970 *Lynn Lester Hershman.* William Sawyer Gallery, San Francisco. Reviewed by Cecile N. McCann, *Artweek*, 19 September, p. 8; Knute Stiles, *Artforum*, November, p. 92, ill. p. 91.

Lynn Lester Hershman: Drawings and Collages. The Graphics Gallery, San Francisco. Reviewed by Cecile N. McCann, *Artweek*, 19 September, p. 8, ill.

1972 *Lynn Lester Hershman: Mouths and Other Pieces.* De Saisset Art Gallery, University of Santa Clara, Santa Clara, California. Reviewed by Prudence Juris, *Artweek*, 1 July, p. 2, ill.

Lynn Hershman: Completed Fragments. University Art Museum, University of California, Berkeley. Reviewed by Judith Dunham, *Artweek*, 25 November, p. 4, ill.

1973 [Installation] Dante Hotel, San Francisco. Reviewed by Thomas Albright, *San Francisco Chronicle*, 22 December, p. 32; James Minton, *Artweek*, 22-29 December, p. 3, ill.; Peter Selz, *Art in America*, March-April 1974, p. 118-119, ill.

Lynn Hershman: New Work. Jody Scully Art Gallery, Los Angeles.

1974 *Lynn Hershman: New Work* Galeria Smith-Anderson, Palo Alto, California.

Lynn Hershman: Drawings and Sculpture. William Sawyer Gallery, San Francisco. Brochure published. Reviewed by Judith Dunham, *Artweek*, 26 October, p. 13, ill.

1975 *Lynn Hershman.* Stefanotty Gallery, New York.

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

Lady Luck: A Double Portrait of Las Vegas, The Personification of Myth. Circus Circus Casino and Spa, Las Vegas, Nevada. Documentation published by the artist in 1976.

Forming a Sculpture/Drama in Manhattan. YWCA, Chelsea Hotel and Plaza Hotel, New York. Reviewed by Gregory Battcock, *Domus* 546 (May), p. 53-54, ill.; Alfred Frankenstein, *Art News*, February, p. 78-79, ill.

Re:Forming Familiar Environments. Home of Eleanor and Francis Ford Coppola, San Francisco. Catalogue/documentation published by the artist. Sponsored by the Society for the Encouragement of Contemporary Art for the Los Angeles County Museum Contemporary Arts Council.

1976 *Lynn Hershman: 25 Windows.* Bonwit Teller, New York. Sponsored by the Institute for Art and Urban Resources. Catalogue published. Reviewed by Gregory Battcock, *Domus* 566 (January 1977), p. 53-54, ill., and *SoHo Weekly News*, 4 November, p. 22, ill.; Jane Bell, *St. Louis Post Dispatch*, 21 November, p. D5, ill.; David Bourdon,*Village Voice*, 8 November, p. 85, ill., and *Art in America*, July-August 1977, p. 69, 70, ill.; Grace Glueck, *New York Times*, 22 October, p. C20; Kathy Larkin, [New York] *Daily News*, 29 October, p. 6; Lil Picard, *Kunstforum* 18, p. [297].

Selected Past Projects. The Clocktower, Institute for Art and Urban Resources, New York.

Lynn Hershman. Linda Ferris Gallery, Seattle, Washington.

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

1978 *Lynn Hershman's New Works*. Gallery Paule Anglim, San Francisco. Reviewed by Alfred Frankenstein, *San Francisco Chronicle*, 2 May, p. 43.

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

Lynn Hershman is not Roberta Breitmore, Roberta Breitmore is not Lynn Hershman. M.H. de Young Memorial Museum, San Francisco. Catalogue published. Reviewed by Robert Atkins, *San Francisco Bay Guardian*, 14 May, p. 9, ill.; Hal Fisher, *Artforum*, November, p. 80, ill.; Alfred Frankenstein, *San Francisco Chronicle*, 11 April, p. 40, ill.; Pierre Restany, *Domus* 584 (July), p. 48, ill.; Norma Schlesinger, *Sausalito Revue*, May, p. 16; Mary Stofflet-Santiago, *Artweek*, 29 April, p. 7.

1979 *One Story Building*. San Francisco Academy of Art, San Francisco.

Test Patterns: A Factional Docudrama (in time). Performance broadcast on channel KTSF-TV, San Francisco, 3 December.

Lynn Hershman: A Memory Vault. Open Gallery, Eugene, Oregon.Installation in Room 201, Eugene Hotel.

1980 *Fire Sale*. Film installation and performance, May 5, the artist's studio, San Francisco.

Two Story Building: A Film Event by Lynn Hershman Portland Center for the Visual Arts, Portland, Oregon.

1981 *Lynn Hershman: Works*. WORKS, San Jose, California.

Hero Sandwiches. Annina Nosei Gallery, New York. Reviewed by Ronny H. Cohen, *Artforum*, May, p. 77, ill.

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

1983 *Chain Reaction: An Environmental "Light" Opera for Fog, Film and Recombinant News.* Lincoln Center, New York Film Festival in conjunction with the Public Art Fund, New York. Reviewed by Jamey Gambrell, *Art in America*, December, p. 145-146, ill. Catalogue/documentation published by the artist.

Lynn Hershman. Musée d'art moderne, Nice.

Hero Sandwiches. Arvada Arts Center, Arvada, Colorado.

1984 *Lynn Hershman: Hero Sandwiches.* Alternative Museum, New York.

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

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

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

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

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

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

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

Lorna. Palazzo Fortuny, Venice, Italy.

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

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

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

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

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

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

Hero Sandwiches. Grita Insam Gallery, Vienna, Austria

1989 *Electronic Diary.* Palais de Tokyo, Paris.

Video Feature: Talking Heads. International Center of Photography, New York. Program notes by Anne H. Hoy.

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

Lynn Hershman: The Electronic Diary. Collective for Living Cinema, New York. Reviewed by Richard C. Ledes, *Artforum*, Summer, p. 146, ill.

1990 *Lynn Hershman: Photographs Never Lie.* Robert Koch Gallery, San Francisco. Reviewed by Doug Ischar, *Artweek*, 3 May, p. 13, ill.; Liz Lufkin, *Review, San Francisco Chronicle*, 15 April, p. 14; Christine Tamblyn, *Art News,* Summer, p. 185, ill.

1991 *Lynn Hershman Retrospective.* Institute of Contemporary Art, London, England. Reviewed by Mansel Stimpson, *The Times*, p.

Deep Contact. International Center of Photography, New York. Travelled to Fresno Art Museum, Fresno, California. Catalogue by Charles Stainback. Reviewed by Ann Garrison, *Macworld*, September 1990, p. 141, ill.

Deep Contact: Video Lynn Hershman. Video Galleriet, Huset, Copenhagen (22 Marc.-12 Apr.) Catalogue published.

Video Viewpoints: Lynn Hershman. Museum of Modern Art, New York.

1992 *Lynn Hershman.* Centre International de Création Vidéo, Montbéliard Belfort, France. Catalogue published as no. 4 in series *Chimaera monographie.*

GROUP EXHIBITIONS

1968 *50th May Show: Annual Exhibition of Artists and Craftsmen of the Western Reserve.* Cleveland Museum of Art, Cleveland, Ohio. Catalogue published as *The Bulletin of The Cleveland Museum of Art*, May 1968.

1969 *Drawings U.S.A.: Fourth Biennial.* St. Paul Art Center, St. Paul, Minnesota. Catalogue published.

1970 [Vredaparis, Hershman, and Genn] Richmond Art Center, Richmond, California. Reviewed by Jean Jaszi, *Artweek*, 11 April, p. 8, ill.

1971 *Ralph Massey, Lynn Lester Hershman.* Galeria del Sol, Santa Barbara, California.

1972 *The Game Show*. San Francisco Art Institute. Reviewed by Prudence Juris, *Artweek*, 12 August, p. 12.

1973 [Untitled Group Show] Mills College, Oakland, California. Reviewed by Terry Pink Alexander, *Artweek*, 20 January, p.1, ill.

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

Drawings. Richard Demarco Art Gallery, Edinburgh, Scotland.

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

1974 *New Acquisitions.* University Art Museum, University of California, Berkeley,

1975 *Women*. Bronx Museum of the Arts, Bronx, New York. Catalogue published.

Images of Women. Linda Ferris Gallery, Seattle, Washington. Reviewed by Regina Hackett, *Artweek*, 29 November, p. 13.

1976 *Three Performers*. Mandeville Art Gallery, University of California, San Diego, La Jolla, California.

Rooms P.S. 1. Institute for Art and Urban Resources, New York. Catalogue published.

1977 *American Narrative/Story Art:1976-1977*. Contemporary Arts Museum, Houston, Texas. Catalogue edited by Paul Schimmel. Travelled in 1978 to Contemporary Arts Center, New Orleans, Louisiana; Winnipeg Art Gallery, Manitoba, Canada; University Art Museum, Berkeley, California; University Art Museum, University of California, Santa Barbara.

Open to New Ideas: A Collection of New Art for Jimmy Carter. Georgia Museum of Art, Athens. Catalogue by Richard S. Schneiderman published as *Georgia Museum of Art Bulletin* (vol. 2, no.3-vol. 3, nos.1-3) 1976-77. Reviewed by Sally Adair, *The Athens Observer*, 6 January, p. 1,12, ill.; Carter Ratcliff, *Art in America*, March-April, p. 10-12.

(H)errata. Angel Island, San Francisco (29 Oct.).

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. Catalogue published. Travelled to Stedelijk van Abbemuseum, Eindhoven, and Musée nationale d'art moderne, Centre Georges Pompidou, Paris.

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

1979 *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area, the 1970s*. San Francisco Museum of Modern Art. Catalogue by Suzanne Foley.

1980 *Women in Performance*. Contemporary Art Center, New Orleans, Louisiana. Catalogue published.

San Francisco Video Review. Video Free America, San Francisco. Brochure published.

1981 *Persona.* New Museum, New York. Catalogue by Lynn Gumpert and Ned Rifkin. Reviewed by John Russell, *New York Times*, 25 October, p. D35.

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

ICA Street Sights 2: Non-Credited Americans. Institute for Contemporary Art, University of Pennsylvania, Philadelphia. Installation at Wanamaker's Department Store, Philadelphia. Documented in *High Performance* 14, p. 36, ill.

1983 *Ice & Air.* Lake George Project for the Arts, Lake George, New York.

[Group Exhibition] Annina Nosei Gallery, New York.

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

1984 *What's Happening: Contemporary Art from California, Oregon, and Washington.* Alternative Museum, New York. Catalogue published.

The Independent Video Showcase. Video Free America, San Francisco. Brochure published.

BART: Bay Area Rapid Trasmission. [sic] Videoroom,

1985 *Art in the San Francisco Bay Area: 1945-1980.* Oakland Museum, Oakland, California. Reviewed by Mark van Proyen, *Artweek*, 13 July, p. 1.

1986 *Arte e Alchimia: XLII Esposizione internazionale d'arte.* Biennale di Venezia. Catalogue by Arturo Schwarz.

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

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

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

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

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

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

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

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

Photography in Art Today. Robert Koch Gallery, San Francisco.

Events by Eight Artists. Rochester Institute of Technology, Rochester, New York.

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

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

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

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

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

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

New American Makers. Opera Plaza Theaters, San Francisco.

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

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

Femme Totale. Dortmund, Germany.

Frankfurt Art Fair, Frankfurt, Germany.

Copenhagen Film + Video Workshop Festival 90. Det Danske Filmvaersted/The Danish Film Workshop, Copenhagen. Catalogue published.

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

5ème Manifestation Internationale de Video et de Television de Montbéliard. Centre International de Création Vidéo Montbéliard Belfort, Montbéliard,

France.. Reviewed by Véronique Monniotte, *L'Est Républicain*, 18 June; and in *L'Humanité*, 21 June; *Libération*, 2 July; *Welterbildung und Medien* 4 (July-August).

WRO Warsaw, Poland.

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

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

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

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

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

1991 *Currents.* Institute of Contemporary Art, Boston.

Interaktiivisen Mediataiteen Näyttely. Gallery OTSO, Espoo, Finland. Organized as part of the *3rd International Video Festival in Finland*, Helsinki. Reviewed by Tiina Nyrhinen, *Helsingin Sanomat*, 17 April, ill.; Anne Rouhiainen, *Uusi Suomi*, 24 April, ill.

De-Persona. Oakland Museum, Oakland, California. Catalogue published. Reviewed by David Bonetti, *San Francisco Examiner*, 7 June, p. C-7, ill.; Allan Gordon, *Artweek*, 4 July, p. 1, 17, ill.

Images du Futur '91. La Cité des Arts et des Nouvelles Technologies, Montreal, Canada. Catalogue published.

8 Fotoquipo. Bienal de São Paulo, São Paulo, Brazil. Catalogue published.

Kunstmuseum, Odense, Denmark.

1992 *Intimate Technologies/Fictional Personas*. Richard F. Brush Art Gallery, St. Lawrence University, Canton, N.Y. Catalogue published.

"Bitte berühren": Interaktive Videoinstallationen." Zentrum für Kunst und Medientechnologie Karlsruhe. Catalogue published.

Through the Looking Glass: Artists' First Encounters with Virtual Reality. Jack Tilton Gallery, New York. Catalogue published on disc.

"Another Reality: Critical Technology". Southeastern Center for Contemporary Art, Winston-Salem, North Carolina. Reviewed by Margaret Shearin, *Style Magazine*, 1 July, p. 11.

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

Art at the Armory: Occupied Territory. Chicago Avenue Armory, Chicago. Catalogue published by the Museum of Contemporary Art, Chicago

BY LYNN HERSHMAN

1971 "De Forest is De Forest is De Forest." *Artweek*, 27 November, p. 1, ill.

1972 "Tom Marioni: On Record." *Artweek*, 6 May, p. 2. Interview conducted by Lynn Hershman.

"Jack the Ripper: Alive and Well in San Francisco." *Artweek*, 21 October, p. 22-23, ill. Lynn Hershman interviews Jack Chipman.

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, 1973, p. 8-14.

1974 *Plaza Hotel: November 2-3, 1974.* Artist's book/documentation of Plaza Hotel installation, New York.

Surrounding Areas. Walnut Creek, California: Civic Arts Gallery. Exhibition and catalogue

Y.W.C.A.: October 27-31, 1974. Artist's book/documentation of Y.W.C.A. installation, New York.

1975 "Behind the Running Fence." *Currant*, June-July, p. 8-9, 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, 1975.

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, 21 October-15 December 1974.

Re:Forming Familiar Environments. Artist's book/documentation of installation with Eleanor Coppola, San Francisco, May 1975.

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, 2 March 1975.

"Roberta Breitmore: An Alchemical Portrait Begun in 1975." *La Mamelle: Art Contemporary* 5, p. 24-27, ill.

1977 "California Oggi." *Data* 27, (July-September) p. 50-55, ill.; English translation, p. 1-2.

"The Floating Museum Phase I and Phase II." *La Mamelle Magazine: Art Contemporary*, v. 2, no. 8, p. 66, ill.

1978 "Floating Spaces: Notes on a Portable Alternative." In *The New Artspace: 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, 1978.

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, 1982.

1985 Politics and Interactive Media Art." *Journal of Contemporary Studies* 8, no. 1 (Winter-Spring), p. 62-70, ill. Reprinted in *Corporate Crime/Malicious Mischief.* San Diego: Installation Press, 1987.

1987 "Bodyheat: Interactive Media and Human Response." *High Performance* 37, p. 45-46, ill.

1988 "Lust and Anger: The Commodification of Marginality (excerpts from *Seven Deadly Sins*)". *Cinematograph* 3, p. 47-48, ill.

1989 "Die Fantasie ausser Kontrolle." *Kunstforum* 104 (September-October), p. 232-239, ill.

1990 [Contribution to] *Stretch Camera Project*. Supplement to *Shift* 11, published by Artspace, San Francisco.

[From the series "Photographs Never Lie"] *Zyzzyva* 22, Summer, p. 86-87, ill.

"The Electronic Diary -- An Ongoing Life Cycle." *Whitewalls* 25 (Spring), p. 71-79, ill.

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.

[Contribution to] *Pierre Restany, Le Coeur et la Raison*." Musée des Jacobins, Morlaiz, France.

1992 "Terminal Reality and the Disembodied Presence." *NACA Journal* 1, p. 117-124, ill.

INTERVIEWS AND STATEMENTS

1972 Chipman, Jack. "Lynn Lester Hershman: An Interview." *Artweek*, 1 July 1972, p. 2, ill.

1973 "Six Artists in Search of a Definition of San Francisco." *Art News*, Summer, p. 34-37, ill. Round-table discussion led by Peter Selz.

1976 "Lynn Hershman." *Currant*, August-October, p. 44, 50, ill. Interview conducted by Alana Heiss.

"Some notes on a Conversation with Lynn Hershman, Director of the Floating Museum, by Mary Stofflet." *La Mamelle*, vol. 1, no. 4 (Spring), p. 17.

1977 *Georgia Museum of Art Bulletin 1976-77.* Catalogue of exhibition *Open to New Ideas.* Includes statement by the artist, p. 35, and transcription of her participation in "Artists Convention in Athens, Georgia, January 7, 1977", p. 132-133, 135, 139, 140, 141, ill.

1978 (H)errata." *La Mamelle Magazine: Art Contemporary* 10, (vol. 3, no. 1) p. 8-9, ill. A conversation about (H)errata; Lynn Hershman and Jo Hanson with Moira Roth, San Francisco, October 18, 1977.

Roth, Moira. "An Interview with Lynn Hershman." *LAICA Journal* 17 (January-February), p. 18-24, ill. Additional photographs published as "Errata." *LAICA Journal* 19 (June-July), p. 44.

1981 [Statement in] *Persona.* New York: New Museum of Contemporary Art, p. 40-41, ill.

1983 [Statement in] *Art Com* 20, p. 26-27.

1985 [Letter to the Editor] *Artweek*, 24 August, p. 14.

Loeffler, Carl. "Discover the Truth about Lorna, and Win a Free Trip Around the World." *Art Com* 25, p. 52-53, 5, ill.

1986 *Connecting Conversations: Interviews with 28 Bay Area Women Artists.* Edited by Moira Roth. Oakland: Eucalyptus Press, Mills College, 1988, p. 86-92, ill. Interview conducted by Elizabeth Derecktor, San Francisco, 26 September 1986.

1987 [Statement in] *Lynn Hershman: Hero Sandwiches.* Madison: Madison Art Center.

1988 [Statement in] "The Function of Art in Culture Today."

High Performance 41/42 (Spring-Summer), p. 47.

1990 Risska, Rol. "Art that 'Pushes an Edge'." *Inside San Francisco State University*, June, p. 3, ill. Interview.

1991 *Deep Contact: Video Lynn Hershman.* Video Galleriet, Huset, Copenhagen. Exhibition catalogue containing statements and an interview.

ARTICLES ON LYNN HERSHMAN

1976 Dunham, Judith. "Painting the Walls of San Quentin." *Artweek*, 4 September, p. 15, ill.

"For Funky Dining." *San Francisco Chronicle*, 25 August, p. 22, ill.

Frankenstein, Alfred. "The Floating Museum Murals." *San Francisco Chronicle*, 22 July, p. 42, ill.

1977 Ballatore, Sandra Lee. "Lynn Hershman as Roberta Breitmore." *New Performance*, vol. 1, no. 2, p. 27-30, ill.

Blum Walter. "A Museum without Walls." *California Living Magazine, San Francisco Sunday Examiner and Chronicle*, 3 April, p. 16-18, ill.

Burnham, Jack. "San Quentin Mural Project." *New Art Examiner*, May, p. 4-5, ill.

"Lynn Hershman." *Data* 27 (July-September), p. 62-63, ill.; English translation, p. 4

Ratcliff, Carter. "Report from San Francisco." *Art in America*, May-June, p. 59-60, ill.

Rosler, Martha. "The Private and the Public: Feminist Art in California." *Artforum*, September, p. 72-74, ill.

1978 Roth, Moira. "Toward A History of California Performance: Part One." *Arts Magazine*, February, p. 101-102, ill. p. 98.

Stein, Ruthe. "The Alter Ego of an Offbeat Artist." *San Francisco Chronicle*, 8 May, p. 22, ill.

1980 Deak, Frantisek. "The Use of Character in Artistic Performance." *The Dumb Ox* 10/11 (Spring), p. [68-70], ill.

1984 Orloff, Kossia. "Women in Performance Art: The Alternate Persona." *Heresies* 17, p. 37-39.

1985 Jan, Alfred. "Lynn Hershman: Process of Empowerment." *High Performance* 32, p. 36-38, ill.

Peters, Catherine. "Totally Tubular Artists." *California Living, San Francisco Sunday Examiner and Chronicle*, 15 September, p. 14-15, ill. p. 11.

Van Gelder, Lawrence. "'New Television', Channel 13 Series." *New York Times*, 7 June, p. C2.

1986 "Off the Wall: San Francisco Harbors this Year's Hippest Form of Expression, Perfomance Art." *People*, 14 July, p. 76

Tamblyn, Christine. "Lynn Hershman's Narrative Anti-Narratives." *Afterimage*, Summer, cover, p. 8-10, ill.

1987 Tamblyn, Christine. "Video Art: An Historical Sketch." *High Performance* 37, p. 37.

1988 "Die 70er Jahre." *Kunstforum* 96 (August-October), ill. p. 149.

Fullerton, Pat. "Will the Real Lynn Hershman Please Stad By." *Freeze Frame: Northern California Women in Film & Television*, September-October, p. 1, 6, ill.

Lubell, Ellen. "Video Art Invades the TV Room." *New York Newsday*, 17-23 April, p. 11. Review of *Binge*.

1989 Renov, Michael. "The Subject in History: The New Autobiography in Film and Video." *Afterimage*, Summer, p. 6-7, ill.

Strayer, Chris. "Longshot." *American Film Institute Video Festival 1989* catalogue, p. 13, ill.

Soe, Valerie. "Where Truth Intersects Illusion." *Artweek*, 13 May, p. 6-7, ill. Review of *Longshot*.

1990 Dent, Tory. "First Person Plural: The Work of Lynn Hershman." *Arts Magazine*, November, p. 87-89, ill.

Perry, Susan. "Edited Personalities: Will the Real Lynn Hershman Please Stand Up?" *The City* (San Francisco)1, no. 4, p.23-24, ill.

Tamblyn, Christine. "Computer Art as Conceptual Art." *Art Journal*, Fall, p. 253-254, ill.

1991 Martin, Maureen, and Ken Rackow. "Is it Art: Interview [with] Robert Riley on the Expanding World of Fine Art." *Vox* (San Francisco) 3, no. 1 (Fall), p. 8-9, ill.

Morgan, Anne Barclay. "Interactivity in the Electronic Age." *Sculpture*, May-June, p. 39-40, ill.

Rowlands, Penelope. "Sex, Art & Videotape." *San Francisco Focus*, January, p. 24, ill.

1992 James, David E. "Lynn Hershman: The Subject of Autobiography." *Over Here: Reviews in American Studies* 12, no. 1 (Summer), p. 18-28.

Movin, Lars. "Cyberholics af Kød og Blod." *øjeblikket* 9, April, p. 14-16, ill.

"NEA Grants for Artists, 1991." *Art in America*, January, p. 142.

Rinder, Larry. "Robot Redux." *Artforum*, November, p. [3], 74-75, ill.

Stiles, Kristine. "Survival Ethos and Destruction Art." *Discourse* 14, no. 2 (Spring), p. 88-89, 99, 101.

BOOKS

Albright, Thomas. *Art in the San Francisco Bay Area, 1945-1980: An Illustrated History*. Berkeley: University of California Press, 1985.

-------- *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.

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.

Kelly, Joanne. *Video Free America Presents*. {San Francisco: Video Free America, 1979?]

Lippard, Lucy R. *Get the Message?: A Decade of Art for Social Change*. New York: Dutton, 1984.

Lynn Hershman. Montbéliard Belfort: Centre International de Création Vidéo, 1992.

Loeffler, Carl E., and Darlene Tong, eds. *Performance Anthology: Source Book of California Performance Art*. San Francisco: Last Gasp Press and Contemporary Arts Press, 1989.

Reed, Ishmael. *Shrovetide in Old New Orleans*. Garden City, N.Y. Doubleday, 1978.

Roth, Moira, ed. *The Amazing Decade: Women and Performance Art in America, 1970-1980*. Los Angeles: Astro Artz, 1983.

Schwartzman, Allan. *Street Art*. Garden City, N.Y.: Dial Press, 1985.

Selz, Peter. *Art in our Times: A Pictorial History 1890-1980*. New York: Harry N. Abrams, 1981.

Wixom, Nancy Coe. *Cleveland Institute of Art: The First Hundred Years, 1881-1982*. Cleveland: Cleveland Institute of Art, 1983.

I12

Lynn Hershman 1935 Filbert St., S.F. Ca. 94123 Phone/Fax 415 567 6180

Videotapes and Videodisks, 1977-1992l

Vlideodisks:

Lorna The first interactive laser artdisk.Viewers have the option of directing her life into several possible plots and endings. Featured in the 1986 Venice Biennale, Ars Electronica, Museum Bologna Italy, Los Angeles Contemporary Exhibit(1986), A SPACE, Toronto Canada,(1987) Fuller Goldeen Gallery(1984),Media Gallery, (1988)Ars Electronica(1989)

Deep Contact- the First Interactive Sexual Fantasy Videodisk

An erotic interactive touch sensitive videodisk that compares intimacy with reproductive technology andwork that allows viewers to have adventures and change their sex, age or personality.

Exhibited at: The San Francisco Museum of Modern Art and Ars Electronica , International Center for Photography,Expo 91, Finland, Fresno Art Museum Video Galleriet, Copenhagen Denmark, Rijksmuseum, Enschede, Netherlands, Images du Future, Montreal, Canada; Medianalle, Karlsruhe, BMW Munich, Germany, St. Lawrence University Digital Exhibition, New York ; Museum of Contemporary Art, Chicago.

A Room of Her Own 1992

This work relies on the viewers' eye movements to activate the action in the bedroom scene they look in, like a peep show. The piece is about voyeurism, eroticism, and mediated female images. Exhibited at Videonalle, Kunsthalle, Bonn Germany

Videotapes:

1992

Shooting Script 52 minutes, a collabortion between Ulrik Al Bras, and Knud Vesterskov, this work addresses the documentary elements of the fictional story of a video letter relationship between a Danish man and American feminist. Screened: Danish Film Workship, Artspace, Mill Vallery Film Festival, Film Arts Foundation.

1991

Seeing is Believing 58 minutes. A 13 year old precocious child uses a discarded super 8 mm film camera to retrace her past in diary form as she is documented on video. Screened at : American Film Institute Video Festival, Los Angeles, DOCUMENTA ART, Video Galleriet, Copenhagen Denmark, Museum of Modern Art, New York, International Video Festival, VIGO Spain (second prize winner).

Conspiracy of Silence 15 minutes. This video is done in "Rashomon Style" and recreates the final moments in the life of an artist . Screened at: American Film Institute Video Festival; WRO, Warsaw Poland; Long Beach Museum of Art;Sydney Australia Biennalle.Berlin Medienoperative, National Gallery, London.

Lynn Hershman (2)

1990

Shadow's Song 33 min. Part 4 of The Electronic Diary charts a progressive illness between two very different people, a black dog trainer and a while affluent woman. One dies during the taping of this piece. Screened at: Institute of Contemporary Art, London, WNET, Museum of Fine Arts, Boston, KQED, Mill Valley, Kunsthalle, Odense, PBS, CCA, Santa Fe.

Desire Inc. 26 min. 4 seductive ads were placed on cable stations. This tape is about the people who responded. Screened at The Kitchen Center for Video and Music, NY, WNET/WGBH/KCET; Pacific Film Archive, Mill Valley Video Fest Danish Film Workshop, London Film Festival, Bonn Videonalle.KQED.

1989

Double Take 25 minutes. A video editor becomes obsessed with a woman he meets. Pacific FilmArchive, aired on nationally on New Television

Longshot , 62 minutes. Fact and fiction cross dress in this feature length work , a faux documentary that searches for the origins of its own footage. Priz Publique, Montreal Festival. Grand Prize Winner, Montbeliard International Festival of Video and Television Theatrically released at the Roxie Cinema, Screened at: London Film Festival, Mill Valley Festival, Dallas Film Festival, American Film Institute,Institute of Contemporary Art, London, Museum of The Moving Image, London, Danish Film Workshop, Anthology Film Archive, New York, Santa Fe Film Festival, Donnel Media Center, NY, Institute of Contemporary Art, Boston.

Flirst Person Plural 26 minutes In the final part of The Electronic Diary, the central character talks about everytning she was told never to say and reveals demons can be transcended. Screened at: Mill Valley Film Festival, Collective for Living Cinema, New American Makers, Pacific Film Archive, Global Village Documentary Festival, EZTV, American Film Institute. Independent FocusWNET/WGBH/KCET. Prize- Marin Video Fest, Whitney Museum of American Art.

1987

Binge, 30 minutes.part 2 of The Electronic Diary s one woman's intimate and touching confession about her relationship to hunger and self image and the notion of "fat " in contemporary society. Screened at:Pacific Film Archives, broadcast WNET, WGBH , KCET ; Award Winner: SF International Film Festival , Global Village Festival Director's Choice Black Maria Film Festival, New Langton Arts, Silver Plaque Houston Film Festival; Trophy Montrealle Festival of Video and Films by Women, special screening National Educational Film Festival, Award for "Creativity", Educational film Festival, Sydney Film Festival 1989, Festival of New Cinema, Montreal, Berlin Film Festival,P.O.V.; Films de Femmes to Creteil, Paris.

Lynn Hershman (3)
verbatim transcription of the last tapes of jim jones 15 minutes; an adaptation of a performance of the last texts written by Jim Jones as executed by Michael Peppe min. Featured in INFORMENTAL 7, Berlin Film Festival

Information Whiteout 13 minutes, Behavior music performed by Michael Peppe with a Piano, Conga and Table . aired on WNET INDEPENDENT FOCUS, KQED. INPUT

Zsuzas and the Muse 6 min. This tells the story of a woman who thinks she can not create without her muse, and her muse's response to this dilemma. The character speaks about her need for fantasy, her image and relationship to herself.First Prize Video, Marin Festival

New Time: 6 minutes. This dance/video tells the story of three women , their conflicts about individuality and autonomy, careers or families.

Rebecca, 28-30 28 minutes An intense look at a young woman's fight against alchoholism and memories of her battered childhood. Screened on K.Q.E.D., Anthology Film Archives, New York, Global Village.

1986
Confessions of a Chameleon, 10 minutes. part 1 of The Electronic DiaryA fractured narrative that explores woman's view of fluctuating reality. First Prize San Francisco International Film Festival 1987, W.N.E.T. "New Television Series", Taormina Film Festival, K.Q.E. D. , Artists Space, NY

Eyewitness, 2 minutes. A computer animated "EYE" dances to various whimsical masks of itself. Third Prize Marin Video Festival

Marvelous Still, 15 minutes. Six women artists agest 68-82 tell about their experiences in the art world and how they maintained their creative energy. Features Faith Rinngold, Leonora Carrington, Nell Blaine , Sue Fuller, Louise Mailloux Jones.

Endangered Species. 26 minutes. Adaptation from the successful theatrical performance casts a droll look at the trials and joys of the life as an artist. Jury Award, San Francisco Film Festival.

Radical Transgressions 4 min. A poetic look at the final piece performed by the Sankai Juko dancers which resulted in the accidental death of a performer.

1985
Proxemics, 6 minutes. A ballet company made to look like Greek Statues create an ominous dance that compares aspects of art to life. Screened on :W.N.E.T.

1984
Prisoner of Paradise, 6 minutes. This piece offers a study of personality contrasts that typify American stereotypes and values. Screened on: W.N.E.T.

Lynn Hershman (4)

1982-?
The Making of the Rough and (very) incomplete pilot for the videodisk on the life and work of Marcel Duchamp according to Murphy's Law 16 minutes. This quasi documentary about chance features John Cage, J Calvin Tomkins, Arturo Schwarz, Pierre Restany,and Marcel Duchamp.

1980
Testpatterns, 15 minutes. The story of the history of electronic media told through a TV human testpattern.

1977
The Windows of Bonwit Teller 16 minutes. A documentary of this now famous installation of 26 windows in the New York department store.