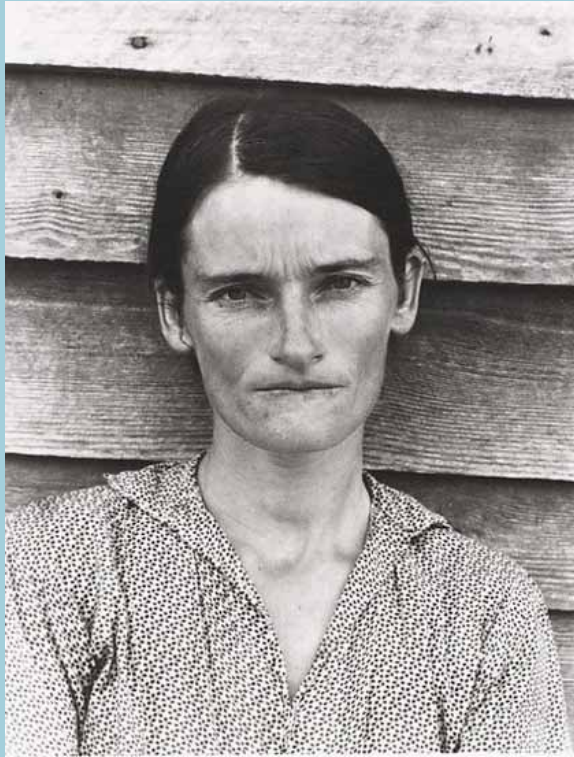


ART OF THE UNITED STATES

April 18, 2017

**Lecture 17: Commodity
Lifestyles: From Appropriation
to the Posthuman: Part 1**

Surfaces of Information



Left: Sherrie Levine, *After Walker Evans #4*, 1981. Photograph. Right: Robert Mapplethorpe, *Self-Portrait*, 1980. Photograph.

John Baldessari, *Blasted Allegories (Colorful Sentences) – Drink... (For Lawrence Talbot)*, 1978. Black and white and color photographs on board.



Richard Prince, *Untitled (Cowboy)*, 1991-92. Ektacolor photograph.



Jenny Holzer, *Truism ("Your Oldest Fears Are The Worst Ones")*, 1982. Spectacolor board, installation, Times Square, New York, NY.



Doug Aitken, *electric earth*, 1999. 8 laserdisc installation.

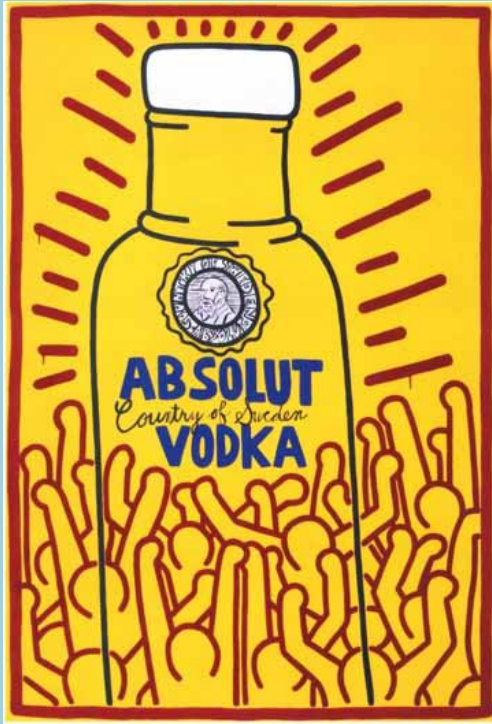


Above left: Jean Michel Basquiat, *Notary*, 1983. Acrylic, oil paintstick and paper collage on canvas mounted on wood supports. Below left: David Salle, *The Tulip Mania of Holland*, 1985. Oil on canvas.

Commodity Lifestyles



Jeff Koons, *Michael Jackson and Bubbles*, 1988. Ceramic.



Above: Keith Haring, *Print advertisement for Absolut Vodka*, 1986. Right: Jeff Koons, *New Shelton Wet/Dry Tripledecker*, 1981. Vacuum cleaners, plexiglass & fluorescent lights.





Mike Kelley, *More Love Hours Than Can Ever Be Repaid and The Wages of Sin*, 1987. Found stuff animals and afghans on canvas with dried corn, wax candles on wood and metal base.



Felix Gonzales-Torres, *'Untitled' (Lover Boys)*, 1991. Individually wrapped candies in cellophane, replenished in perpetuity while on display.





Robert Gober, *Visible: Untitled*, 1991. Wood, beeswax, leather, fabric and human hair.



Fred Wilson, *Mining the Museum: Modes of Transport*, 1992-93. Exhibition at the Maryland History Society, Baltimore, MD.