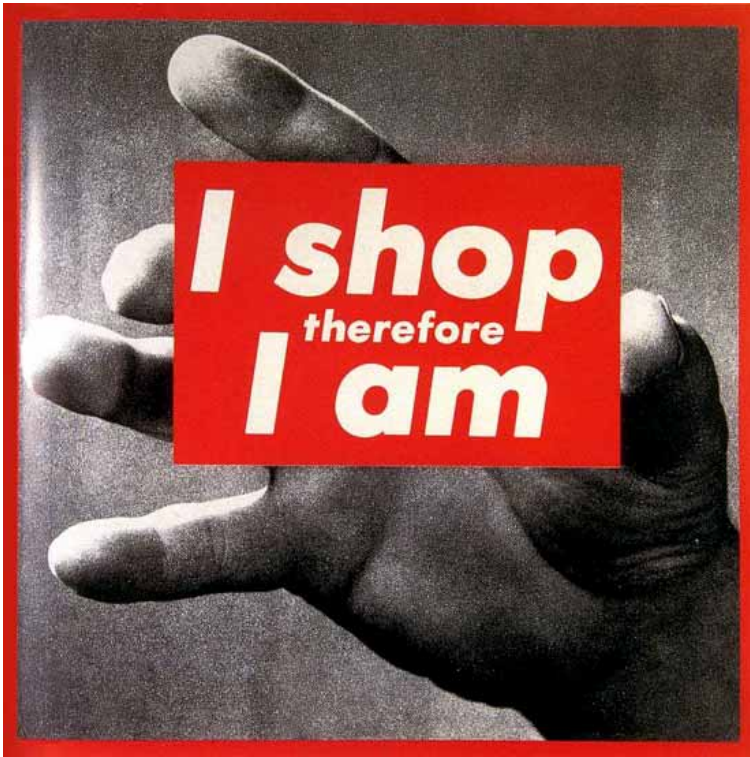


ART OF THE UNITED STATES

April 20, 2017

**Lecture 18: Commodity
Lifestyles: From Appropriation
To the Posthuman: Part 2**

The Posthuman & the media



Left: Barbara Kruger, *Untitled (I shop therefore I am)*, 1987. Photographic silkscreen on vinyl.
Below: Guerilla Girls, *Do women have to be naked to get into the Met. Museum?* 1989. Poster and bus placard.



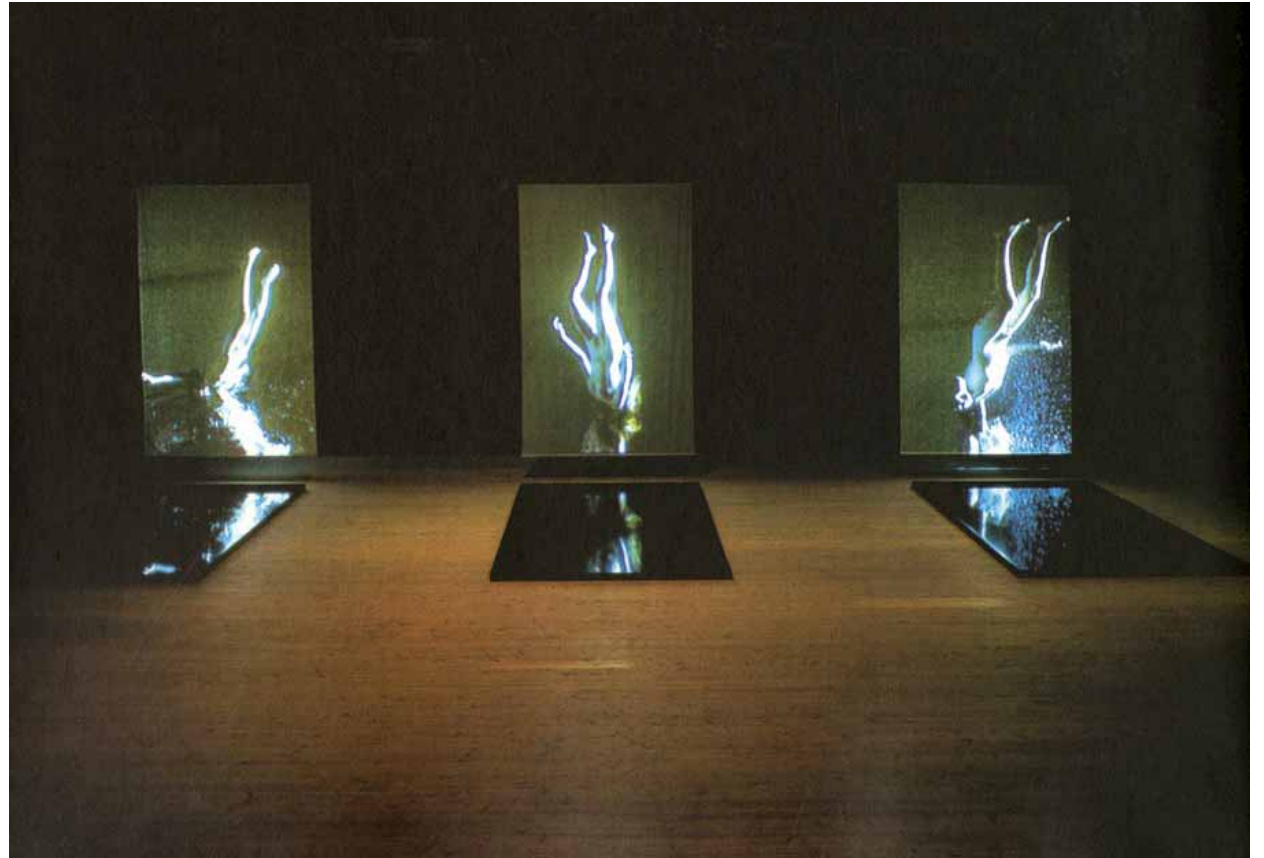


Lorna Simpson, *ID*, 1990. 2 gelatin silver prints, 2 plastic plaques.



Christopher Williams, *Kodak Three Point Reflection Guide* 1968 Eastman Kodak Company, 1968 (Meiko laughing), Vancouver, B.C., April 6, 2005, 2005. Chromogenic print.

Intermedia portraiture



Left: Tony Oursler, *Crying Doll*, 1993. Fujix P40U projector, VCR, video tape, small cloth doll, metal rod, wooden stand. Right: Bill Viola, *Stations*, 1994 (detail). Video/sound installation.



Zackary Drucker & Rhys Ernst, *She Gone Rogue*, 2012. Digital video.

Prosthetics & disguises



**Cindy Sherman, *Untitled #155*, 1985.
Color photograph.**



Catherine Opie, *Papa Bear*, from the 'Being and Having' series, 1991. Chromogenic print.



Matthew Barney, *Drawing Restraint 7*, 1993 (detail). Intermedia room installation with video, monitors & fluorescent lights.

Dis-identifications



Kara Walker, *Camptown Ladies*, 1998. Cut paper & adhesive on wall.



Kerry James Marshall, *Vignette*, 2003. Acrylic on fiberglass.



Jimmie Durham, *Still Life with Spirit and Xitle*, 2007. Volcanic stone, Dodge Spirit car, acrylic paint.