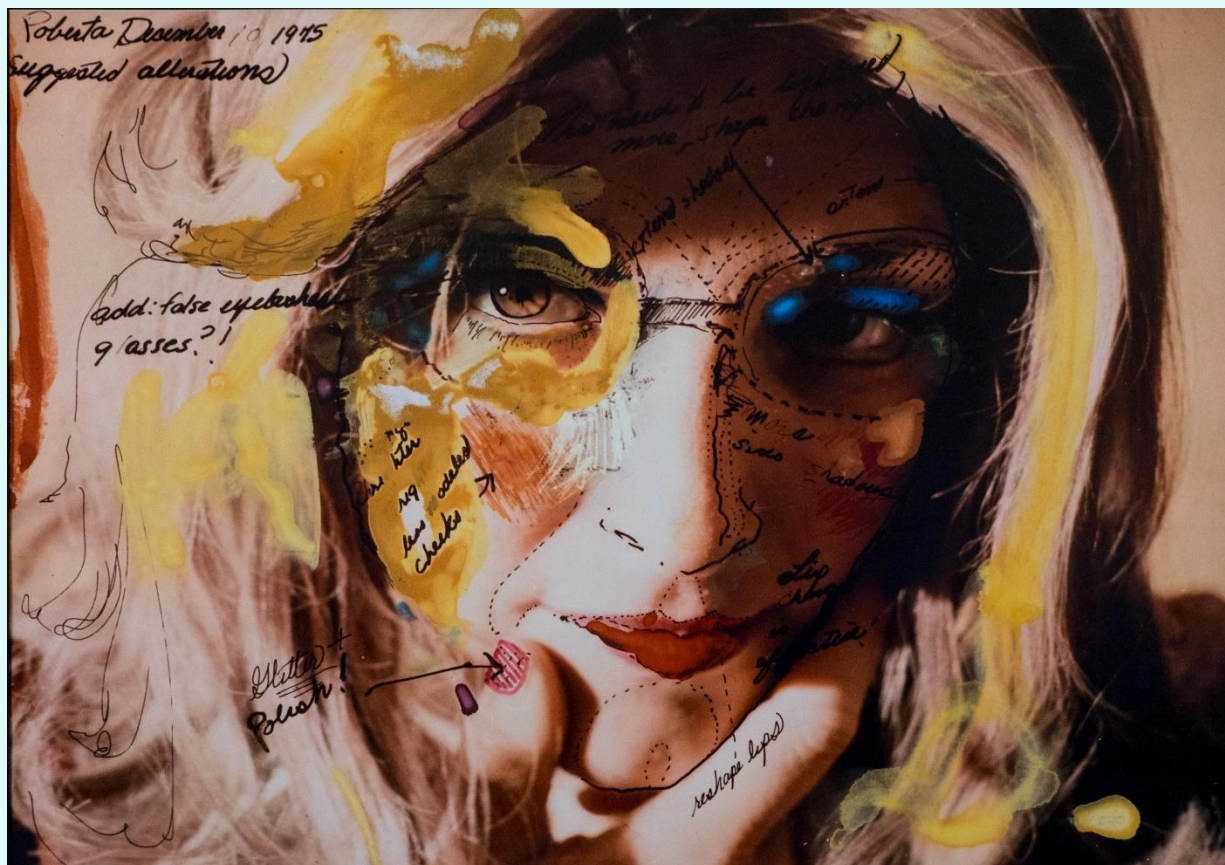


Roberta Breitmore Series

罗贝塔·布雷特莫系列作品

LYNN HERSHMAN

林恩·赫舍曼



The Armory Show 2019

ShanghART Gallery Booth No. 702

Pier 94, New York

07 Mar – 10 Mar

ShanghART

香格纳画廊

ShanghART Gallery's presentation of Lynn Hershman at The Armory Show 2019 showcases of her representative and critical series of works from *Roberta Breitmore* in 1973 – 1978, along with other early works following this series. Playing a fictional persona, Roberta Breitmore, the artist sought to examine the relationship between individuals' "real" and "virtual" identities – a topic that is still very much relevant in this day and age of consumerism.

The creation of Roberta Breitmore is the existence of "another self", or Lynn Hershman's alter ego, consisting not only of the appearance transformation through makeup, wigs and dressing which occupied all the role-playing, but a full-fledged, socially constructed identity in the real world and over a period of time, with authentic and reliable evidence: from a driver's license and credit card to letters from her psychiatrist. The accumulation and reproduction of these fictional traces is an awakening process to the artist's self-awareness and identity.

The works from this landmark series, viewed 40 years later, offers us a glimpse into Lynn Hershman's artistic approach, giving us an opportunity to better understand the artist who has not just been advancing with the times, but often even ahead of her time.

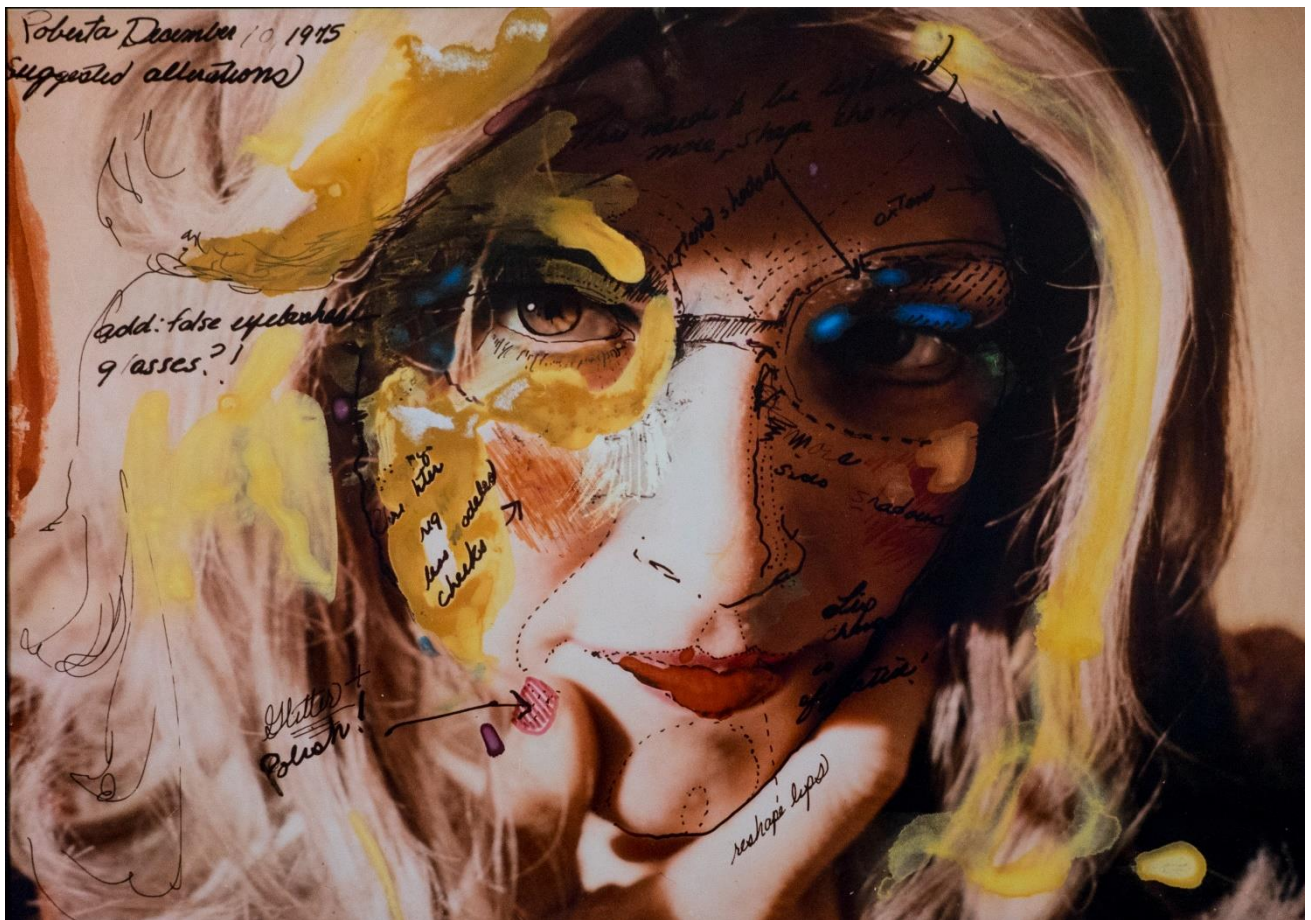
香格纳画廊在 2019 纽约军械库艺术展呈现的林恩·赫舍曼个人项目展出了她具代表性的作于 1973 – 1978 年的“罗贝塔·布雷特莫”系列作品。艺术家通过扮演虚构人物“罗贝塔·布雷特莫”审视了个体“真实”与“虚拟”身份之间的关系——一个在当今消费主义盛行，仍具有十分现实的意义主题。

“罗贝塔·布雷特莫”，或可称之为艺术家的另一个存在：“另我”，留下了一系列可供追踪的档案和物件，不仅包括化妆、着装、假发等外貌上的移植和乔装，还包括在现实世界的真实存在属性的证明来完成：驾驶执照、信用卡、来自心理医生的信件等等。这些虚构痕迹的积累和再现是艺术家对身份政治和自我认知的觉醒过程。

透过着一系列来自 40 年前的作品，我们能从中窥探林恩·赫舍曼的艺术创作方向，更加了解这位一直与时俱进、甚至超越时代的艺术家。

Construction of Roberta

Understanding the importance of documentation even in her early years, Lynn Hershman sought to record her performance as much as possible. In photographing her transformation process into Roberta Breitmore, drawing construction charts detailing the steps of her transformation, and getting a comic artist to sketch episodes of her life as Roberta, her efforts in preserving her act allow us a peek into her fascinating life as her alter-ego.



Roberta's Construction Chart #2, 1975
Digital Pigment Print from 2004
26.4 x 31.5" (Frame), 19.7 x 25.2" (Image)
Ed 9 of 12
LHE 9859



Roberta's Construction Chart #1, 1975

Digital Pigment Print from 2004

26 x 18.9" (Frame), 19.3 x 12.6" (Image)

Ed 6 of 12

LHE_0335



Before and After Roberta's Construction Chart, 1975
Chromogenic Print
13.3 × 11.2" (Frame), 3.9 × 2.6" (Image) × 2 pieces mounted on board
AP 2 of 2
LHE_6247



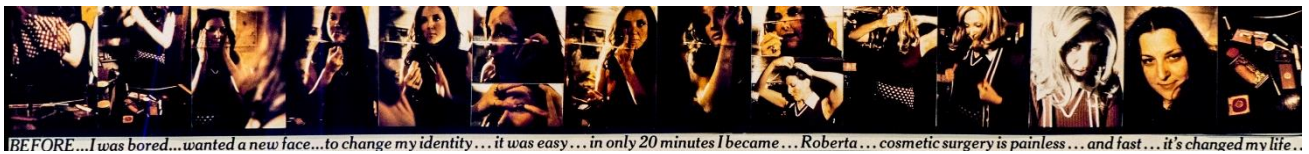
Constructing Roberta A Film by Eleanor Coppola (print is light in tone), 1975

Chromogenic Print from 1978

13.3 × 11.4" (Frame), 9.7 × 7.9" (Image)

AP 1 of 2 (Ed of 3 + 2AP)

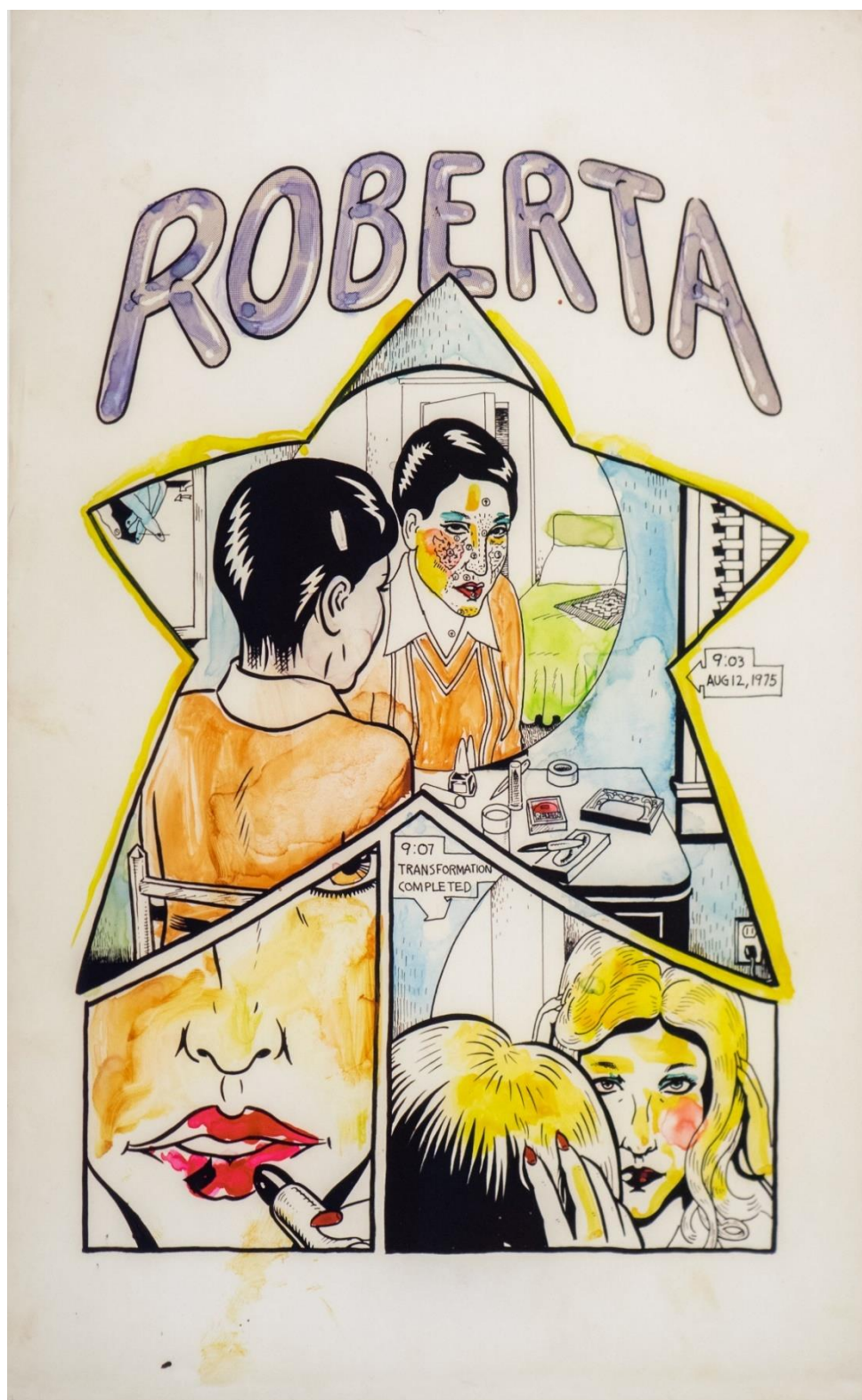
LHE_1657



Transformation Process #2, 1974
Cibachrome Print from 1978
11.6 × 46.1" (Frame), 4.9 × 39.8" (Image)
Ed 4 of 5 + 2AP
LHE_0643



(Lynn pre-) Roberta at Mirror, 1973 ~ 1978
Chromogenic Print from 1978
13.3 × 11.4" (Frame), 9.9 × 8.0" (Image)
Ed 2 of 3 + 2AP
LHE_9423



Comics: Page 1, Roberta Transformation, 1975

Print, Hand Painted

22.7 × 17.1" (Frame), 19.1 × 13.6" (Image)

LHE_9296

Roberta Multiples

In her third year of the performance, Lynn Hershman decided to multiple Roberta Breitmore, perhaps to add multiple dimensions to the persona's experiences. She wanted to see if they would attract more positive experiences. Roberta's series of difficult adventures in her life also contributed to this decision, as Hershman was afraid that she was projecting onto her.



Roberta Multiples Gather at DeYoung Exhibition in Front of
Construction Chart Seen From Behind, 1977

Digital Pigment Print from 2004

11.4 × 13.3" (Frame), 8.0 × 10.0" (Image)

Ed 2 of 3 + 2AP

LHE_7422



Roberta Multiple in Dance (Michelle Larson, with Lynn Hershman in BG), 1978

Gelatin Silver Print

11.4 × 13.3" (Frame), 7.9 × 9.8" (Image)

AP 1 of 2 (Ed of 3 + 2AP)

LHE_8913

Roberta's Personal Belongings

The identity of Roberta was not limited to just her appearance, as she is a full-fledged, socially constructed identity in the real world over a period of time, with authentic and reliable evidence ranging from personal belongings to driver's license and her own bank account. These fictional traces remind us of the ease in forging identities, both at that time and even now in an era where an individual can hold multiple virtual identities.

RIGHT THUMB PRINT

Roberta Breitmore
3007 Jackson
San Francisco, CA 94115

SEX HAIR EYES HEIGHT WEIGHT PRE LIC EXP
F Brn Brn 5-9 155 None

DATE OF BIRTH SOC. SEC. NO.
8-19-45

OTHER ADDRESS
CLASS 3. 3 AXLE HOUSE CAR AND ALL 2 AXLE VEHs. EXCEPT BUS OR 2 WHEEL MOTORCYCLE, MAY TOW VEH. UNDER 6000 LBS. GROSS.

SEE OVER FOR ANY OTHER CONDITIONS ☐ MUST WEAR CORRECTIVE LENSES ☐

X Roberta Breitmore
1-20-76 SnF 1r

Int. _____
I.P. _____
T.L. # _____
(DATE) _____

other name _____

FEE \$3.25

	NO LENSES	LENSES	VISION	W/P	SIGN	CL-1	CL-2	CL-3	CL-4	MC SKILL	DRIVE
B											
R											
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DF 219767

ATTACH GUAR. HOLD RES

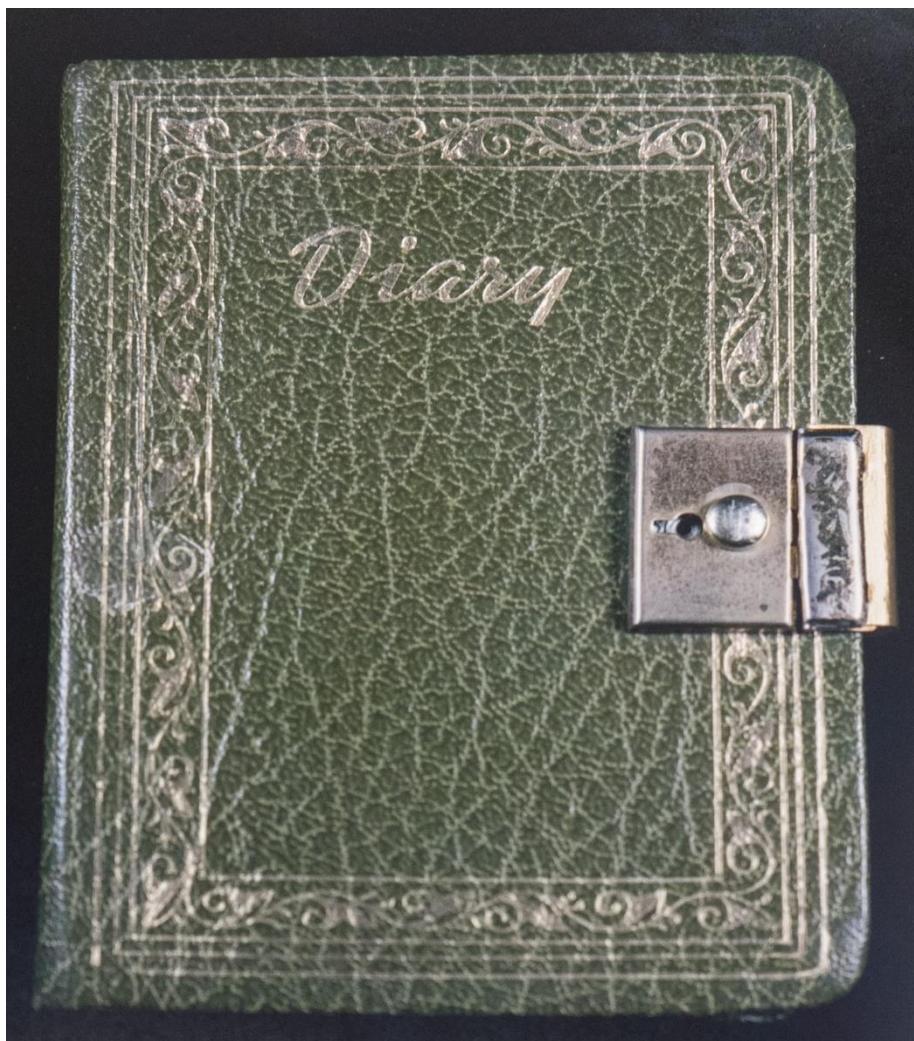
Roberta's Driver's License (DF219767, SnF1r. January 20, 1976), 1976

Chromogenic Print

11.4 × 13.3" (Frame), 7.9 × 10.0" (Image)

AP 1 of 2 (Ed of 3 + 2AP)

LHE_4429



Roberta's Diary, 1976
Chromogenic Print
13.3 × 11.4" (Frame), 10.0 × 7.9" (Image)
AP 1 of 2 (Ed of 3 + 2AP)
LHE_4466



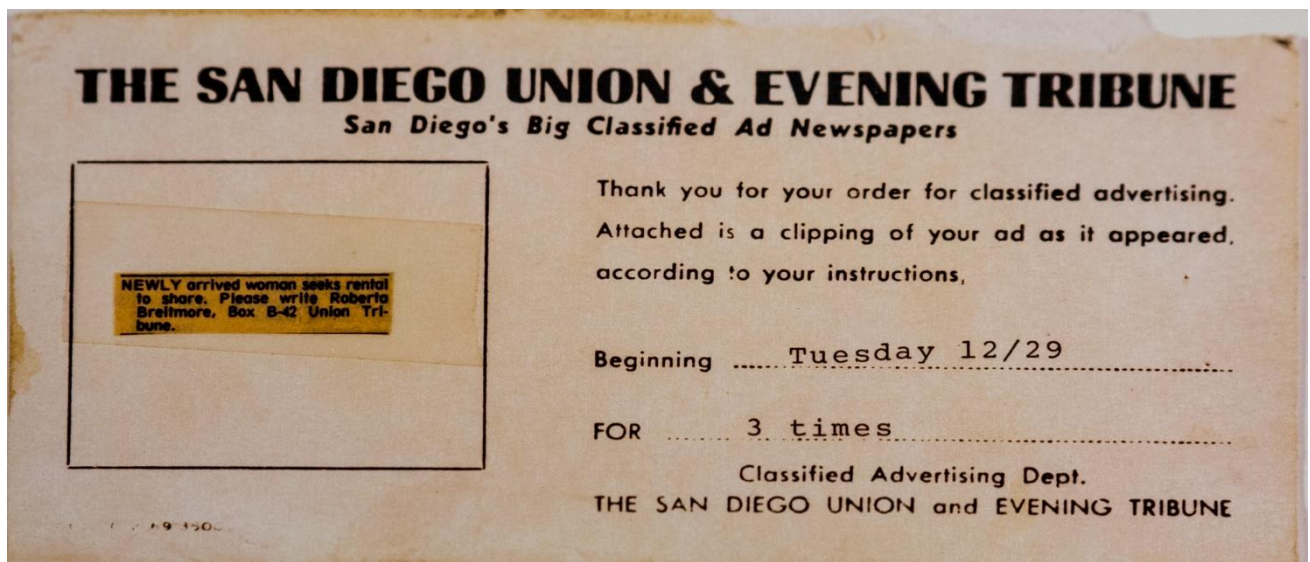
Purse, 1974
Chromogenic Print
13.3 × 11.4" (Frame), 3.6 × 4.4" (Image)
Ed 2 of 3 + 2AP
LHE_9393



Check, 1974
Artifact, Check signed by Roberta Breitmore
13.3 × 11.4" (Frame), 2.6 × 5.9" (Object)
LHE_1548

Roberta's Social Relationships

More than just an individual being, Roberta was made to socialise just like how any of us would desire human interaction. In her attempt to meet people and build relationships, Roberta posted advertisements in newspapers, and even had letter correspondence with multiple people for a period of time.



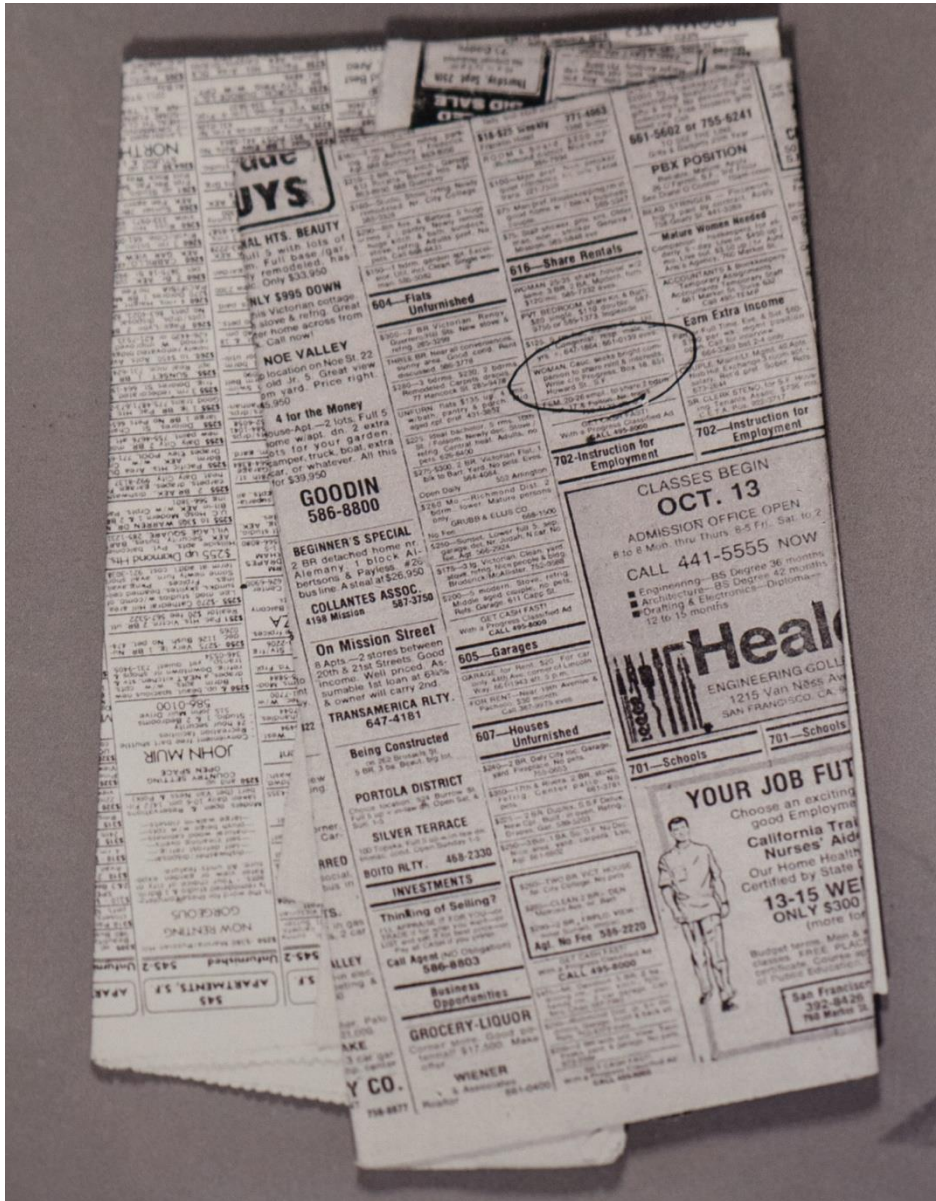
Union & Evening Tribune, Dec.25, 1975, 1975

Chromogenic Print from 1978

11.4 × 13.3" (Frame), 7.9 × 10.0" (Image)

AP 1 of 2 (Ed of 3 + 2AP)

LHE_6480



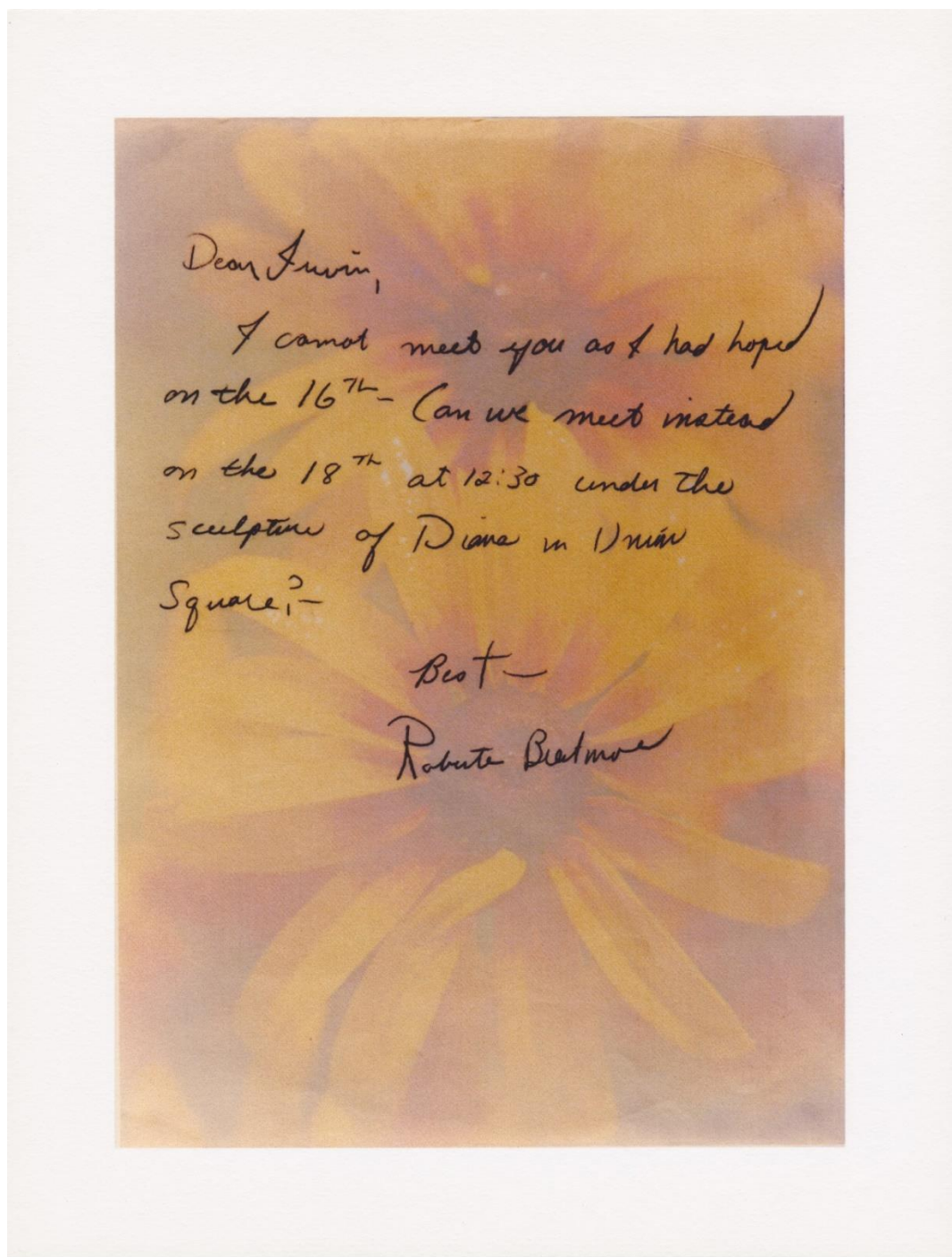
Want Ad, S.F. Progress (Folded), 1974

Digital Pigment Print from 1978

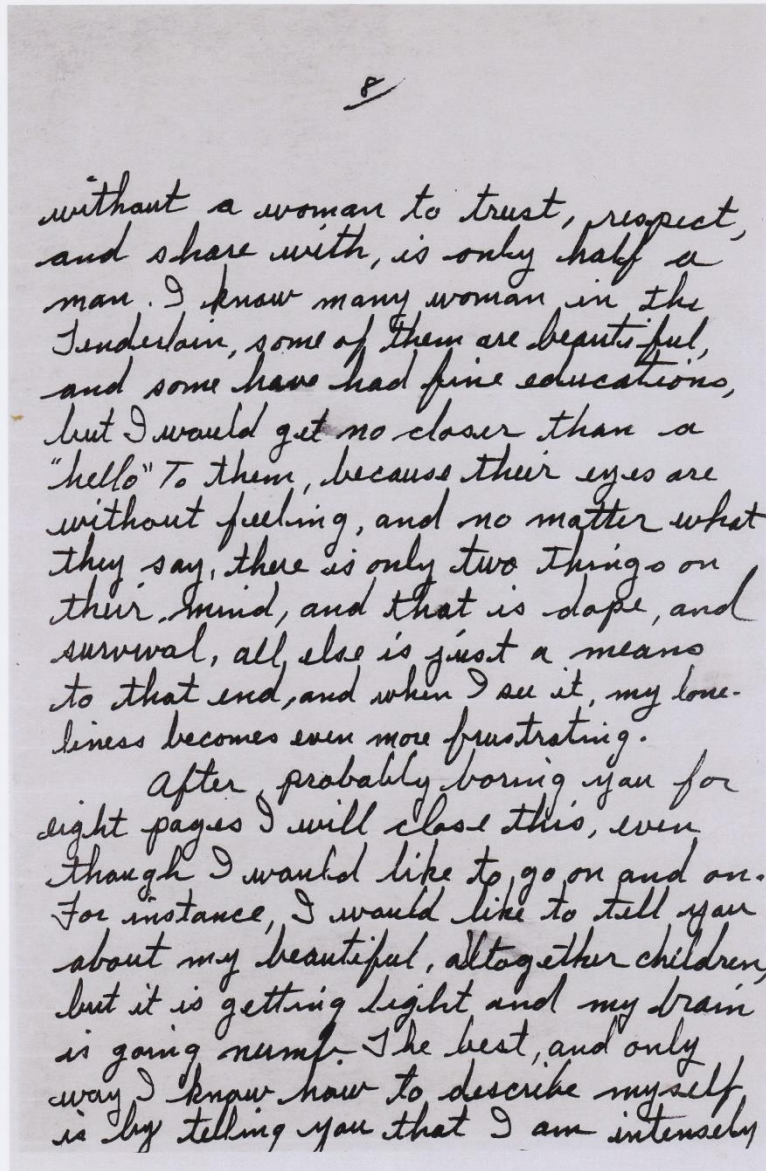
13.3 × 11.4" (Frame), 10.0 × 7.9" (Image)

Ed 2 of 3 + 2AP

LHE 1063



Letter from Roberta to Irwin, 1975
Chromogenic Print from 1978
13.3 x 11.4" (Frame), 10.0 x 8.0" (Image)
Ed 2 of 3 + 2AP
LHE_7934



Excerpt from 11page letter written to Roberta in response, 1973 ~ 1978

Chromogenic Print from 1978

13.3 x 11.4" (Frame), 10.9 x 8.5" (Image)

Ed 2 of 3 + 2AP

LHE_4476

Roberta's Social Relationships

Eventually, Roberta even met up with several people, documenting their meetups using surveillance photographs. However, for one reason or another, she never managed to forge a lasting relationship, and feelings of isolation and loneliness remain with her throughout.



Roberta at bus station, 1977/78
Chromogenic Print
11.4 x 13.3" (Frame), 7.9 x 10.0" (Image)
Ed 2 of 3 + 1AP
LHE_0089



Roberta and Irwin Meet for the First Time in Union Square, 1975

Chromogenic Print from 1978

11.4 x 13.3" (Frame), 7.9 x 10.0" (Image)

AP 1 of 2 (Ed of 3 + 2AP)

LHE_8732



Roberta Climbs Steps of Del Coronado Hotel to Meet a Date, 1976

Chromogenic Print from 1978

13.3 x 11.4" (Frame), 10.0 x 7.9" (Image)

Ed 2 of 3 + 2AP

LHE_6940



Roberta in an Adventure Riding Elevator, 1978
Gelatin Silver Print
13.4 × 11.4" (Frame), 10.0 × 8.0" (Image)
Ed 3 of 3 + 2AP
LHE_7258



Roberta Sits, Waiting Patiently at Del Coronado Hotel (San Diego), 1976

Digital Pigment Print from 2004

11.4 x 13.3" (Frame), 8.5 x 10.9" (Image)

AP 1 of 2 (Ed of 3 + 2AP)

LHE_7706



Roberta Meets Sydney at Del Coronado Hotel (San Diego), 1976

Digital Pigment Print from 2004

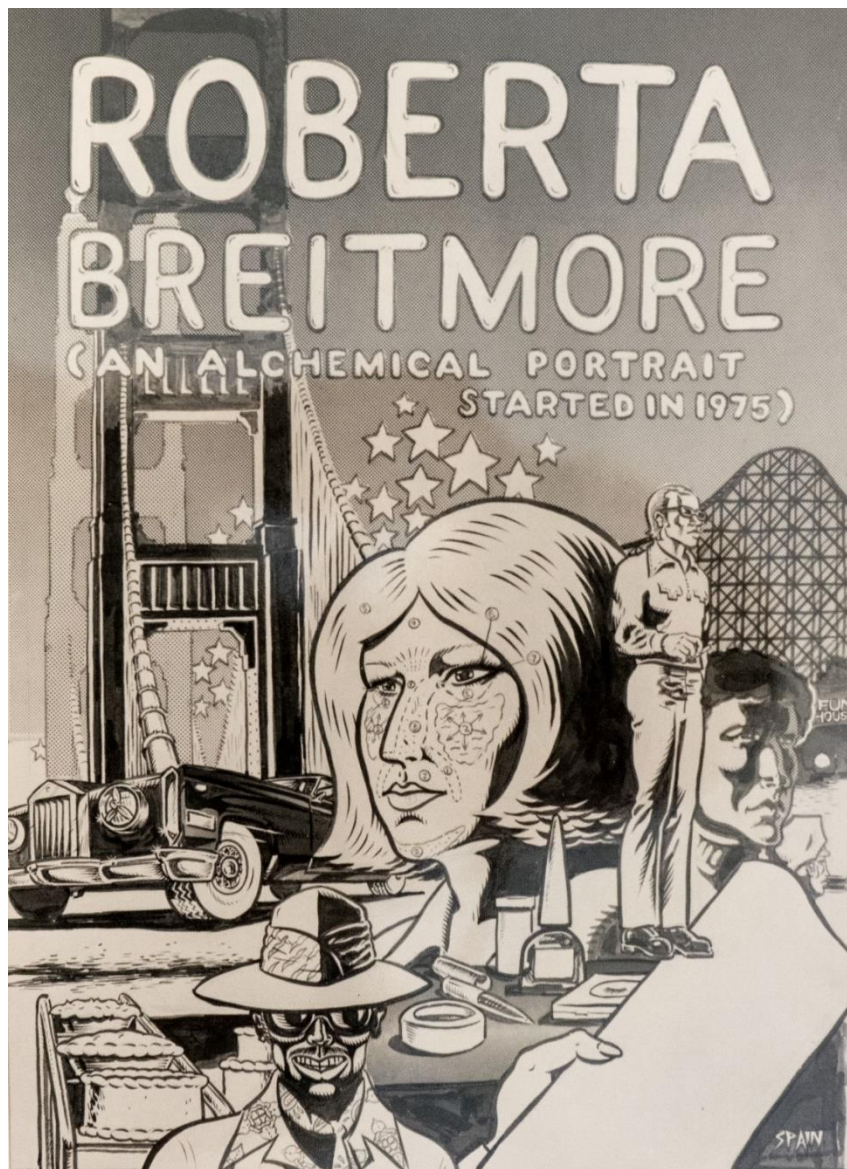
11.4 x 13.3" (Frame), 7.9 x 10.0" (Image)

Ed 2 of 3 + 2AP

LHE_6492

Roberta Breitmore's Comics

Her meetings with strangers did not always turn out well. Having commissioned comic-book artist Spain Rodriguez to document and dramatize her memorable episodes, we can view one of them through the works exhibited, depicting her brush with a prostitution ring and how she escaped from it.



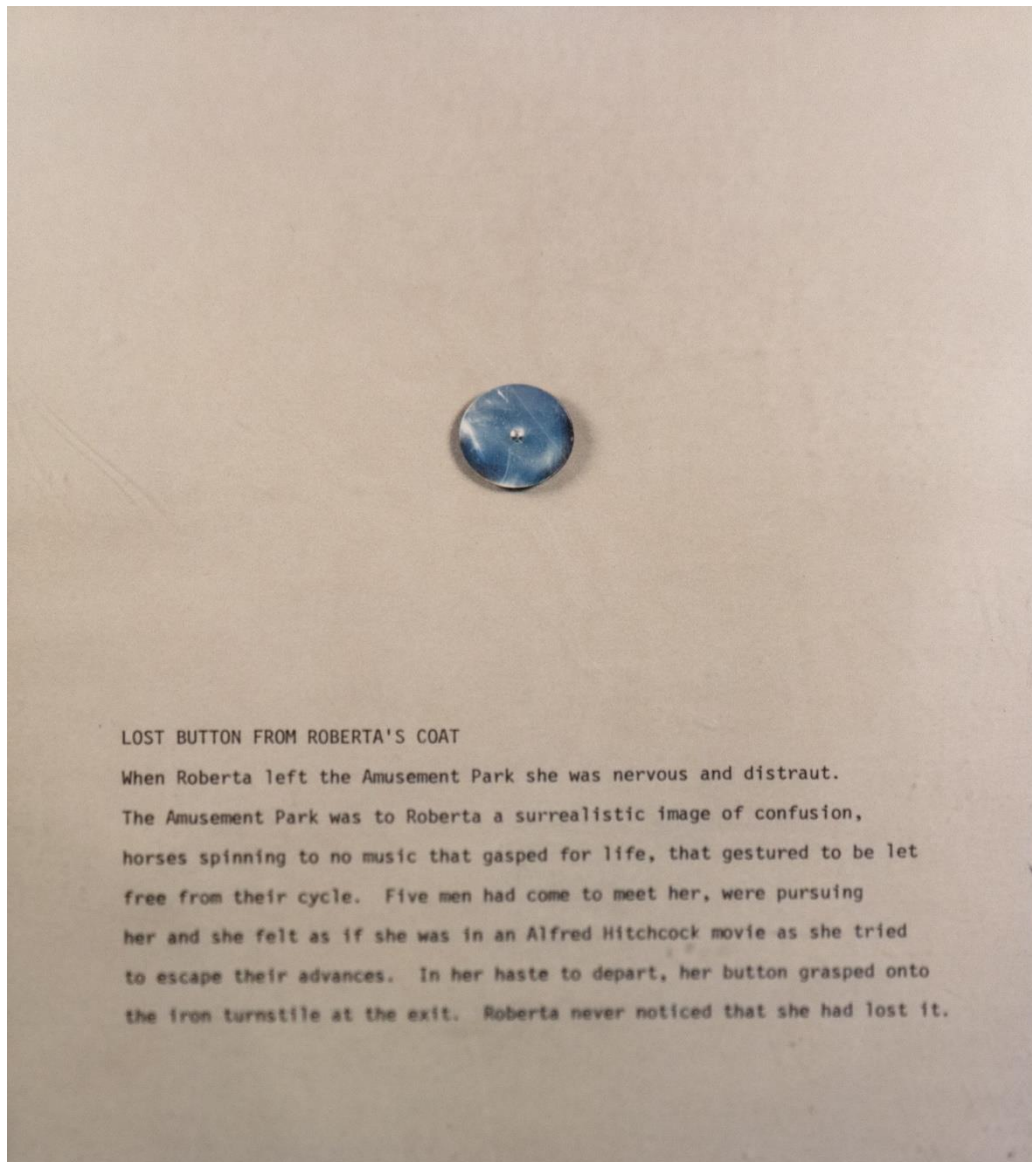
Comics: Cover, Roberta Breitmore (An Alchemical Portrait), 1975
13.4 x 11.4" (Frame), 9.8 x 7.9" (Image)
LHE_2484



Comics: Page.3 "Amusement Park", 1975
13.3 x 11.4" (Frame), 10.9 x 8.5" (Image)
LHE_5045



Comics: Page 4. "Bathroom Escape", 1975
13.3 x 11.4" (Frame), 9.9 x 8.0" (Image)
LHE_7789



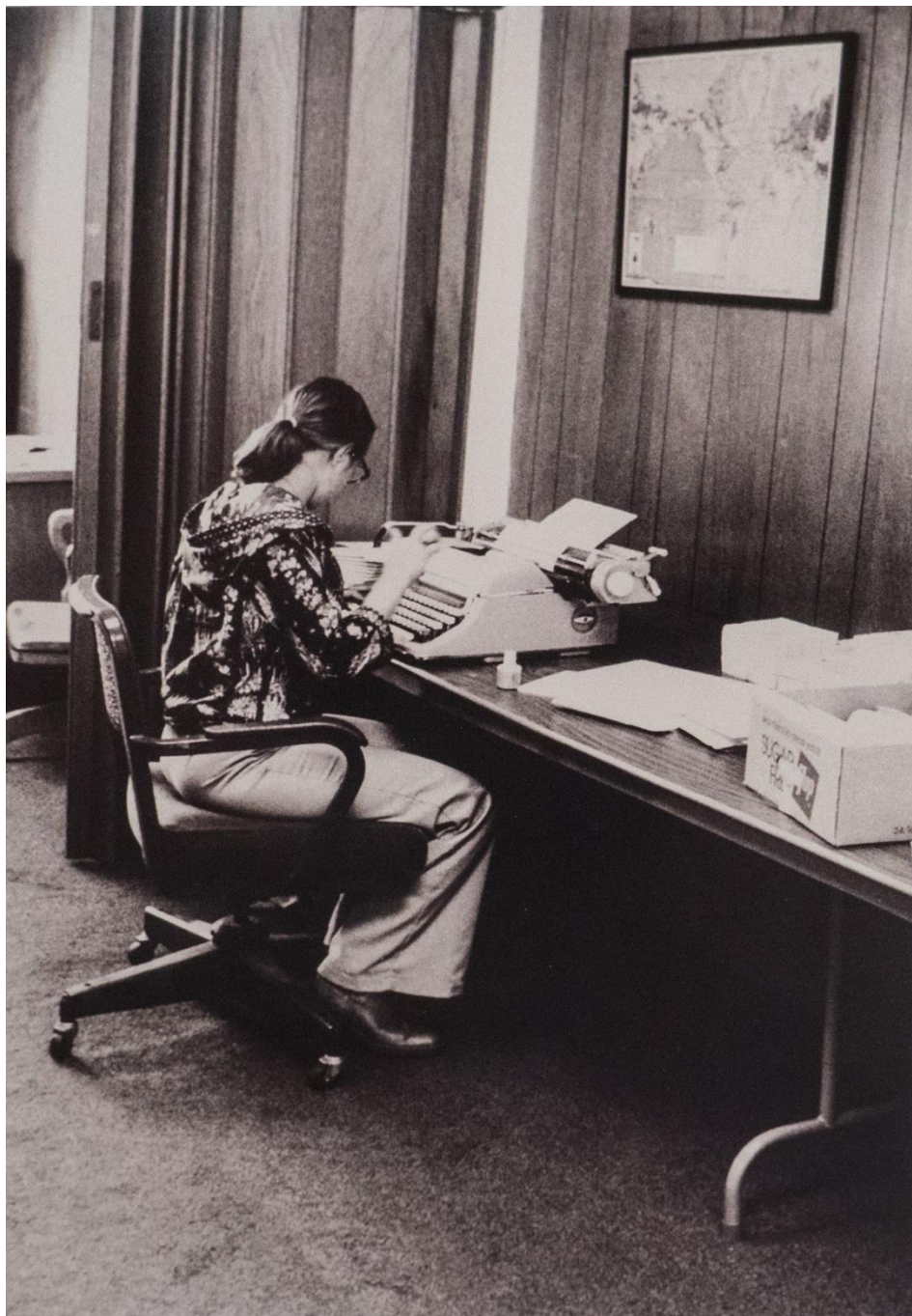
Lost Button from Roberta's Jacket, 1976
Gelatin Silver Print from 1978
13.3 x 11.4" (Frame), 9.9 x 7.9" (Image)
AP 1 of 2 (Ed of 3 + 2AP)
LHE_9455

The End of Roberta Breitmore

Unable to maintain relationships with people or to hold down a stable job due to her personality and the society's standards, the stress that Roberta experienced proved to be too much as she contemplated suicide and even had to see a psychiatrist. Eventually, Lynn Hershman decided to end the act of Roberta Breitmore through an elaborate exorcism ritual.



Roberta on Her Way to Work, 1978
Gelatin Silver Print
13.3 x 11.4" (Frame), 9.9 x 8.0" (Image)
AP 1 of 2 (Ed of 3 + 2AP)
LHE_2813



Roberta's Replacement At Her Temp Job After She Was Fired, 1978
Gelatin Silver Print
13.3 x 11.4" (Frame), 10.0 x 8.0" (Image)
AP 2 of 2 (Ed of 3 + 2AP)
LHE_9257



Roberta Contemplating Suicide on the Golden Gate Bridge, 1978
Digital Pigment Print from 2004
14.4 × 11.8" (Frame), 9.7 × 7.9" (Image)
AP 1 of 2 (Ed of 3 + 2AP)
LHE_8069



Roberta Multiple is Exorcised With Flaming Vase (Michelle Larson), 1978

Gelatin Silver Print from 1979

11.4 x 13.3" (Frame), 8.0 x 9.8" (Image)

Ed 2 of 3 + 2AP

LHE_1773



Flowers from Roberta's Exorcism in Plastic, 1978
Chromogenic Print
13.3 x 11.4" (Frame), 9.9 x 7.9" (Image)
Ed 2 of 3 + 2AP
LHE_6296



Roberta's Body Language Chart #2, 1973 ~ 1978

Digital Pigment Print from 2004

11.4 x 13.3" (Frame), 4.0 x 6.0" (Image)

AP 2 of 2 (Ed of 3 + 2AP)

LHE_0166

LYNN HERSHMAN

b. 1941

American artist Lynn Hershman (b.1941) has been doing artistic practice for more than 50 years and internationally acclaimed for her art and films. As one of the earliest new media vanguard artists, Lynn Hershman is widely recognised for her innovative work investigating issues that are now recognised as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. Over the decades, she has made pioneering contributions to the fields of photography, video, film, performance, installation and interactive as well as net-based media art.

Her recent solo exhibitions include: "Civic Radar", Yerba Buena Center for the Arts, U.S.A. (2017); "Cyborgs and Self-Promotion", Cleveland Museum of Art, U.S.A.(2016); "The Liquid Identities", Lehmbrock Museum, Germany (2016); Origin of the Species (Part 2), Modern Art Oxford, U.K. (2015); "Civic Radar", ZKM | Museum of Contemporary Art, Germany (2014); "The Agent Ruby Files", San Francisco Museum of Modern Art, U.S.A.(2013); "Me as Roberta", Museum of Contemporary Art, Krakow, Poland (2012); "Investigations", Katherine E. Nash Gallery, University of Minnesota, U.S.A. (2011); "The Complete Roberta Breitmore", Whitworth Art Gallery, University of Manchester, U.K. (2009). Recent group exhibitions include: "Post-war- Art between the Pacific and Atlantic", Haus Der Kunst, Germany (2016); "Dreamlands: Immersive Cinema and Art 1905-2016", Whitney Museum, U.S.A(2016); "The Campaign for Art", San Francisco Museum of Modern Art, U.S.A.(2016); "Technologism", Monash University Museum of Art, Australia (2015); "Pop Departures", Seattle Art Museum, U.S.A. (2014); "Vertigo of Reality", Academy of Art, Germany (2014); "A Bigger Splash: Painting After Performance", Tate Modern, U.K. (2012); "Double Life", Tate Modern, U.K. (2011); "Verbund: Held Together With Water", Istanbul Museum of Modern Art, Turkey (2008).

Lynn Hershman is a recipient of a Siggraph Lifetime Achievement Award, Prix Ars Electronica Golden Nica, and a John Simon Guggenheim Memorial Foundation Fellowship. In 2017 she received a USA Artist Fellowship, the San Francisco Film Society's "Persistence of Vision" Award and will receive the College Art Association's Lifetime Achievement Award.

Her five feature films – Strange Culture, Teknolust, Conceiving Ada, !Women Art Revolution: A Secret History, and Tania Libre are all in worldwide distribution and have screened at the Sundance Film Festival, Toronto Film Festival and The Berlin International Film Festival, among others. She was awarded the Alfred P. Sloan Foundation Prize for writing and directing Teknolust. !Women Art Revolution received the Grand Prize at the 30th Montreal International Festival of Films on Art.

Her work has been shown in over 200 large-scale exhibitions throughout the world and is featured in the public collections of the Museum of Modern Art (New York, U.S.A), Tate Modern (London, U.K.), Lehmbrock Museum (Duisberg, Germany), Los Angeles County Museum of Contemporary Art (California, U.S.A), National Gallery of Canada (Ottawa, Canada), Walker Art Centre (Minneapolis, U.S.A), Whitworth Art Gallery (Manchester, U.K.), ZKM | Centre for Art and Media (Karlsruhe, Germany), Berkeley Art Museum (California, U.S.A).

林恩·赫舍曼

b. 1941

美国艺术家林恩·赫舍曼（b.1941）艺术实践超过 50 年，因其艺术作品和电影而享誉国际。作为最早一代新媒体先锋艺术家的一份子，她的创新性被广泛认可，她的作品一直探究社会问题：人与技术之间的关系，个人身份，监控机制，使用媒体作为工具反抗审查制度和政治镇压。在过去的五十年里，她在摄影，电影，表演，装置，互动以及网络媒体艺术领域做出了开创性的贡献。

近年来个人展览包括：“公民雷达”，旧金山芳草地艺术中心，美国（2017）；“赛博人及自我推销”，克利夫兰艺术博物馆，美国（2016）；“流变的身份”，威廉·莱姆布鲁克博物馆，德国（2016）；“物种起源（2）”，牛津现代美术馆，英国（2015）；“公民雷达”，ZKM|当代美术馆，德国（2014）；“露比的文件”，旧金山现代艺术博物馆，美国（2013）；“作为罗贝塔的我”，卡拉科夫当代艺术馆，波兰（2012）；“调查”，明尼苏达大学 Katherine E. Nash 美术馆，美国（2011）；“完整的罗贝塔·布雷特莫”，曼彻斯特大学惠特沃斯美术馆，英国（2009）。群展包括：“战后：太平洋与大西洋之间艺术”，德国艺术之家（2016）；“梦乡：沉浸式影院与艺术 1905-2016”，纽约惠特尼美术馆，美国（2016）；“艺术运动”，旧金山现代艺术博物馆，美国（2016）；“技术主义”，莫纳什大学美术馆，澳大利亚（2015）；“流行出发”，西雅图美术馆，美国（2014）；“现实的晕眩”，柏林艺术学院，德国（2014）；“水花飞溅：表演之后的绘画”，泰特现代美术馆，英国（2012）；“双重生活”，泰特现代美术馆，英国（2011）；“联合体：与水相拥”，伊斯坦布尔现代美术馆，土耳其（2008）等。

近年来林恩·赫舍曼获得的奖项包括 Siggraph 终身成就奖，Prix Ars Electronica Golden Nica 和 John Simon Guggenheim 纪念基金。2017 年，她获得了旧金山电影协会的“持久视觉”奖美国艺术家奖学金，并将获得大学艺术协会的终身成就奖。

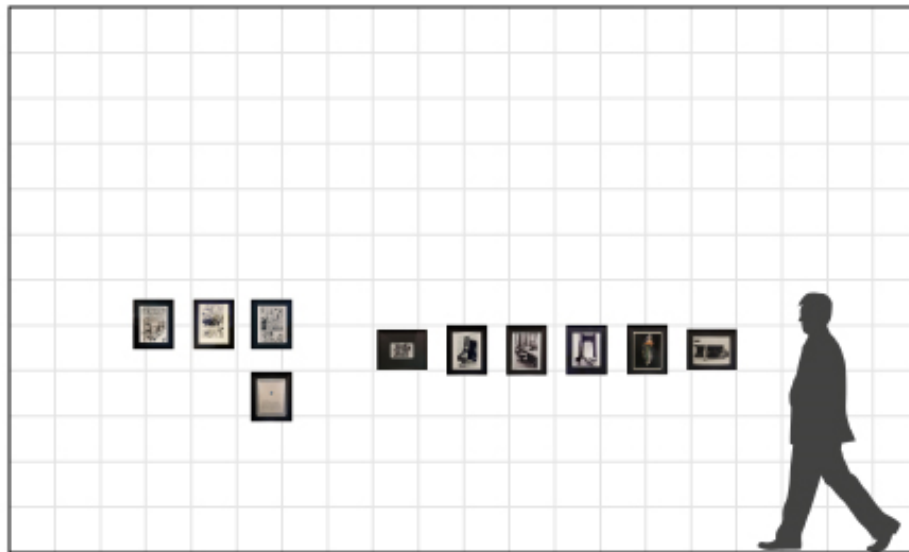
她的五部电影 - 《奇异文化》《人造人》《孕育阿达》《女性艺术革命：秘密历史》和《Tania Libre》都在全球发行，并参展圣丹斯电影节、多伦多电影节和柏林国际电影节等。她作为《人造人》的编剧和导演获得 Alfred P. Sloan 基金奖。《女性艺术革命：秘密历史》也载誉艺术电影节。

她的作品已在全球 200 多个大型展览中展出并被很多机构收藏，包括纽约现代艺术博物馆，伦敦泰特现代艺术博物馆，杜伊斯堡莱姆布鲁克博物馆，洛杉矶当代艺术博物馆，加拿大渥太华国家美术馆，明尼阿波利斯沃克艺术中心，曼彻斯特的惠特沃思美术馆，卡尔斯鲁厄 ZKM |艺术与媒体中心，伯克利艺术博物馆，等等。

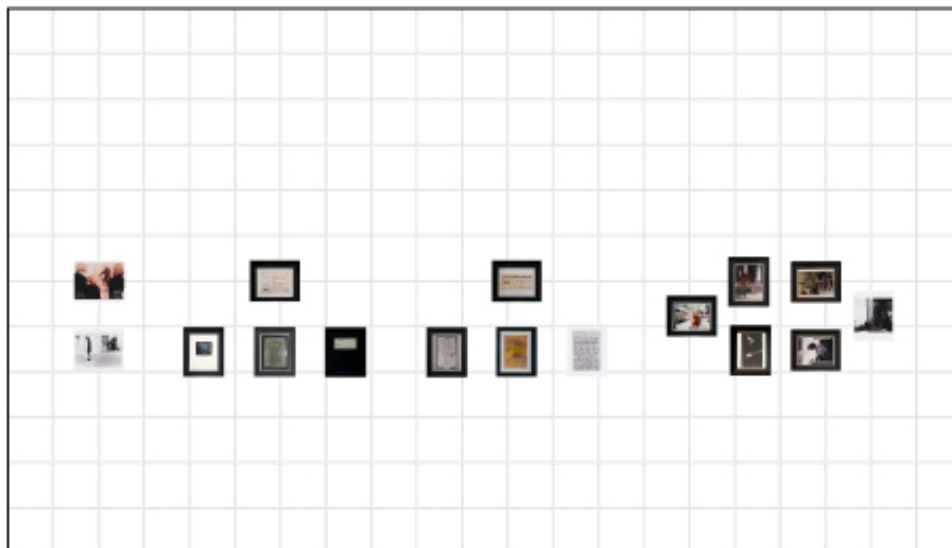
Mock Booth Layout

Gridsquare:
1ft x 1ft

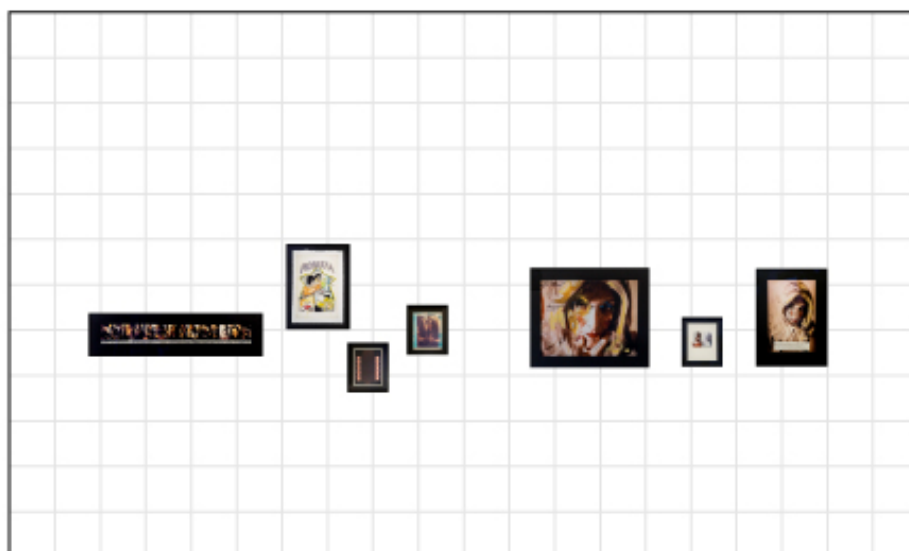
Left



Middle



Right



ShanghART

香 格 纳 画 廊

ShanghART Shanghai 香格纳西岸

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