



Maurizio Cattelan, *Him*, 2001, polyester resin, wax, pigment, human hair, and suit, 39¾" x 16⅛" x 20⅞".



Lynn Hershman Leeson, *Reach*, 1986, gelatin silver print on archival paper, 40" x 50".

HAYWARD, LONDON
JUNE 17 - SEPTEMBER 7

LYNN HERSHMAN LEESON

AANANT & ZOO, BERLIN
JULY 19 - SEPTEMBER 6

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Lynn Hershman Leeson is an American artist and filmmaker active since the mid-1960s. In the intervening years she has produced an exceptional body of work, addressing topics ranging from identity politics to cybernetics to genetically modified organisms.

Her winning solo exhibition "How to Disappear" convened works dating from the 1960s to the present, all falling under the general theme of erasure. Most striking was *Twins* (1967), a never-before-exhibited series of photographs of wax casts of the artist's face. After being documented, the casts were then burned in what could be described as both a performance and cleansing ritual. The humorous *Roberta Background* (1983) describes Hershman Leeson's unemployed, depressed alter ego, Roberta Breitmore, who was a feature of the artist's work from 1974 to 1978. The newest piece on view, made this year, was the video *Ballad of J.T. Leroy*, which takes the fictional transgender author JT LeRoy and his creator, writer Laura Albert, as its subject.

As the modest size of Aanant & Zoo allowed for only a handful of Hershman Leeson's works to be shown, it left this viewer yearning for more. Luckily, Hershman Leeson is the subject of a career retrospective at the Zentrum für Kunst und Medientechnologie in Karlsruhe opening in December this year.

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KAREN ARCHY