

Assignment Two: The displaced image

This assignment asks us to explore the ways in which artists and designers use the work of others in their own work and to look at the effects that these have on the understanding of meaning. We are specifically required to find three examples of work in which the work of others is incorporated and a further three examples where the work appropriates, copies or references everyday objects and reuses them as works of fine art.

I define 'appropriation art' as the deliberate use of existing material produced by others in order to create a new art work. It is not forgery but can range from the making of direct copies of others' work through to the taking of everyday objects out of their natural surroundings and the re-presentation of them in a different manner. Appropriation also differs from influence. Whilst the latter can be intentional ('in the style of'), it can also seep unknowingly into an artist's work so can be considered passive whilst appropriation is active, a deliberate intention to steal the work of another.

For the first part of the assignment I have deliberately chosen three artists who have appropriated the work of others in different ways. Sherrie Levine has appropriated the work of Evans by way of a direct copy whilst Jeff Koons has incorporated the work of others into his making of a Lady Gaga album cover and Elaine Sturtevant has appropriated an appropriation.

The second part of the assignment looks at three artists who have each appropriated everyday objects with a different purpose in mind. Haim Steinbach collects and displays objects with the intent of glorifying them whilst Michael Landy expresses his criticism of what he sees as the excesses of consumerism. Finally Tracey Emin uses personal everyday objects in a gallery setting to project her own experiences to the viewer.

Sherrie Levine - *After Walker Evans: 4*

One of the most well known contemporary appropriation artists, much of Levine's work is appropriated from well-respected modernist artworks by artists such as Walker Evans, Edward Weston and Eliot Porter (The Solomon R. Guggenheim Foundation, s.d.)

Levine does not always appropriate using like-for-like materials as demonstrated by her work *La Fortune (after Man Ray: 4)*, a three-dimensional sculpture of Man Ray's 1938 surrealist painting (Whitney Museum of American Art, 2016). However, in *After Walker Evans: 4* she has used the same media (photography) as the original artist. Her photographic work is often indistinguishable from the original that she has copied and *After Walker Evans: 4* (see fig. 1.) is an exact reproduction of Walker Evans' *Alabama Tenant Farmer Wife* (see fig. 2).

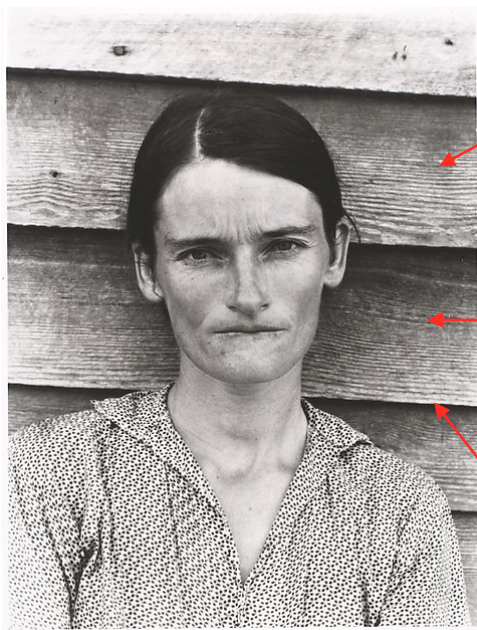


Fig. 1. *After Walker Evans: 4* (1981)

Levine's image is an exact copy of the original - it is a photograph of Evan's image from an exhibition catalogue.

No clues left by Levine that her image is a copy - no traces of the catalogue page are visible.

Levine has used the same media as Evans in her appropriation - photography.

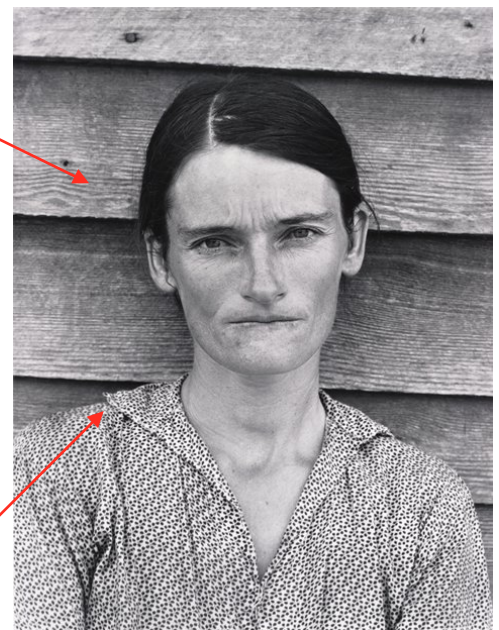


Fig. 2. *Alabama Tenant Farmer Wife* (1936)

Necessity of context - the title of Levine's image does not imply to the uninformed viewer that it is a direct copy.

Representation of temporality - Barthes noted the distinctive ability of the photograph to represent the past in the present (Barthes, 1999). Does this change the meaning of historical records when seen through a different frame of reference? (Sturken and Cartwright 1999:209)

Alabama Tenant Farmer Wife formed part of a project by Walker Evans and James Agee entitled 'Let Us Now Praise Famous Men', undertaken to inform readers about the poverty of sharecropper farmers in the American South during its economic disaster of the 1930s. Originally a commission for *Fortune* magazine, when this fell through Agee and Evans published their work as a book which became a canonical record of the rural poor in Alabama during the Depression (Hacking, 2012).

Levine is quoted as stating that she 'intend[s] to contaminate history' with her works (McKenna, 1996). Through her unconcealed re-photographing of Evans' image from an exhibition catalogue (Jager et al, 2010), itself therefore a reproduced image, and the presentation of the un-manipulated result as her own artwork, Levine embraced aspects of postmodernism, intentionally interrogating modernist beliefs on originality, uniqueness and authorship in art. It is also noticeable that, as is Levine's usual practice, she appropriated from the work of a well-known male artist, a position that can be seen as both challenging the lack of female artists at that time and attempting to subvert the superior status seen to be held by males in the art world. Indeed, in her 'After Walker Evans' series of images there is a delicious irony to be seen in Levine's extraction of subject material from a project entitled 'Let Us Now Praise Famous Men'.

By making an exact copy of Evans' work, Levine rejects the concepts of originality and of the authenticity of the original, promoting the postmodernist theory that photography is 'always a representation, always-ready-seen' (Crimp, 1993:117; author's italics). Krauss (1981) reminds us that photography itself is a reproductive discipline, producing only a copy of what is in front of the camera. Applying this theory, we can therefore look back through Evans' 'original' print to his subject, Allie Mae Burroughs, and see that his image is purely an invitation to investigate the surrounding context both at the time the photograph was taken as well as further back historically. The postmodernist art critic Owens (1994:114) posits that Levine is calling attention to what could be considered Evans' own appropriation:

"In representing these canonical images of the rural poor—the expropriated—Levine was calling attention to the original act of appropriation whereby Evans first took these photographs as if to illustrate Walter Benjamin's observation, in 'The Author as Producer,' on the economic function of photography: '[Photography] has succeeded in making even abject poverty, by recording it in a fashionable perfected manner, into an object of enjoyment, i.e., a commodity'"

One could argue that through her direct copying, Levine both questions and depletes the value of the 'aura' of the original work. Benjamin bemoaned the loss of the 'aura' through mechanical reproduction (Benjamin, 1999:72-79), and Crimp (s.d., cited in Hacking, 2012:421) is of the view that the loss of the 'aura' from the original artwork and the glorification of the 'copy' became two of photography's defining features during the postmodernist period. However in my opinion one could argue that, as appropriated art is now accepted as art work in its own right, Levine's image has in fact established its own aura.

In *After Walker Evans: 4* Levine is also challenging the idea of authorship, asking what it is that makes the artist the author of the work. Whilst Evans made the artistic decisions in his original image, Levine claims authorship of her exact copy. The idea of the author has been questioned by critical theorists such as Barthes and Foucault. Barthes is well known for his views on the 'death of the author' (Barthes, 1967) whilst Foucault posits 'What difference does it make who is speaking?' (Foucault, 1998:222)

In order to understand Levine's motives there is a need for context and Barrett (2006) writes of the necessity for the viewer to know that Levine's image is a copy. The title itself does not assist in this regard and certainly some knowledge of both the stature of Walker Evans and postmodernist theory would also be necessary in order to for the viewer to comprehend that Levine is deliberately challenging pre-postmodernist viewpoints.

A photograph records a specific moment in time and Levine's work, made forty-five years after Evans', highlights the way in photography represents temporality. Barthes writes in 'Camera Lucida' (Barthes, 1999:115, author's italics) of his realisation that the photograph has the ability to represent the past in the present: 'The Photograph [then] becomes a bizarre *medium*, a new form of hallucination: false on the level of perception, true on the level of time: a temporal hallucination ... ' which inextricably binds the two images together.

Jeff Koons - cover for Lady Gaga's album 'Artpop'

Jeff Koons collaborated with Lady Gaga in the making of the cover for her 2013 album 'Artpop'. Koons is well-known for appropriating the work of others into his artworks which on occasions has led to accusations of copyright infringement (Neuendorf, 2015). Koons himself openly acknowledges using material from Botticelli's painting 'Birth of Venus' and Bernini's sculpture 'Apollo and Daphne' in this piece of artwork (Erlich, 2013).

Background of cover is a collage made up of triangular strips from both Botticelli's 'Birth of Venus' and a photograph of Bernini's sculpture 'Apollo and Daphne'



Fig. 3. Artpop - Lady Gaga (2013)

Other Koons works also referenced - 'woman in tub' and gazing ball series.

Marked difference in direction and attitude of gaze.

Hands covering breasts are more suggestive than in the Botticelli - some of Koons' work is sexually charged and could be considered mildly pornographic.

Sculpture of Lady Gaga with flowing blonde hair and sitting in shell is direct appropriation of Botticelli's Venus. Whilst Botticelli gave his Venus a modest, wistful look, Koons' sculpture directly challenges the viewer.

Position of gazing ball could be a reference to Emin's 'I've got it all' (Emin, 2000). Also signifies Lady Gaga giving birth - her transformation and rebirth as a megastar? Desire by Koons to shock also?

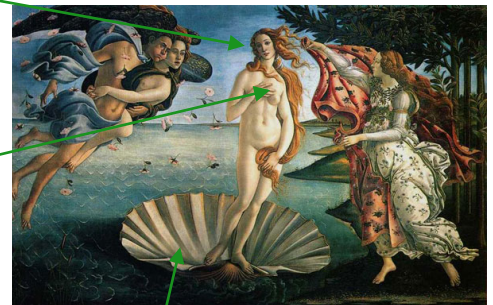


Fig. 4. Birth of Venus (1482-85)



Apollo is god of music

Fig. 5. Apollo and Daphne (1625)

There are a number of theories posited as to Botticelli's intentions when painting *The Birth of Venus*, the most universal being that Botticelli took his inspiration from the 'Stanzas', a poetic work written by his friend and Neoplatonic poet Agnolo Poliziano (Puchko, 2015). Neoplatonism tried to reconcile the Greek and Roman classical heritage with Christianity and these philosophical influences are thought to be paramount in Botticelli's piece, showing how both the birth of love and spiritual beauty are the 'driving force of life' (Uffizi.org, 2016). It is also

suggested that Botticelli's Venus may have been influenced by the Venus de Medici, a classical marble sculpture which Botticelli was able to study (Artble, 2016). In any event, Botticelli's painting has come to symbolise 'female beauty, virginity, eroticism and purity' (Sotheby's, 2012)

By presenting Lady Gaga in the role of Venus in the manner that he has, Koons moves the mythical concept of the goddess of love and sexuality depicted by Botticelli's modest and shy representation gazing wistfully into the distance to a full-on modern sexed-up popstar challenging the viewer with her direct stare. Koons talks about the importance to him of transformation and transcendence within this work (Ehrlich, 2013) and he pursues these concepts both with appropriations from the Botticelli painting as well as from Bernini's sculpture of 'Apollo and Daphne', explaining that 'Apollo is the god of music and whenever Apollo would perform music he would transcend, he would change; his being would become more feminine. And that's the transcendence that you can experience through art and life. Your being can change, your possibilities can change, your perimeters can change'. (*ibid.*)

Koons continues his theme of transcendence through art through incorporating a representation of one of his earlier pieces 'Gazing Ball' (Koons, 2013) into the work. The rather unobvious positioning of the ball reflects both on sex and on giving birth and one could interpret that Lady Gaga is giving birth both to her music and to her own transformation, the latter with obvious links to the title of the Botticelli painting. It has also been suggested (Baid, 2015) that Lady Gaga's spread leg pose references Tracy Emin's similar posture in her self-portrait *I've got it all* (Emin, 2000) where she is seen shovelling money between her legs. Although I am not aware that Koons' has commented on whether he appropriated Emin's work, if this is the case it adds a further reference to his work with regard to the materialistic nature of the pop world and personal identity as well as striking a strong blow for feminism.

One could comment that by appropriating works from Botticelli and Bernini so blatantly Koons is equating himself with these Old Masters. What he has managed to achieve successfully in my opinion is the bringing of high culture to a mass audience, promoting the idea that art and sculpture do have their place outside a gallery or museum. Whether one is a fan of lady Gaga or not, in my view Koons has also successfully captured the 'spirit' of her album ,as we are told that 'the lyrical themes revolve around her [Lady Gaga's] personal views of fame, love, sex, feminism, self-empowerment, overcoming addiction, and reactions to media scrutiny' (Magee, 2014).

Elaine Sturtevant - *Duchamp Bicycle Wheel*

Elaine Sturtevant, also known professionally as 'Sturtevant' (Fox, 2014), is an American Conceptual artist who is best known for her appropriation of other, mostly male, artists works since the 1960s (Searle, 2013). Unlike Levine, who often made exact copies of the works she appropriated, Sturtevant carefully created a 'deliberate inexact likeness' (Fox, 2014) of the item she was copying as can be seen from her appropriation of Marcel Duchamp's *Bicycle Wheel*.



Fig 6. *Duchamp Bicycle Wheel* (1969-73)

Great attention to detail by Sturtevant when copying Duchamp's piece - she has made almost an exact copy.

Appropriation of appropriation - Duchamp appropriated everyday objects and reused them as works of art whilst Sturtevant has appropriated the work of Duchamp.

Inclusion of base differentiates the work from the original and lifts it away from its surroundings.



Fig 7. *Bicycle Wheel* (1951)

Duchamp's *Bicycle Wheel* has come to be recognised as the first 'readymade', the name given to manufactured everyday items that are taken away from their usual functional context and designated by the artist as a work of art. With his readymades, Duchamp proposed that 'the production of art need be no more than a matter of selection' (The Museum of Modern Art, 2016a). Dadaist in persuasion (The Museum of Modern Art, 2016b), he challenged the view that artistic and creative skills are necessary to produce an artwork

Constructing her pieces from memory, Sturtevant preferred to call her copying 'repetition' (Fox, 2014). She stated that one of the aims of her work was to 'engender thinking. 'Triggering thinking' is what I am going for. For instance, if you are put in a situation that we could call 'displacement', it brings discontinuity into play and that in turn should--with the gaps and the jumps--bring you to a different place and a different space.' (Milliard, 2010).

It is said that Sturtevant 'divorces an artwork from its original image to investigate its conceptual meaning and its contemporary relevance' (Henry Moore Institute, 2012), seeming to ask what it is that makes an artwork from the

past be pertinent today. Her *Duchamp Bicycle Wheel* is an appropriation of Duchamp's original work from 1913 and highlights this line of questioning with Sturtevant also saying of her work in general:

'The brutal truth of the work is that it is not copy. The push and shove of the work is the leap from image to concept. The dynamics of the work is that it throws out representation. It is this leap that severs a work from its original time and place of making' (*ibid.*).

In my opinion she is therefore asking us to reassess our view of Duchamp's original, maybe even the concept of readymades as well as challenging the notions of authorship.

Berger (2008) tells us that the meaning of art changes depending upon its location (i.e. where we view it) as well as the medium of its reproduction; 'When a painting is reproduced by a film camera it inevitably becomes material for the film-maker's arguments' (Berger, 2008:19). Whilst 'Duchamp Bicycle Wheel' predated Berger's writings, it is interesting that Sturtevant appears to question his ideas by both constructing her version of 'Bicycle Wheel' for display in a gallery-style setting similar to Duchamp as well as using similar materials. I wonder whether Sturtevant in fact is making a comment about the ease of making a copy whilst also supporting Duchamp's view of the lack of artistic skill required to produce a readymade. This view would however seem to contradict the words of Sturtevant above. Sturtevant also places her own stamp upon her work by positioning it on a base which lifts the work from its immediate surroundings. Is this a comment on Duchamp placing his own *Bicycle Wheel* in a gallery thus removing the object from its usual environment?

Haim Steinbach - *supremely black*

Unlike Marcel Duchamp who turned single everyday objects into individual works of art, transforming them in the process, Steinbach collects groups of commonplace consumer objects, arranges them on shelves and then re-presents them in galleries as fine art.

Strong and striking composition formed by Steinbach's use of shape and blocks of colour. Colours of the objects are reproduced in the colours of the shelf. Aesthetic use of the rule of thirds.

Use of advertising language to promote desire - the word 'Bold' signifies many things, not just washing powder

Choice of objects appears random - Steinbach has deliberately displaced the context of each sub-group.

The number '3' on the soap powder packet is reflected in the number of packets on display.

Shelf is the only thing made by Steinbach. It references shopping but also elevates the items culturally, providing a performative aspect.

Objects placed on same level suggest an equal value and importance - judgemental hierarchies have been removed.

Manner of display references both high culture and the everyday - the precise positioning of the objects suggests both a gallery display and the careful arrangement of ornaments in the home.

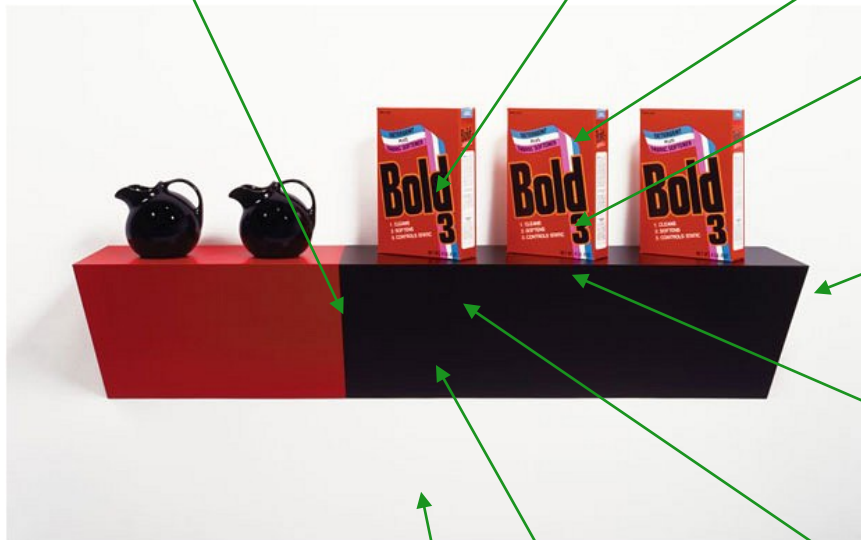


Fig.8. *supremely black* (1985)

Title, with its use of the superlative, is suggestive of the language of advertising. The use of lower-case lettering 'issue[s]' a less-formal invitation for the viewer to fantasise' (Gibbons, 2005:71)

Distinctive wedge-shaped shelf would seem to reference the box-like sculptures of Donald Judd.

Display is not contained - items can be moved and are interchangeable; the viewer can choose to be a participant in the work.

In contrast to Duchamp who sought to play down the pretension that he saw in art, Steinbach takes ready-made everyday commodity items and deliberately glorifies them, endowing them with high cultural and status values. He is emphatic however that he does not consider his work to comprise 'readymades', the term coined by Duchamp's pieces: 'I am not involved with "readymades", my work is not about the "readymade". I am playing

and exploring with objects' (Huberman and Steinbach, 2012) adding that 'my practice is to try to point to things that we ignore out of habit ... I aim to interfere with the order of things. My goal is to find other ways of ordering things'. (*ibid*). He considers his work to be about presentation, not representation (Coomer, 2014), looking at the human need to acquire and arrange objects and examining the role that this ritual plays in society.

The use of a shelf to display his chosen objects is pivotal in many of his pieces. As a means of presenting objects to the viewer, the shelf gives connotations of both high art and domesticity through its mimicry of the gallery installation yet also referencing both the displays of goods in supermarkets and department stores as well as how people display their ornaments at home. Similar to the works of Jeff Koons, Steinbach's artistically presented objects call attention to their desirability, promoting a strong sense of fetishism to everyday items and moving their exchange value far away from both their use-value and the value of the materials and labour through which the goods were made. Where Steinbach differs from Koons is that he considers that his practice of placing objects next to each other also provides a social dynamic: 'any time you set an object next to another object you're involved in a communicative, social activity' (Huberman and Steinbach, 2012).

supremely black, with its severe design and strong colours seemingly taking inspiration from the slick and sometimes rather strident advertising of the 1980's, in my opinion firmly suggests consumer art. One could say that its message reflects the postmodernist fascination with consumer goods and the act of shopping, the need to seek out and to possess the most desirable. Steinbach disagrees with this viewpoint, talking of his work in general as being about 'intercultural communication' (Steinbach cited in Curtis, 1990), a cross-cultural mixture of languages. (Curtis, 1994). Indeed communication is an important concept to Steinbach who believes that as well as conversing through language people also communicate through objects, likening his placement of his chosen items in one line to the way that words are arranged in a sentence (Schwenger, 2012). This is discussed in more detail in the same interview, with Schwenger acknowledging that there is 'an accepted grammar of objects; we see items in a certain context or in a certain way', a context that is often dependent upon their location. (*ibid.*) It is this grammar that Steinbach turns on its head when arranging objects together that seem dissimilar, making a creative process deliberately unpredictable.

Steinbach offers further unpredictability by not encasing his installations, subtly inviting the viewer to change the order of the objects and to form their own narrative, thus re-contextualising the original and thereby referencing Barthes' postmodernist viewpoint that 'the birth of the reader must be ransomed by the death of the author' (Barthes, 1967:6)

Michael Landy - *Costermonger's Barrow II*

In contrast to Haim Steinbach who actively fetishes commodities, Landy often uses his work to express his criticism of what he sees as the excesses of consumerism and consumption in modern society.

Placement in a gallery raises, and possibly also critiques, the idea of consumption in the art world.

Empty barrow challenges the idea of supply and demand, perhaps also reflecting the economic difficulties faced by art galleries during the recession of the early 1990s



New decorative function emphasised by bright shiny paint with no evidence of the wear and tear of its previous use.

Highly saturated colours are perhaps a deliberate choice by Landy to reflect the excesses of consumerism.

Iron ring around the outside of the wheels has been painted over; another removal of functionality.

Fig. 9. *Costermonger's Barrow II* (1991)

An everyday object re-presented as art with no practical use.

One of two barrows appropriated by Landy – *Costermonger's Barrow I* is painted red and yellow. (Manchester, 2002)

A child of the Thatcher era, Landy grew up in the 1980s in Hackney, East London, a working-class borough that was strongly affected by the social conflicts of the time (British Council, 2016) and his work tends to focus on his concerns over the political, social and economic climate of the last two decades.

One of his most well known pieces is *Breakdown* where over a period a fortnight in 2001 Landy systematically destroyed everything that he owned at that time. Reversing the usual position of the consumer relationship with consumables and widely understood to be a strong statement on Landy's views on consumerism, consumption and

commodity fetishism, Landy commented, when asked about his motives behind the work, that he was prompted by 'the collapse of communism. Capitalism and communism were foes, but they balanced each other, whereas now it just seems to be unbridled consumption. My project is about exposing that and about exposing me.' (Newsweek staff, 2001)

Costermonger's Barrow II is an old wooden market barrow that Landy purchased second-hand from stall-makers in south London (Manchester, 2002). By re-presenting a costermonger's barrow as art, Landy would seem to reference the readymades of Marcel Duchamp. Unlike Duchamp however, who used his work to challenge the view that artistic and creative skills are necessary to produce an artwork, I see Landy's piece as a vehicle, both literally and metaphorically, to express his distaste for the excesses of consumerism. The barrow would have originally been used for carrying produce such as fruit and vegetables and its emptiness could be seen as a comment on a capitalist society that embraces excess.

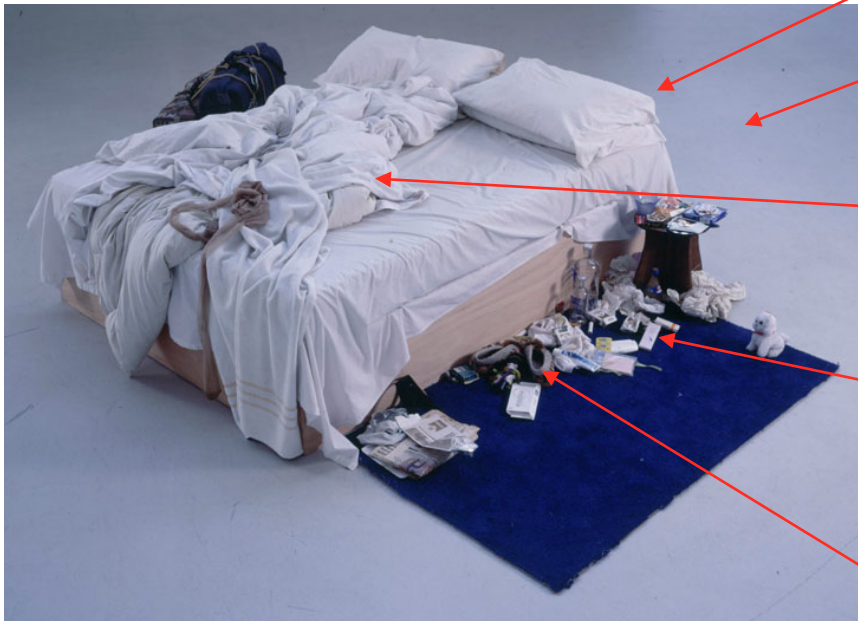
Landy openly acknowledges the influence of Jean Tinguely in his practice (Olivennes, 2016), a swiss sculptor whose mechanical works are often understood to 'satirize the mindless overproduction of material goods typical of advanced industrial society' (Encyclopaedia Britannica, 2016) and one can see reference to this viewpoint in *Costermonger's Barrow II*. Landy does however tell us that he is not a political artist, stating that he's 'interested in value, worth and labour ... what kind of value we give to human beings, people thrown on the scrapheap, or weeds, or lowly crates - stuff that's quite mundane ...' (Buck, 2016). Having read this comment I wonder whether, as well as a swipe against consumer excess, Landy's empty barrow also hints at the low value that certain areas of our society accords to those it considers to be unproductive or no longer perceived to be useful.

Tracey Emin - *My Bed*

Unlike Steinbach and Landy who use everyday objects in their work as a means of commenting on commodities, consumerism and consumption, Emin is known for taking painful experiences and obsessions from her own life and translating them into art (Medina, 2014), saying that 'My world is my experience and what I experience comes back into my work.' (O'Hagan, 2005). For her installation *My Bed* she took common, everyday objects and re-presented them as art as a means of relaying her state of mind to the viewer.

Placement in gallery invites observation yet there could be an initial feeling of voyeurism. Theatrical staging of bed gives rise to a feeling of performance.

Bed has been assembled in varying ways in different exhibitions but is still widely considered to be a self-portrait of the artist.



Is Emin's work also a commentary on Rauschenberg's *Bed* (1955)?

Rumpled sheets and condoms lead to a first impression of sexual activity rather than the despair of depression.

Some of the items are intensely personal, distasteful even - used condoms, stained sheets, dirty underwear - a deliberate intention by Emin to shock her audience?

Pair of slippers seems homely; incongruous against the other more sordid items on display.

Fig. 10. *My Bed* (1998)

Use of possessive pronoun in title references the work as being personal to Emin. However there is no accompanying context to enable the viewer to ascertain whether the work is indeed truthful or whether it is a constructed piece of fiction.

The concept for *My Bed* arose from a breakdown that Emin suffered in 1998 and represents the state of her bedroom after the artist had spent four days spent in bed during a bout of depression with Emin informing us that

'When I eventually did get out of bed, I had some water, went back, looked at the bedroom and couldn't believe what I could see; this absolute mess and decay of my life, and then I saw the bed out of that

context of this tiny, tiny, bedroom, and I saw it in just like a big, white space. I realised that I had to move the bed and everything into the gallery space.'

(Tracey Emin's *My Bed*, 2015)

A bed is an object that everyone is familiar with and that most people possess. It is an intimate, private place where we sleep, have sex, dream, relax, think and contemplate as well as a place where life events such as conception, birth and death may occur. By moving the bed from its context of her bedroom and placing it in a gallery, Emin discarded that intimacy and turned it into a performance. In essence she made the point that anything may be considered as art if the artist promotes it as such.

In contrast to Duchamp, who produced his readymades in essence to challenge the view that artistic and creative skills are needed in order to produce an artwork, Emin, whilst having a 'confessional voice' (van der Weele, 2012) is also a storyteller and uses personal items in her practice as an aid to narration, allowing the viewer to bring their own experiences to their reading of the piece.

Supposedly autobiographical, *My Bed* also expresses strong feminist overtones. Society often historically defines women through the bedroom with the bed not only alluding to sexual availability but also to sexual repression (Sussexarts, 2012) whereas with *My Bed* Emin erases these boundaries with its strong message of sexual abandonment, a reaction against traditional female behaviour and the representation of the female body.

At the time of its first display at the Tate in 1999, the frankness of *My Bed* caused shock and controversy in some quarters with its squalidity and sexual innuendo (Mead, 2015). By moving from a personal to public setting many critics saw Emin as offering the public too much information, particularly as western art traditionally displayed the sexual connotations of the bed as object in a more discreet manner (*ibid.*). Nearly twenty years later, with the rise of reality television and popular culture's interest in seeing into people's private lives it would seem that all (or most things) can be put on display and considered as acceptable viewing by society, soaked up by an audience avid for celebrity gossip and lurid detail. This lust for viewer voyeurism and desire for sensationalism is not a new concept, being recognised by Debord in his 'Society of the Spectacle' (Debord, 1970) over forty years ago and also discussed by Hebdige in his essay 'The Bottom Line on Planet One' (Hebdige, 1999). Yet when *My Bed* was again put on public view at Tate Britain in 2015, its frankness was 'still arresting' (Cole, 2015). In my opinion it would seem that there is still a borderline between what is considered tasteful and what is not; convention still expects that items such as soiled knickers and used condoms are hidden away from public view rather than being visually promoted.

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Figure 3. Koons, J. (2013) *ARTPOP - Lady Gaga*. [Album cover]. At: <http://www.jeffkoons.com/artwork/projects/artpop---lady-gaga> (accessed on 29 May 2016)

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