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**THE ART AND FILMS OF
LYNN HERSHMAN LEESON**

Secret Agents, Private I

EDITED BY MEREDITH TROMBLE

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WITH A DVD EDITED BY KYLE STEPHAN

Art And Films Of Lynn Hershman Leeson

S. Broadhurst, J. Machon



Art And Films Of Lynn Hershman Leeson:

The Art and Films of Lynn Hershman Leeson Meredith Tromble, Lynn Hershman, 2005-12-05 Lynn Hershman Leeson's groundbreaking installation performance photography video digital and film works have earned her an international reputation as a prodigious and innovative artist This first historical and critical analysis of her work by prominent scholars and the artist herself brings nearly forty years of creative output into focus by tracking the development of her constant themes through each medium The provocative essays in this volume ranging from formal to theoretical to psychological to poetical analyses establish her place at the forefront of contemporary art Hershman Leeson's work explores vision spectatorship and the construction of sexed subjectivity touching on key feminist concerns relating to the lived experience of the physical body and the body as a medium on which social law and values are inscribed Her projects of self analysis and self mythification explode stable notions of identity The Art and Films of Lynn Hershman Leeson demonstrates how Hershman Leeson's work uniquely mirrors fragmented human subjectivity at the beginning of the twenty first century Especially useful are the artist's updated chronology and a DVD with excerpts from several of her works Copub Henry Art Gallery University of Washington *The Art and Films of Lynn Hershman Leeson* Meredith Tromble, 2005-12-05 Contents of accompanying DVD ROM on p 221 of text Not Art Lynn Hershman Leeson, 2025-10-07 A visionary life at the intersection of art technology and feminism Lynn Hershman Leeson has spent a lifetime pushing artistic boundaries challenging conventions and shaping contemporary media art Private I is her deeply personal revelatory memoir a story of defiance reinvention and radical creativity From a childhood in East Cleveland marked by poverty and trauma to her transformative years in 1960s Berkeley amid political activism and feminist art movements Hershman Leeson's journey is a testament to resilience and innovation She delves into the creation of her pioneering alter ego Roberta Breitmore a performance persona who navigated real world scenarios challenging societal norms and prefiguring contemporary discussions on digital identity and surveillance Faced with institutional resistance Hershman Leeson exhibited her feminist and technology driven artworks in unconventional spaces from hotel rooms to underground venues forging a path outside the mainstream art world Private I offers intimate insights into her collaborations with notable figures such as Eleanor Coppola George Lucas and Tilda Swinton and her groundbreaking ventures into artificial intelligence and interactive media This memoir is more than a chronicle of an artist's life it's a richly illustrated art object featuring vibrant reproductions of Hershman Leeson's work making it a visual and intellectual feast Private I is essential reading for enthusiasts of contemporary art feminism and the dynamic interplay between technology and identity The Floating Museum Lynn Hershman Leeson, 2021-02-25 The Floating Museum was a temporary museum organized by the artist Lynn Hershman Leeson which commissioned site specific works around the Bay Area at the SFMOMA and abroad providing exposure to many women artists and artists working in mediums underrepresented in the museum context at the time Among the near 350 artists commissioned were Eleanor Antin Michael

Asher Judith Barry Theresa Hak Kyung Cha Gordon Matta Clark R Crumb Douglas Davis Barbara Hammer Newton Harrison Helen Mayer Harrison Suzanne Lacy Cindy Sherman and Spain Though very successful The Floating Museum remained under the historic radar until very recently It s structure became a model for Creative Time and PS1 amongst other arts organizations

Aesthetics of Interaction in Digital Art Katja Kwastek,2015-08-21 An art historical perspective on interactive media art that provides theoretical and methodological tools for understanding and analyzing digital art Since the 1960s artworks that involve the participation of the spectator have received extensive scholarly attention Yet interactive artworks using digital media still present a challenge for academic art history In this book Katja Kwastek argues that the particular aesthetic experience enabled by these new media works can open up new perspectives for our understanding of art and media alike Kwastek herself an art historian offers a set of theoretical and methodological tools that are suitable for understanding and analyzing not only new media art but also other contemporary art forms Addressing both the theoretician and the practitioner Kwastek provides an introduction to the history and the terminology of interactive art a theory of the aesthetics of interaction and exemplary case studies of interactive media art Kwastek lays the historical and theoretical groundwork and then develops an aesthetics of interaction discussing such aspects as real space and data space temporal structures instrumental and phenomenal perspectives and the relationship between materiality and interpretability Finally she applies her theory to specific works of interactive media art including narratives in virtual and real space interactive installations and performance with case studies of works by Olia Lialina Susanne Berkenheger Stefan Schemat Teri Rueb Lynn Hershman Agnes Heged s Tmema David Rokeby Sonia Cillari and Blast Theory

Art of the 1980s Patrick Frank,2024-06-04 Who are the important artists of the 1980s This book urges a new look at that question in light of the digital direction of our culture since then Specifically five artists used advanced technology during that decade in ways that foreshadow many of today s concerns Joseph Nechvatal created expressive digital images and then infected them with computer viruses Lynn Hershman Leeson created the first interactive work for videodisk creating a bridge between art and gaming Nancy Burson foresaw multicultural America when she digitally blended photographs of diverse persons George Legrady was among the first artists to digitally manipulate news images and offer the results as art Gretchen Bender s use of digital imagery in her work has never been adequately discussed If the digital matters then these artists should also matter

Identity, Performance and Technology S. Broadhurst,J. Machon,2012-10-23 This project investigates the implications of technology on identity in embodied performance opening up a forum of debate exploring the interrelationship of and between identities in performance practices and considering how identity is formed de formed blurred and celebrated within diverse approaches to technological performance practice

Statistical Panic Kathleen Woodward,2009-01-16 Reflections on how Americans are constrained by cultural scripts for age race and gender proper emotional behavior and how our increasingly media saturated culture impoverishes our interior lives

The Studio Reader Mary Jane Jacob,Michelle Grabner,2010-06-15

The image of a tortured genius working in near isolation has long dominated our conceptions of the artist's studio. Examples abound: think Jackson Pollock dripping resin on a cicada carcass in his shed in the Hamptons. But times have changed ever since Andy Warhol declared his art space a factory; artists have begun to envision themselves as the leaders of production teams and their sense of what it means to be in the studio has altered just as dramatically as their practices. *The Studio Reader* pulls back the curtain from the art world to reveal the real activities behind artistic production. What does it mean to be in the studio? What is the space of the studio in the artist's practice? How do studios help artists envision their agency and beyond that their own lives? This forward-thinking anthology features an all-star array of contributors ranging from Svetlana Alpers, Bruce Nauman, and Robert Storr to Daniel Buren, Carolee Schneemann, and Buzz Spector, each of whom locates the studio both spatially and conceptually at the center of an art world that careens across institutions, markets, and disciplines. A companion for anyone engaged with the spectacular sites of art at its making, *The Studio Reader* reconsiders this crucial space as an actual way of being that illuminates our understanding of both artists and the world they inhabit.

Gender Violence, Art, and the Viewer Ellen C. Caldwell, Cynthia S. Colburn, Ella J. Gonzalez, 2024-08-02 The works covered in college art history classes frequently depict violence against women. Traditional survey textbooks highlight the impressive formal qualities of artworks depicting rape, murder, and other violence but often fail to address the violent content and context. *Gender Violence, Art, and the Viewer* investigates the role that the art history field has played in the past and can play in the future in education around gender violence in the arts. It asks art historians, museum educators, curators, and students to consider how in the time of MeToo a public reckoning with gender violence in art can revitalize the field of art history. Contributors to this timely volume amplify the voices and experiences of victims and survivors depicted throughout history; critically engage with sexually violent images; open meaningful and empowering discussions about visual assaults against women; reevaluate how we have viewed and narrated such works; and assess how we approach and teach famed works created by artists implicated in gender-based violence. *Gender Violence, Art, and the Viewer* includes contributions by the editors as well as Veronica Alvarez, Indira Bailey, Melia Belli, Bose Charlene Villase, or Black, Ria Brodell, Megan Cifarelli, Monika Fabijanska, Vivien Green, Fryd, Carmen Hermo, Bryan C. Keene, Natalie Madrigal, Lisa Rafanelli, Nicole Scalissi, Hallie Rose, Scott, Theresa Sotto, and Angela Two Stars. It is sure to be of keen interest to art history scholars and students and anyone working at the intersections of art and social justice.

Life N Lynn Herschman-Leeson, 2008 Published on the occasion of exhibitions held at various locations from February 8, 2008 to February 8, 2009

Art in the Age of the Internet Eva Respini, 2018-01-01 *Art in the Age of the Internet: 1989 to Today* is the first major thematic group exhibition in the United States to examine the radical impact of internet culture on visual art. Featuring 60 artists, collaborations, and collectives, the exhibition is comprised of over 70 works across a variety of mediums including painting, performance, photography, sculpture, video, web-based projects, and virtual reality. The exhibition is divided into five sections that explore

themes such as emergent ideas of the body and notions of human enhancement the internet as a site of both surveillance and resistance the circulation and control of images and information the possibilities for exploring identity and community afforded by virtual domains and new economies of visibility accelerated by social media Throughout the work in the exhibition addresses the internet age democratization of culture that comprises our current moment The earliest work in the exhibition is from 1989 the year that Tim Berners Lee invented the World Wide Web This development and others that followed in quick succession modernized the internet and in the process radically changed our way of life from how we access and generate information make friends and share experiences to how we imagine our future bodies and how nations police national security 1989 also marked a watershed moment across the globe with significant shifts in politics geographies and economies Events such as the fall of the Berlin Wall and protests in Tiananmen Square signaled the beginning of our current globalized age which cannot be imagined without the internet **Art Papers Magazine** ,2006 [Archive Everything](#) Gabriella Giannachi,2023-09-19 How the archive evolved to include new technologies practices and media and how it became the apparatus through which we map the everyday In *Archive Everything* Gabriella Giannachi traces the evolution of the archive into the apparatus through which we map the everyday The archive traditionally a body of documents or a site for the preservation of documents changed over the centuries to encompass often concurrently a broad but interrelated number of practices not traditionally considered as archival Archives now consist of not only documents and sites but also artworks installations museums social media platforms and mediated and mixed reality environments Giannachi tracks the evolution of these diverse archival practices across the centuries Archives today offer a multiplicity of viewing platforms to replay the past capture the present and map our presence Giannachi uses archaeological practices to explore all the layers of the archive analyzing Lynn Hershman Leeson s Women Art Revolution project a digital archive of feminist artists She considers the archive as a memory laboratory with case studies that include visitors encounters with archival materials in the Jewish Museum in Berlin She discusses the importance of participatory archiving examining the multimedia roadshow Digital Diaspora Family Reunion as an example She explores the use of the archive in works that express the relationship between ourselves and our environment citing Andy Warhol and Ant Farm among others And she looks at the transmission of the archive through the body in performance bioart and database artworks closing with a detailed analysis of Lynn Hershman Leeson s Infinity Engine *A Companion to Feminist Art* Hilary Robinson,Maria Elena Buszek,2019-10-22 Original essays offering fresh ideas and global perspectives on contemporary feminist art The term feminist art is often misused when viewed as a codification within the discipline of Art History a codification that includes restrictive definitions of geography chronology style materials influence and other definitions inherent to Art Historical and museological classifications Employing a different approach *A Companion to Feminist Art* defines art as a dynamic set of material and theoretical practices in the realm of culture and feminism as an equally dynamic set of activist and theoretical practices in

the realm of politics Feminist art therefore is not a simple classification of a type of art but rather the space where feminist politics and the domain of art making intersect The Companion provides readers with an overview of the developments concepts trends influences and activities within the space of contemporary feminist art in different locations ways of making and ways of thinking Newly commissioned essays focus on the recent history of and current discussions within feminist art Diverse in scope and style these contributions range from essays on the questions and challenges of large sectors of artists such as configurations of feminism and gender in post Cold War Europe to more focused conversations with women artists on Afropean decoloniality Ranging from discussions of essentialism and feminist aesthetics to examinations of political activism and curatorial practice the Companion informs and questions readers introduces new concepts and fresh perspectives and illustrates just how much more there is to discover within the realm of feminist art Addresses the intersection between feminist thinking and major theories that have influenced art theory Incorporates diverse voices from around the world to offer viewpoints on global feminisms from scholars who live and work in the regions about which they write Examines how feminist art intersects with considerations of collectivity war maternal relationships desire men and relational aesthetics Explores the myriad ways in which the experience of inhabiting and perceiving aged raced and gendered bodies relates to feminist politics in the art world Discusses a range practices in feminism such as activism language education and different ways of making art The intersection of feminist art making and feminist politics are not merely components of a unified whole they sometimes diverge and divide A Companion to Feminist Art is an indispensable resource for artists critics scholars curators and anyone seeking greater strength on the subject through informed critique and debate *The Grove Encyclopedia of American Art* Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries Mixed Realities Sarah Atkinson, Vicki Callahan, 2025-02-18 Innovative contributions systemic challenges and the imperative for diversity in emerging digital media realms Bolstered by the voices and experiences of dozens of women nonbinary and genderqueer new media practitioners Mixed Realities explores the dynamic intersection of gender and emerging digital technologies From realms of transmedia multiplatform virtual reality augmented reality and immersive technologies this work uncovers the universal challenges and systemic gender based exclusions individuals face Authors Sarah Atkinson and Vicki Callahan explore how emergent media have inherited traditional media's systemic biases but also offer new opportunities for diverse and equitable storytelling and engagement Highlighting a surge in gender diverse participation and innovation this book counters historical accounts and details essential yet overlooked contributions to the field Mixed Realities serves as an early archive of diverse contributions with firsthand accounts that challenge the existing biased narratives of media's history and evolution Atkinson and Callahan emphasize the necessity of including underrepresented voices stories models and futures and they underscore the importance of recognizing and valuing a spectrum of perspectives in both emergent media and established media contexts

Dismantling the Patriarchy, Bit by Bit Judith K. Brodsky, 2022-10-20 In *Dismantling the Patriarchy Bit by Bit* Judith K Brodsky makes a ground breaking intellectual leap by connecting feminist art theory with the rise of digital art Technology has commonly been considered the domain of white men but unrecognized until this book female artists including women artists of color have been innovators in the digital art arena as early as the late 1960s when computers first became available outside of government and university laboratories Brodsky an important figure in the feminist art world looks at various forms of visual art that are quickly becoming the dominant art of the 21st century examining the work of artists in such media as video from pioneers Joan Jonas and Adrian Piper to Hannah Black today websites and social networking from Vera Frenkel to Ann Hirsch virtual and augmented reality art Jenny Holzer to Hyphen Lab and art using artificial intelligence She also documents the work of female identifying queer transgender and Black and brown artists including Legacy Russell and Micha C rdenas who are not only innovators in digital art but also transforming technology itself under the impact of feminist theory In this radical study Brodsky argues that their work frees technology from its patriarchal context illustrating the crucial need to transform all areas of our culture in order to achieve the goals of MeToo Black Lives Matter BLM and Black and Minority Ethnic BAME representation to empower female identifying and Black and brown people and to document their contributions to human history

CyberArts 2020 Christine Leopoldseder, 2020-01-01 Der Prix Ars Electronica ist der traditionsreichste Medienkunstwettbewerb der Welt Seit 1987 allj hrlich ausgeschrieben gilt er wegen seiner Kontinuit t der hohen Anzahl sowie Qualit t der Einreichungen als Trendbarometer der weltweiten Medienkunst Mit vielen Bildern Texten und Statements der Jury b ndelt das Buch jene Arbeiten die 2020 in den Kategorien Computer Animation Digital Musics Sound Art Artificial Intelligence Life Art und u19 Create Your World ausgezeichnet wurden Ebenfalls im Buch enthalten ist wieder ein Best of des im Auftrag der Europ ischen Kommission ausgeschriebenem STARTS Prize Im Fokus dieses hoch dotierten Wettbewerbs standen innovative Projekte an der Schnittstelle von Wissenschaft Technologie und Kunst Science Technology and ARTS

Documenting the Visual Arts Roger Hallas, 2019-12-06 Bringing together an international range of scholars as well as filmmakers and curators this book explores the rich variety in form and content of the contemporary art documentary Since their emergence in the late 1940s as a distinct genre documentaries about the visual arts have made significant contributions to art education public television and documentary filmmaking yet they have received little scholarly attention from either art history or film studies *Documenting the Visual Arts* brings that attention to the fore Whether considering documentaries about painting sculpture photography performance art site specific installation or fashion the chapters of this book engage with the key question of intermediality how film can reframe other visual arts through its specific audio visual qualities in order to generate new ways of understanding those arts The essays illuminate furthermore how art documentaries raise some of the most critical issues of the contemporary global art world specifically the discourse of the artist the dynamics of documentation and the visibility of the museum Contributors discuss documentaries by

filmmakers such as Frederick Wiseman Lynn Hershman Leeson Jia Zhangke and Trisha Ziff and about artists such as Michael Heizer Ai Weiwei Do Ho Suh and Marina Abramovi This collection of new international and interdisciplinary scholarship on visual art documentaries is ideal for students and scholars of visual arts and filmmaking as well as art history arts education and media studies

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