

**Bezalel
Academy of
Arts and Design
Jerusalem**



Department of Fine Art

Conceptual Workshop: Original, Copy and Appropriation in Fine Art

Lecturer: Hadas Kedar

Bachelor Degree

Course Description

The workshop explores issues related to the status of the work of art in the context of the original, copy, imitation, appropriation, forgery, etc. in an attempt to engage and reveal the complex relationships involved in the museum practice.

The common perception in comparing original works of art to forgeries and their copies is that the original is always superior in terms of its quality; it is more beautiful and harmonious in relation to the others. The act of forgery is considered morally wrong and its consequences are necessarily poor because it is believed that the forger will not be able to match an artist whose work is authentic. The approach to non-criminal intentional copying is admittedly more moderate, but the evaluation of its results is similar. Neither the student, nor the admirer who copies the works of the original artist, will be able to reach their quality. Is that so?

The workshop examines this approach, both in terms of the act itself, and in terms of the results. Is a forgery whose results may bring aesthetic pleasure necessarily poorer? Should

we judge the work by its intention or by its result? For example, it seems that counterfeits are causing a change in the art market. After it became clear that forgeries by sought-after artists were common, their prices, that rose and created a "bubble", were halted. And so, thanks to wrongdoing, a more positive trend is formed.

A close examination of high-quality forgeries reveals that they do not always fall short of their virtuosity from the original works of the artist they are tracing. Sometimes it is difficult to distinguish between an original and a forgery, due to a high level of performance. When the identity of a particular work becomes unauthentic, does it lose in our eyes not only its aura but also its henna and beauty?

What about copies? In previous centuries prints following masterpieces were produced in other media. The desire to imitate the original works led to the rapid development of print techniques. These prints were considered inferior, but have recently been refined and re-evaluated, in terms of their technical quality and historical importance, as documents of lost traces. Does the different observation also entitle them to a different appreciation in the artistic context? And what about copies of works in the same media, which are almost entirely similar to the original? Does the knowledge that these are copies detract from their beauty?

The workshop deals with these questions in the context of the appreciation of art, and to the fundamental question of who is competent to distinguish not only between source and imitation, but also in authentic beauty and meaning.

Course Aims

1. Gaining experience with key issues related to the status of the work of art in the context of original, copy, impersonation, imitation, appropriation, forgery while examining the cultural, economic mechanisms that support actions on the range between the legal and illegal act.
2. Recognizing the difference between the intention and outcome of a work of art, while emphasizing the complexity of the relationship between the set of considerations in the creation of art and the concerns involved in the art market.
3. Development of intellectual skills of analyzing works of art and theoretical texts.

4. A deep understanding of the discourse of art on its various levels - between text and context and interpretation.

Course Results

Upon full and successful completion of the studio, students will be able to:

1. Know how to read and interpret a work of art and isolate theoretical, practical and economic aspects.
2. Collect, isolate and process data that emerges from the work of art, and on the basis of them choose a critical approach that will challenge the work of art - in its various aspects.
3. Control the body of knowledge called art discourse and understand the field of influences on art discourse from the fields of sociology, law, economics, geography and more.
4. Communicate the insights gathered from the course in a simple and clear way.

Teaching Methods

Frontal lectures

Score Calculation

70% - Attendance and active participation (in any case, it is not permissible to miss more than 3 lessons per semester).

30% - Final work

Bibliography

Articles

Sir Charles Lock Eastlake, *Methods and Materials of Painting of the Great Schools and Masters*, Longman, Brown, Green and Longmans, 1847, Chapter VIII, Examination of Vassari's Statements respecting the Invention of Van Eyck, (pp.219 – 268)

Frank Arnau, *Three Thousand Years of Deception in Art and Antiques*, Jonathan Cape, 1961, Introduction

Mark Jones, *Fake? The Art of Deception*, exhibition catalog, British Museum, 1990, *Rewriting History* (pp.59 - 78)

Benjamin Buchloh, Rosalind Krauss, Alexander Alberro, Thierry de Duve, Martha Buskirk and Yve-Alain Bois, *The Duchamp Effect || Conceptual Art and the Reception of Duchamp*, *October*, Vol.70, January 1994: <https://booksc.org/ireader/37100199>

Mosquera, Gerardo, *Stealing from the Global Pie: Globalization, Difference and Cultural Appropriation*, *Art Papers* 21, no. 2, 1997, (pp.12 – 15)

Paul Duro, *The lure of Rome: the academic copy and the Académie de France in the nineteenth century*, in *Art and the academy in the nineteenth century*, edited: Rafael Caardoso Denis, Colin Trodd, Manchester University Press, 2000, (pp.130 - 149)

Francis M. Naumann; Thomas Girst , *Aftershock: The Legacy of the Readymade in Post-War and Contemporary American Art*, *The Burlington Magazine*, Vol. 145, Issue 1207, 2003

Aviva Briefel, *The Deceivers: Art Forgery and Identity in the Nineteenth Century*, Cornell University Press, 2006, Chapter Two: *Imperfect Doubles: The Forger and the Copyist*, (pp.19 – 52): <https://booksc.org/ireader/27150565>

Thierry Lenain, *Art Forgery: The History of a Modern Obsession*, Reaktion Books, 2011, Chapter One: *The Symptoms of an Obsession*, (pp.13 - 45): <https://booksc.org/ireader/80547269>

Elizabeth Mix, *Appropriation and the Art of the Copy*, *Choice*, Volume 52, No. 9, May 2015
Copies in the Academy: <https://ala-choice.libguides.com/c.php?g=372675&p=2518682>

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Copying as Homage Post-1960: <https://ala-choice.libguides.com/c.php?g=372675&p=2566571>

Books

Miguel de Cervantes, The History of Don Quixote, Volume II, first published 1616:
<https://www.gutenberg.org/files/5946/5946-h/5946-h.htm>

Samuel Sachs II, Fakes and Forgeries, Minneapolis Institute of Arts, 1973

Rona Goffen , David Streadman, Copies as Originals: Translations in Media and Techniques, exhibition catalog, Princeton University Art Museum, 1974

Alfred Moir, Caravaggio and His Copyists (Monographs on Archaeology and Fine Arts), NYU Press, 1976

Oliver Impey, Chinoiserie: the impact of Oriental styles on Western art and decoration, Oxford University Press, 1977

Rosalind E. Krauss, The Originality of the Avant-Garde and Other Modernist Myths, The MIT Press, 1985

Albert Bolme, The Academy and French Painting in the 19th Century, Yale University Press, 1986

Dean Larson, Studying with the Masters: Lessons from Rubens, Velazquez, Turner, Degas, Monet, Sargent, Matisse, Watson-Guption, 1986

Ian Haywood, Faking it: Art and the politics of Forgery, St. Martin's Press, 1987

Cornelia Homburg, The Copy Turns Original: Vincent van Gogh and a new approach to traditional art practice (OCULI: Studies in the Arts of the Low Countries) , 1996

Deborah Root, *Cannibal Culture: Art, Appropriation, And The Commodification Of Difference*, Routledge, 1996

Carl Goldstein, *Teaching Art: Academies and Schools from Vasari to Albers*, Cambridge University Press, 1996

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Henk Tromp, *A Real Van Gogh: How the Art World Struggles with Truth*, Amsterdam University Press, 2010

James O. Young, *Cultural appropriation and the arts*, Blackwell Publishing, 2010

Anita Moskowitz, *Forging Authenticity: Giovanni Bastianini and the Nneo-Renaissance in Nineteenth-Century Florence*, The University of Chicago Press, 2018

Screening

F for Fake, dir. Orson Welles, Criterion, 1975