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Copying the work of other artists:

Understanding artists' processes, intentions, and values from the act of copying their work with their permission



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Abstract

My practice-based research is a study about the process of copying the work of other artists with their permission. The focus is not so much on the copy itself, but on the dynamic generated between the copier and the originator, and how the involvement of the artists in the process influenced my understanding of the artists' processes and impacted upon the perceived status of the copy. I selected four artists with distinct painting backgrounds and at different stages of their careers as my subjects to copy: Andrew Bick, Frank Bowling, and two artists (Artist A and Artist B) both of whom rejected the idea of having their work copied.

The methodology comprises both art practice and analysis, utilising the copies and the negotiation with artists within my studio work to inform the doctoral thesis. The theoretical component draws on artists' practices and texts that discuss the phenomenon of the copy, its value and status, as well as artistic authenticity and standing.

My requests to copy the work of these artists, the actual copying of their work with their involvement in the process, and the ensuing negotiations with them initiated a dialogue that explores how these artists accepted the copy into their practice, and what the existence of the copy might mean for their understanding of their own work.

My research demonstrates that making a copy with permission provokes different responses from different artists and concludes that the process of copying facilitates an understanding of the artists' processes. It also suggests that the copies acquired a higher value with — rather than without — the artists' permission and involvement. The ontological status of the copy, traditionally viewed with a negative connotation, is now regarded more positively because the artists collaborated with the making of the copy. The negotiation of an Agreement, to determine the relationship between copy and original, highlighted certain aspects of their practice they considered important.

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Introduction

Introduction

My practice-based research is an examination of the process of copying the work of other artists. There is a long historical tradition of artists making copies of their own and of other artists' work, but the specific question that I am interested in is to what extent copying with permission changes the outcome. My focus is not only on the physical making of the copy itself, but also on the working relationships that I established with the artists, and how their involvement in the process impacted on my understanding of their processes and the perceived status and value of the copy. The case-studies selected are the drawing *OGVDS-GW-SB #6* (2015), by Andrew Bick, the lost painting *Lent* (1963), by Frank Bowling, and two female artists who rejected my proposal to copy their work.

My practice, copying the work of other artists with permission, enabled direct engagement with the artists and the material of the research. This is particularly important because it helped me to uncover their reactions in relation to the copying process and their insights into their own artistic processes and context. The questions I asked them, prompted by the challenges I faced in making copies of their work, generated answers that contain both technical information about the making of the work and reflections on their intentions. In this sense, the detailed discussions with the artists about their art processes created a resource for further research that would not have been possible otherwise.

CONTEXT

The context of this research includes contemporary and historical art practices of artists copying the work of other artists, with and without securing permission, from the Renaissance to the present day, where this practice has acquired a different function and value. This theoretical framework encompasses discussions about the making of a copy and the concept of the copy, including its implications for questions of identity, authorship, authenticity, and originality.

My research can be seen as somewhat similar to the practices of Sherrie Levine and Elaine Sturtevant, whose work touches on questions pertaining to artistic standing, authorship, gender, and the ontology of art. However, my work is distinct from theirs in that my focus is not just on the relationship between the copy and the original, but on how the relationship between the copier and the originator influences the perceived relationship between the copy and the original.

GAP IN KNOWLEDGE

My research proposes to secure permission and, if possible, to include the artists in the process of making the copy, and in the decision of its destiny and relationship with the original. This approach sets out to address the question, what happens if an artist seeks permission from another to copy his or her work? My research focuses specifically on the dynamic generated from the granting of this permission, between the copier and the originator, and consequently, how this act of permission might influence the transmission of knowledge of artistic process, and perceptions regarding the value and status of the copy. My research seeks to understand what other questions might be raised when the artists are not only involved in the process, but also get to determine what happens to the copy.

AIM

The aim of this research is to examine how copying the work of other artists with their permission and collaboration impacts upon my understanding of their processes and the perceived status and value of the copy.

OBJECTIVES

The objectives of the research are:

- 1. Seek artists' permission to copy their work and negotiate with them the status and destiny of the copy.
- 2. Copy the work of the artists, with their collaboration in the project serving as a context for opening a dialogue with them about the processes and ideas that structure their work.

- **3.** Examine the ontological status and value of the copy by reflection on the process of making the copy and the Agreements.
- **4.** Understand what factors impact the artists' response to my proposal of copying their work, in particular, what determines whether they consent or refuse.
- Investigate how artists perceive and accept the copy in relation to their original work.
- **6.** Examine the relationship between the copy and the original, drawing upon the artists' approach to the documentation of the copying process and the ownership rights pertaining to the copy.
- 7. Understand what documenting the copy might imply about artists' attitudes to questions of authenticity and identity in their work.

MOTIVATION

The motivation for this research pertained to my interest to understand how copying the work of other artists might confront artists — including myself — with questions about artistic identity, originality, and authenticity, and their importance in art practice. I treat the copy as a strategic tool to start a dialogue that considers how they might react to the idea of me copying their work: whether they would be protective of certain aspects of their work, or on the contrary welcoming, how much they would let me know about their processes, and how they would embrace, support or reject the copy I would make. When artists do agree to allow me to copy their work, I am interested in the difference that their consent and participation makes to the status and the value of the copy in relation to the original.

Before initiating this research project, I had approached other artists and asked to copy their work, but, in the absence of a formalised structure, they were not prepared to entertain my suggestion. By contrast, the PhD project provided an ethical and scholarly context in which I was able to engage in the practice of copying the work of other artists, which led to some artists consenting to be involved with the project and be receptive to talking about their art practices.

CONTRIBUTION TO KNOWLEDGE

The strategies and dynamics brought into play from this intention to copy, and the outcomes

that it generates, offer new insights into this research field and make new contributions to knowledge as follow:

- 1. Creating new research on how artists respond to the prospect of having their work copied and the factors that might impact their decisions.
- 2. Identifying and discussing the questions raised through the detailed conversations undertaken with artists about their work, which were instigated through negotiation about the making of the copy.
- **3.** Providing documentation of the process of making the copy, including the difficulties of replicating other artists' process of production; and then the documentation of the process of agreeing the legal status of the copy.
- **4.** Generating new insights into Andrew Bick's and Frank Bowling's material and conceptual processes, embodied in the works selected for copying.

ORIGINALITY

The originality of the research lies in its methodology, which consists of collaborating with artists and negotiating the ontological, aesthetic, and ethical aspects of copying. Whereas artists copying the work of other artists is not of itself a new practice, copying with permission and with collaboration is much rarer. Copying a work selected by the originator, a process that I describe in the *Methodology* chapter, is to the best of my knowledge a unique instance.

In addition, the research is original in its understanding of the 'copy' as both an act of critical intervention and as a tool for analysis of artistic practice and self-understanding. The collaborative nature of the intervention is important because it directly connects the originators with copies of their own work, forcing them to consider the status of both the original work and the copy, which they have permitted.

VALUE

The research's value lies, first, for the way in which the copy and the original together become an object of aesthetic and critical interest. Secondly, the project provides a close study of two artists' practices and self-understanding, both of whom attract critical interest from other artists, curators, academics and the wider public. Thirdly, the research establishes a template

for securing permission to copy the work of another artist, a process that hitherto has been enacted by artists largely outside of collectively agreed and established parameters.

Context for Practice

Context for Practice

HISTORICAL AND CONTEMPORARY CONCEPTIONS OF THE STATUS OF THE COPY - ORIGINALITY, AUTHENTICITY, AND AUTHORSHIP

In the following section, I will describe and map out how the copy and the original compete for perceived status through history, bringing into the discussion questions of originality, authenticity, and authorship.

The origin of the concept of the copy in Western thought is closely connected with the representation of reality and truth (Auerbach, 2001, pp.1-23). Plato was interested in the relationship between the world we experience and the true, higher reality, which consisted of ideal Forms. He was very suspicious of painting and poetry as mediums to accurately represent reality, which he thought could not be apprehended through the senses, but understood only intellectually. In this sense, physical objects (or particular representations) were imitations of these (eternal) ideal Forms, and paintings and other art forms were therefore seen as merely creating imitations of imitations. They were far removed from reality (and truth) and not to be trusted.

According to Eric Auerbach, Aristotle challenged Plato's theory of pure Ideas, replacing Plato's dualism of truth and representation with the distinction between form and matter, suggesting that the 'truth', which is known only arbitrarily in the physical world, can be presented in its universality by works of art. His focus was the partial nature of reality and the insight that artworks could convey form in its true, that is, its universal character. While Plato and Aristotle shared the view that the origin of art was imitation — 'mimesis' — their aesthetic theories have contrasting implications for the status of the art object in relation to that which it imitates: for Plato a painting offers an inferior representation of reality, while for Aristotle, a painting expresses the general form of an idea (e.g., Virtue, Beauty, Spring, or Heroism) and precisely because art is imaginary, its value lies in its ability to present that idea without the particular details that are found in any of its empirical instances.

Until around the mid-nineteenth century, in Western aesthetics, Aristotle's model prevailed, and copies of artworks were accepted on equal terms as the originals because their value was measured by their capacity to represent forms as general ideas, as I will discuss later in the text. After the mid-nineteenth century, the dominant model of Western aesthetic theory changed to something akin to Platonism, although it did not use that description, placing greater value on the authenticity and individuality of the artist. The 'truth' was now located in the 'unique persona' of the artist, whose work expresses their vision of reality. Copies, having lost their direct connection with that 'inner truth' were once again considered second-order objects, inferior in status to the original works they imitated.

The production of replicas of Greek statuary was commonplace in the Roman Empire. The admiration for the Greek culture led artists to create statues and other images for display in the houses of wealthy Romans and in public spaces. Paul Zanker (Settis, *et al*, 2015, p. 112) notes that this was a period of assimilation of Greek culture and that, contrary to modern conceptions of art, there was no significant difference in status between copies and originals.

Thierry Lenain (2011, p.148) points out that the Western obsession with authenticity started to emerge with the Christian cult of relics. Relics were fragments of objects and statues that were considered to have belonged to or been in contact with a saint. For this reason, their origin was scrutinised, the objects authenticated, shown, and preserved. The more an object was valued the more likely it was to be copied and many of those copies could eventually be authenticated, as if the relics had been 'mystically' replicated, e.g., contemporary commentators accepted that there could be, for example, three hands of John the Baptist and this could be the work of God. Instead of being accorded an inferior status, these replicas were deemed as authentic as the original relic, becoming relics themselves. Lenain's example illustrates the absence of a rigid distinction in value between copies and originals in earlier periods of history.

From the time of the Renaissance, the idea of 'authorship' started to influence the way artworks were perceived. In Vasari's *The Lives of the Artists* (1550), artists were portrayed as possessing special attributes, and the emphasis placed upon the artists' individuality and biography, became very important for the validation of the artworks. It is worth noting that this did not mean that the 'author' had no impact on the value of artworks prior to Renaissance. Praxiteles was an influential artist from the fourth century B.C., and other artists during that period would inscribe his name on their sculptures to inflate the value of their work. This action, however, was not made with the intention to deceive, but more as an homage, to indicate the source of their influence (Lenain, 2011, p.65). However, from the Renaissance the character

of the maker of the work — even work which was an acknowledged copy — became more important for the reception of the work.

Copying was used as an education tool for students and in the artists' ateliers: by imitating the master's works the students learned how to paint. Skill, more than innovation, was greatly appreciated, and the copy allowed for the exhibition of the technical capabilities of artists and students. The best artists were those who could produce the most accurate copies. Michael Baxandall (1988, p.23) points out that the Renaissance clients were buyers of skill. Many artists now esteemed for their originality — e.g., Titian, Raphael, and Michelangelo — frequently replicated other artists' paintings. Nevertheless, there was an increased sense of the artists' individuality, reflected in the patrons' commissions, where they would demand, and pay extra, for the great master's personal involvement in certain aspects of the painting.

Contracts and commissions from the Renaissance period reflect the way in which paintings were the result of a collaboration between artists and their patrons, where patrons had considerable influence over the commissioned painting. Some of the contractual terms consisted of determining the costs and duration of the work, what parts of the painting should be painted by the artist, and mainly to stipulate the visual obligations of the artists, which normally involved a certain level of imitation of another artist's work. Hannelore Glasser (1965) explains that patrons would be very clear about what pigments artists needed to use, what parts of the painting had to resemble another and what parts could be changed. When the commission aimed at replacing an older work that had been lost or damaged, artists would have to make a close copy of the precedent work to fulfil the patron's intentions.

Sometimes artists would be free to interpret an existing work allowing them a certain level of freedom, but at other times they were obliged to keep the style and form, or to preserve the iconography. At times the pre-requisite was to carry out the painting following the model, exactly, "or better if possible" (Glasser, 1965, p.115). Whether copies were exact, or displayed initiative, they were not considered inferior to the original. Copies of paintings achieved equivalent value and the artists were praised for their mimetic capabilities. The artist Andrea del Sarto was commissioned to make a frame for a painting of a portrait of Pope Leo X by Raphael. While it was in his possession, del Sarto made a copy of it, which was later presented to the owner of the 'original', who praised the copy in terms of the artist's own merit, and the painting was deemed as being as 'authentic' as the original (Shuttleworth, 2021).

Given our modern conceptions of 'originality' and 'authenticity', it becomes slightly ambiguous to determine which works from that period are copies and which are originals, especially

since the design of a painting might depend upon instructions given by the commissioning patrons, which frequently involved the request to imitate some other painter's work. Later, the role of some connoisseurs and auction houses in authenticating Renaissance artworks was likely compromised by their desire to secure higher sale prices by attributing works to well-known individual artists. Regardless of the apparent lack of originality of some works, they were considered and still are very much considered great works of art.

Attitudes towards the value of copies changed significantly in the nineteenth century, from which time copies were deemed inferior to their originals. Drawing on Walter Benjamin's discussion of the loss of aura of original artworks in an age of mechanical reproduction, Shuttleworth suggests that one of the reasons for copies losing their authenticity was that the spatio-temporal connection between them and their original breaks. As Benjamin (1999, p.214) wrote, "[E]ven the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be". For Benjamin, the aura — or the distinctiveness — of the 'original' work is conferred by its historical existence through specific rituals (closely connected with religion) that reinforce the specialness of the object. But, according to Benjamin, the coming of Modernism coincided with a reordering of the social structure and the possibility of (mechanically) reproducing artworks (he mainly refers to photography and film), and as a consequence the aura of the artwork is threatened.

Kyle Shuttleworth (2021) is mostly concerned with the question of authenticity in relation to ethics, but I think his view offers a significant insight into the reason why the concept of authenticity became so prevalent in Western culture. He explains that the growing importance of authenticity was provoked by the failure of the Enlightenment to provide adequate meaning. The Enlightenment, which advocated the "rational pursuit of freedom", led to the rejection of religious, political, and social hierarchies, resulting in the "loss of a shared goal" (p.8). Authenticity, then, fills this 'gap' to become an ethical ideal: "to be authentic is to be truly oneself, to choose for oneself, as opposed to accepting what one has become unreflectively" (p.40). Authenticity, in this sense, implies individuality, originality, as being true to oneself. This account of authenticity — as part of the Romantic reaction against the rationalism of the Enlightenment — evolves during the advent of Modernism.

The development of the art market at this time, in which the art dealer replaced the role of the patron, led to an enhanced premium placed on the originality of artworks, which might signify authorship, authenticity, and genius. The modern art collector was less interested in buying the skill of the artist, and more interested in the 'true' vision of the artist. An artwork

becomes an expression of the character and personality of the artist, and the copy came to be seen as inferior, a sign of lack of creativity and originality.

Some critics have questioned the extent to which modern art has broken with tradition through its emphasis on originality, and the extent to which the idea of self-creation is at the centre of modern art. Rosalind Krauss suggests that the claim of the "originality of the avant-garde" points to two aspects in relation to 'origin'. The first one concerns the origin of the artwork, and involves a rejection of the relevance of the past: artworks are seen as self-referential instead of being an evident continuation of previous works: "an indisputable zero-ground beyond which there is no further model, or referent, or text" (1986, p. 160). Krauss challenges this claim by reference to the grid, a device that many avant-garde artists — Mondrian, Albers, Reinhardt, and Martin — have adopted as "a badge of freedom" (*ibid*). She argues that, on the contrary, "the grid condemns these artists not to originality but to repetition" (*ibid*), since the grid figure itself has no original form, cannot be patented or copyrighted, and resides in the public domain where it restricts artists to repeated acts of self-imitation.

The second claim of originality pertains to the individual artist and involves the presentation of the self as the source of originality, with the potential for continual renewal. Krauss suggests that this claim of originality is misleading, an argument she develops in her analysis of Picasso's work. In *Picasso Papers* (1998), Rosalind Krauss analyses Picasso's 'pastiches' of the work of Old Masters in the context of his work and the ideals of Modernism. Krauss describes how art critics reviewed Picasso's work as simply an imitation of others' works, even questioning the value of his oeuvre, including Cubism. The art critic Roger Allard wrote about Picasso's exhibition: "Everything, including Leonardo, Durer, Le Nain, Ingres, van Gogh, Cezanne, yes, everything . . . except Picasso' (p. 96). This dismissive reception of Picasso's works reflects the importance the Modernist critics placed on questions of originality, individuality, and authenticity.

Krauss, by contrast, suggests that Picasso's 'pastiches' reflect the modern attitude of incorporating ready-made objects into the work. "If one can glue a calling card or a postage stamp [...] what is to prevent the conceptual enlargement of this procedure to encompass the world of old master imagery?" (p.97). The truly modern artist is the one who accepts that marks on a canvas do not refer to reality but only to other marks on other canvases. In summary, Krauss (1986, p.168) rejects the modernist "discourse of originality" that celebrates the singularity and uniqueness of the artist and their artworks, alongside the implicit devaluing of copies, reproductions, and multiples. She echoes Benjamin's (1999, p.218) famous account of the demise of the 'authentic' original artwork: "... for the first time in world history, mechanical

reproduction emancipates the work of art from its parasitical dependence on ritual".

As my summary demonstrates, in the history of Western aesthetics, attributions of authorship and originality have played an important role, and the practice of copying has been understood and valued in different ways at different times. Next, I will discuss the work of several artists whose practice is often regarded as being situated within the context of Postmodernism, and for whom copying was an important critical tool with which to dismantle Modernist assumptions about the value of authorship. For them, the copy seemed to provide a means of resistance to the grand narratives of Modernism (Lyotard, 1984), and the making of copies was encouraged conceptually as the "production of the un-authentic" (Lenain, 2011 p.317). These artists offer important landmarks in late-twentieth century practice from which to orientate my own research, although as I explain in the *Methodology* chapter, my project differs from theirs in several important respects.

In his essay *The Death of the Author* (1967), one of the foundational texts of Postmodernism, Roland Barthes rejects the Modernist conception of the author as the originator of meaning, arguing instead for the impossibility of originality and authenticity. Barthes 'killed' the author, thereby empowering the reader to activate the meaning(s) of the text, instead of having to discover the author's intention by analysing it in the context of his/her biography. The author, according to Barthes, is downgraded to the role of a scriptor, who merely combines pre-existing texts and possesses "no power to originate" (Burke, 1995, p.XVI).

In his response to Barthes's text, Michel Foucault, in *The Function of the Author* (1969), recognises the importance of the author for the validation of a literary work and presents the author in terms of their function rather than as an individual. According to Foucault the function of the author is determined within the system that validates the individual as an author: 1) the author as a legal entity regularly associated with copyright; 2) the author as a literary construction, which is dependent upon the 'status'/value of the writer through accumulation of other literary works; 3) the author as a unifying construction, which uses the name of the author as asserting the identity as a writer by the inference of similarities present in his/her texts.

Barthes's and Foucault's writings on the author were considered among the most influential texts that justified literary and artistic experiments related to the death of the author and the empowerment of the reader/viewer. However, while they received praise, they were also subject to extensive debate, review, and criticism. The scrutiny of these ideas raised questions that encompass various concerns, including the notions of subject, signature, intentionality,

interpretation, gender, identity, authority, and other terms that have been central to philosophical discussions about authorship and originality.

In *The Death and Return of the Author* (1998), Seán Burke discusses how the notion of the 'death of the author' does not necessarily imply the end of authorship. Instead, it empowers the reader within the text at the expense of the author. Burke argues that the reader possess the critical choice to disregard the author and assume the role of the critic. It is through the status and writing of the critic (who is themself a type of reader) that the author is constructed. Burke illustrates this argument by highlighting how Barthes and Foucault transitioned from being readers, to becoming critics, and hence authors themselves. Barthes rewrites Balzac, and Foucault engages with four hundred years of Philosophy (p.177). They cease to be merely readers or critics; they have themselves been elevated to the position of author. A comparable argument might be made for the visual arts, where the viewer is empowered in their engagement with an artwork. One form of engagement or response would be for the viewer to make their own artwork, and therefore becoming themselves an author (i.e., a painter, a sculptor, a printmaker).

Carla Benedetti (2005, p. 3) shares the same assumption about the power of the reader or the viewer as Barthes and Foucault, but she argues that the conception of authorship has never been so central as for today's literature and art. She demonstrates how the author can exist without the text and uses the example of Alfonso Luigi Marra, a little-known Italian writer, who (potentially) published one book and advertised subsequent books without ever releasing them. These books seem to exist only as promises rather than physical works, but according to Benedetti, the idea of Marra as their author prevails as the embodiment of the meaning and value of his artistic identity. Similarly, we can know about Homer as a famous classical author, for example, including having some familiarity with the narrative of his works, his historical context and importance, without having read his texts. Further, we might know that there is little archival evidence to show that these works were devised by one person, acting as 'the author', as opposed to an editor who collected various traditional stories into one text. Nonetheless, we continue to describe Homer as the author of *The Iliad* and *The Odyssey*.

There are certain artistic strategies that appear to corroborate the assumption of an author as being central for the existence of an artwork. Prior to Barthes's and Foucault's writings, Marcel Duchamp had already challenged expectations of authorship, originality, and authenticity with his 'ready-mades,' setting a precedent for the author's power to 'originate.' In this case, Duchamp drew attention to his role not as the maker of the object but as the person who determined that the object was an artwork. Likewise, Benedetti (2005) connects artistic

creation with intentionality, suggesting that the existence of a subject (author) is a prerequisite for validating an artwork as such.

Nickolas Pappas (1989) defends Foucault's deconstruction of the concept of the author as an explicitly political move, locating the traditional role of the author as a source of authority within the structure of existing power relations. Pappas is less interested in the question of whether the author's intentions could ever be truly known, and more interested in the question of why the reader should defer to the author's intentions. He considers Foucault's critique to be about our reading practices, and specifically our search for the author's intentions which places arbitrary restrictions upon the activity of reading. Pappas uses examples of the work of Joyce, Proust, Nietzsche, and Plato to illustrate the possibility of the reader reading beyond the author's intentions. He proposes that the reader's desire to read the text as the author intended, is comparable to a patient in psychoanalysis who is not able to free themselves from their fixation on their parental authority figures.

Pappas writes that, "If the authority behind a text is its author, then unseating the authority will mean carrying on some activity the author has instigated, to a point at which it no longer is relevant to ask about the author's own desires" (p. 328). Despite the attraction of this argument, it remains the case that the journal article *Authorship and Authority* is attributed to Nickolas Pappas, just as the essay *What is an Author?* is attributed to Michel Foucault. Further, Pappas is concerned to elucidate the meaning of Foucault's text, just as I have been concerned to elucidate the meaning of Pappas's text. However much we might wish to empower the reader, the authority of the author remains deeply embedded in our discourse.

As Paisley Livingston (2008, p.197) observes, "it is uncontroversial but banal to observe that the poststructuralists provocatively raised some important questions about authorship and related topics in the theory of literature. But their results remain elusive". At the same time that Barthes and Foucault were intent on cutting the author down to size, so too a number of visual artists were engaged in practices that challenged the authority of the artist.

Clearly, Andy Warhol's 'production-line' screenprint process for making multiple images (often delegating the actual work to assistants) may also be seen of part of this assault on the primacy of the 'author' and the 'original'. I will focus on how this aspect of his practice was amplified or echoed through the work of Elaine Sturtevant, one of the pioneers of using the copy of other artists' works as a critical practice. She "repeated" the work of many of her male contemporaries to expose the "internal structure of art and culture" (Sturtevant, 2014), through which authorship and style were closely connected with authenticity and value. Sturtevant "repeated"

works by Robert Rauschenberg, Jaspers Johns, Marcel Duchamp, Frank Stella, George Segal, James Rosenquist, Roy Lichtenstein, Andy Warhol, Claes Oldenburg, among others. Although many of the copied artists supported her project, objections arose from agents, the guardians of their status in the marketplace, most notably Leo Castelli, who considered Sturtevant's work an existential threat to the value of the originals (Lobel, 2014, p.25).

Leo Castelli Gallery is considered a pioneering gallery that showcased the work of two generations of (mainly male) American artists now considered icons of abstract expressionism, minimalism, and pop. While Warhol might have seen Sturtevant's repetition of his work as an affirmation of his original intention to call into question the role of the artist, Castelli by contrast seemed intimidated by her practice. During the 1950s and 1960s, many of the artists he represented were valued for the distinctive identity of their work, constructed by their personal visual styles and it became difficult for them to change certain aspects of their work without being accused of losing artistic value (Lobel, 2014). What Castelli understood about Sturtevant's replications was that they undermined the widely held view of authorship and personal style as the preferred measure of artistic value.

In the 1980s, an increasing number of artists employed strategies of appropriation, as a form of copying, that aimed to challenge the Modernist ideal of authenticity and of the 'artist-as-genius'. In her essay *The Originality of the Avant-Garde*, Rosalind Krauss (1986, p.168) asked: "What would it look like not to repress the concept of the copy? What would it look like to produce a work that acted out the discourse of reproductions without originals...?" Krauss discussed the work of Sherrie Levine, who rephotographed the work of other artists and presented the images as hers. Krauss's argument is that the 'original' images are themselves 'copies' of previous works, e.g., Edward Weston's photographs of the torso of his son, which already resembled other models such as the series of Greek *kouroi* (*ibid*).

In *The Discourse of Others* (1992, p. 12), Craig Owens points out that Levine's rephotographs of Walker Evans are "images of the Other: women, nature, children, the poor, the insane..." By reproducing the photographs of recognised artists, Levine, according to Owens, not only questions their authority, she also "expropriates the appropriators". Copying, in this sense, leads to the subversion/questioning of the ideals of authorship and originality. Owens points out that Levine's gesture of reproducing could be seen as the negation of authorship, which suggests her refusal to think of the artist as the creator, or in the role of 'father' that is often assigned to male artists. Within Postmodern discourse, he explains that there is a dissolution of the previously fundamental oppositions between copy/original and authentic/inauthentic.

The strategy of copying has also played a role in some forms of feminist critique, as a way of subverting the dominant (male) ideals of artistic identity and originality. Helaine Posner (2011, p.12) points out that despite the prevalence of strategies of appropriation in the contemporary context, during the 1970's and 1980's, when artists such as Levine started using 'other's' images, these acts of copying and appropriating marked a break with the importance of originality and authenticity. The resulting consequences of fragmentation, doubling, displacement, repetition, and difference confront the original with an uncomfortable part of itself — its apparent identity and uniqueness (Schwartz, 2014, p.19).

Some artists have used the strategy of copying the work of other artists for different reasons. Since the 1980s, Mike Bidlo has been copying the work of iconic artists such as Picasso, Duchamp, Brancusi, and Morandi among others. The title of his works always start with the negative 'NOT' followed by the name of the artist: e.g., *NOT Picasso*. According to Howard Singerman, Bidlo was focused on the performative aspect of copying. He suggests that the original paintings are conceived almost as a musical score within which Bidlo performs the painting. Bidlo also performed Duchamp's chess game and Yves Klein's *Anthropometries* (Singerman, 2004, p. 175).

Sturtevant's and Bidlo's practice may be seen as most 'threatening' to the premium placed by the market on an 'original' work when their target was an artist whose working methods already included ready-made objects or mechanically-produced imagery (e.g. Warhol, Duchamp, Lichtenstein). A copy of an original work that had itself been derived from mechanically reproduced images, or made by partly mechanical means, or where the making of the original had been delegated to assistants, or where the artist's role had been to select a ready-made object rather than make anything themselves, is more threatening to the established value of that original because these copies might seem closer to being perfectly acceptable substitutes.

If Bidlo's, Sturtevant's or Levine's work may be regarded as attempts to 'de-authorise' artworks, they have not succeeded. We record the identity of the author of the copy as well as the identity of the author of the original. Copies might eliminate the author from the object, but never from the act (Lenain, 2011, p. 321). The apparent 'impossibility' of abandoning the "author-function" seems connected with the fact that "art discourse remains tied to the concept of art as the circulation of ideas expressed as artworks" (Rosendahl, 2018, p. 126). The idea of the copy, according to the Platonic conception of mimesis, assigns the copy and the original to different aesthetic and ontological planes. Despite the binary relationships between copy and original, imitation and reality, fake and truth, having been criticised, challenged, and blurred by the writers and artists mentioned above, no other theory seems to prevail. This impasse

seems to be closely connected with the idea of authenticity, that is, the individual author as the origin of the artwork. "We find ourselves in a certain impasse — legally, philosophically, theoretically" (Boon, 2010, p. 24).

COPYING AND PERMISSION

In my overview of the historical and contemporary practice of copying, the majority of the artists I refer to copied the work of other artists without their permission. (One exception is Sturtevant, who asked Warhol to borrow his original screens to "repeat" his work. Yet even she did not necessarily ask to copy his work, only to borrow material.) Asking permission to copy does not always seem a relevant aspect for discussion, as many of these artists copied the work of deceased artists.

The strategy of copying, during the 1980s often aimed at raising questions of originality, authenticity, and authorship, and asking artists for permission to copy their work might have jeopardised the intentions of the copy. If Levine had asked Walker Evans to copy his work, or if Mike Bidlo had asked Picasso to copy his work, the meaning and significance of their copies would have been very different, since the process of seeking for and granting of permission would necessarily transform the artists' relationship with the copied material and of the dynamic of the act of appropriation.

Permission to copy or re-use is normally associated with the idea of copyright, that is, the legal framework created to provide a degree of protection to the owner/originator, in order to prevent others from benefiting from copying material without prior agreement (Sanig, 2002, p. 47). Artists from across all ranges of practices and generations have always copied the work of other artists, either innocently or deliberately, as a provocation or with indifference. Sometimes, this has resulted in lawsuits, copyright disputes, and even exhibitions being closed down. The reasons might be various, but there seems to be a common problem of the originator feeling undermined, losing control over the work, and their artistic status. Although Warhol would have empathised with an artist who extended his own practice of subverting traditional notions of skill, craft, and invention, that does not seem to be the case for most artists, who prefer to protect their artistic status.

In an article in The Guardian newspaper, *The artist who steals for a living* (2010), Jonathan Jones describes how Roisin Byrne, a final year fine art student at Goldsmith's University decided to copy an idea of the artist Ryan Gander. Jones explains that Byrne was at her usual

manufacturer getting a piece made, when she heard that Gander had ordered something similar. It seems that she was slightly annoyed that Gander — that time a favourite to win the Turner Prize — had, probably unwittingly, 'copied' her idea (a neon text with the neon turned off). In retaliation, she obtained a description of his work and ordered the same components. Gander's gallery closed its own doors and demanded that Byrne's exhibition was cancelled.

Richard Prince is an artist well known for provoking copyright disputes. One example is the legal dispute, *Prince v Cariou* (2013), where Prince was accused of infringing copyright law by using photographs from the work *Yes Rasta* (2000) by Patrick Cariou. Prince eventually won the case claiming that the works in his *Canal Zone* project were fairly used, meaning that they were 'transformative enough' to be distinct from Cariou's images (Greg, 2011).

Jeff Koons is an artist who is regularly involved in the same type of allegations. Koons made a sculpture using material from the photographer Art Rogers (1985). Koons tried to defend himself claiming fair use by parody, but at the end he was obliged to pay monetary compensation to Rogers. These cases show that artists' strategies of copying without permission can produce legal and economic risks, regardless of their aesthetic and conceptual value.

While copyright and intellectual property disputes generate considerable controversy, the results seem slightly arbitrary, oscillating between how judges perceive and interpret the defender's 'fair use' of the object appropriated. These interpretations have been continuously changing to best accommodate the current cultural demands for authorial protection.

It is not part of the aim of my research to develop the subject of the copy in its legal context. The subject of copyright is raised here as it seems to reflect a widespread attitude with regard to the value of authorial agency, and throughout the process I worked collaboratively with Bick and Bowling, to avoid the risk of any imputation of my inappropriate use of their work.

DUCHAMP AND HAMILTON

Issues of copyright infringement do not arise when artists copy or remake the work of other artists with their permission, or in cases where one artist makes a replica to substitute for lost or damaged original works. In this section I consider a well-known example of a collaborative copy, which illustrates some of the issues that arise when an original work is copied by other artists, even with consent.

In 1965-66, Richard Hamilton had been invited to organise a retrospective of Marcel Duchamp's work at Tate (1966). Hamilton, who was a friend and an admirer of Duchamp, considered it absolutely essential to include *The Large Glass* in the exhibition. *The Large Glass*, also known as *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915-1923) is one of Duchamp's most iconic works. The work is around two and a half metres long, is made of two freestanding glass panels positioned vertically, combined with other materials such as lead, oil, dust, and varnish. The work belongs to the Philadelphia Museum of Art and, as it was too fragile to be transported, Hamilton proposed to Duchamp to make a "reconstruction" of it. At that time, there was already a replica at the Moderna Museet in Stockholm made by Ulf Linde for the exhibition *Rörelse i Konsten* (1961) for the same reason: the original was too fragile to travel and therefore the museum arranged to make a replica, called 2nd version (unbroken replica).

However, for Hamilton, this replica was problematic. According to him, the replica was not 'loyal' to the original, as it was too far apart from Duchamp's original process: it was made too quickly; Linde did not see the original and used photographs as reference. On the contrary, Hamilton did not intend simply to make another replica version, but, instead, he wanted to make the work retracing step-by-step Duchamp's procedures. Hamilton, condemning the previous replica, sought to remake *The Large Glass* by keeping very close to the integrity and the authenticity of the original. To maintain certain coherence with the origins of Duchamp's work, Hamilton consulted the information about *The Large Glass* included in Duchamp's *Green Box* (1934) — a collection of documents that explain the making and thinking related to *The Large Glass*. Hamilton's process meant that the new reconstruction would become a 'younger' version of the original, whose materials already showed signs of ageing and damage.

From Duchamp's original *The Large Glass* a total of five replicas were made. However, only that made by Hamilton is now considered a work in its own right, even if the very first replica made by Linde was also authenticated by Duchamp. In her text about the subject, Bryony Bery (2016) explains that the attribution of authorship and status of *The Large Glass* by Hamilton has evolved during the years. Some curators and critics considered it a work of art in its own right, while in 1994 the Tate rejected the work for inclusion in Hamilton's exhibition, on the grounds that it was not regarded as original as the other works by Hamilton.

Eventually, and like the original work, the lower panel of Hamilton's replica broke, and a group of Tate's conservators, curators, the director and even Hamilton himself reconstructed Hamilton's panel (1984). The group remade a remake of Duchamp's work following Hamilton's process and directions, which departed from Duchamp's own directions. However, as Bery identified, the collaborative intervention of the lower panel, which echoes Hamilton's

reconstruction and intention, seemed to have been forgotten from the history of Hamilton's *The Large Glass*. The work on the Tate's website (at time of writing, autumn 2020) is attributed to Duchamp and entitled *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)* 1915–23, reconstruction by Richard Hamilton 1965–6, lower panel remade 1985. The display caption mentions that it was a reconstruction by Hamilton and its authenticity was certified by Duchamp. But the authorship of the recent intervention on the reconstruction seems to be kept ambiguous enough to imply that it was solely made by Hamilton. The copyright of the reconstruction is shared by both Duchamp and Hamilton: © Estate of Richard Hamilton and Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2016.

Another example of this type of collaboration is the reconstruction of *Catenary Rhythms* (1953-54), a painting by Anthony Hill that was later destroyed. The reconstruction was made by the Constructivist artist Richard Plank for Hill's retrospective at Hayward Gallery in 1983.

This collaborative remake of the work of another artist — perhaps work that is too fragile to travel, or work that has been lost — for display in an exhibition raises questions pertaining to the relationship between the original and the copy. Specifically, whether the materials and processes used were very similar to the original, and to what extent any deviations were approved by the originator. In addition, there is also the formal aspect of authentication, such as the form in which the original artist gives their approval to the copy that has been made for display, and the way in which the new work is described, both in the exhibition itself and then in subsequent catalogue and archive records, and other forms of documentation.

Although my research shares similarities with these examples, the copies of Bick and Bowling I made differ from Hamilton's copy of Duchamp and Plank's copy of Hill in the respect that there was not a specific function or event that prompted the copies that I made. Instead, I left the choice of the original work, the process of copying it, and the destiny of the copy itself, all to be decided in collaboration with the artists. My practice might therefore be compared more closely with the work of Sturtevant and Levine, in the sense that the copying process is central to my artistic practice, but the specific details of the work — choices about which work was to be copied, and how, and what happens to the copy — were decisions made in collaboration with the originators. A central feature of my research is to understand how the artists I worked with would approach these aspects of the copying process, working together with me.

THE MEANING OF 'COPY'

The word 'copy' encompasses many activities and objects, and it tends to be used interchangeably with other terms such as replica, imitation, mimicry, forgery, repetition, reproduction, facsimile, translation, and edition, among others. In *The Transformative Power of the Copy*, the authors argue that there has never been agreement on the definition of the term 'copy', despite copy and copying being the subject of numerous investigations (Forberg and Stockhammer, 2017, p. 1). In the literature reviewed, some authors use 'copy' and its many synonyms interchangeably whereas other authors find it necessary to define and differentiate them.

In *Praise of Copying* (2010), Marcus Boon uses the term copy to include replicas, reconstructions, and repetitions. By contrast, Bryony Bery (2016), quoting the historian Francis M. Naumann, distinguishes copy from replica and reconstruction in the context of Marcel Duchamp's work: copy is an "object made with the intention of physically re-creating the appearance of an original". For her a replica is a product made by the same person as the original that does not necessarily have to look the same, and the term reconstruction implies an accurate resemblance to the original because the process involves repeating the same steps and techniques used to make the origina. These distinctions might allow us to provide a conceptual definition, in practice however, when considering 'hand-made' work, there are many actions that escape our control, and, achieving a replica, a copy, or a reconstruction of an original might become a difficult, if not impossible endeavour.

During my research, on several occasions I attempted to define what copy means in the context of my project. I tried to define it by using some of these terms: re-construction, re-creation, and imitation of an original work. However, I soon realised that by selecting any one of those terms I was restricting the descriptions of my actions of copying and excluding ideas that could be equally valid and important to copying. For example, when I copied the work of Andrew Bick and Frank Bowling, I imitated their visual language, quoted Bowling's paintings, recreated *Lent*, translated its image into painting, reconstructed Bick's methods, and mimicked Bowling's gestures, among other activities.

The meaning of the copy in my research has also emerged *a posteriori* in the agreements I made with the artists I worked with. When I approached Bick and Bowling (and when I approached Artist A and Artist B) to ask them if I could 'copy their work', I did not define what I meant by 'to copy', nor did any of them ask me what I meant. Instead, the clarification that they sought initially pertained to the 'kind' of copy I wanted to make. (My intention was to make a copy that closely resembled the original work and for that I wanted to use the same

materials and processes as they had used, which I will describe in the *Methodology* chapter.) At the conclusion of my research, the way in which my copy would be defined would reflect how Bick and Bowling responded to my finished work, and what future relationship they would consent to, between the copy and its referent, and the rest of their archive.

I have chosen to apply the term copy to the work I made for two reasons. The first is that making a copy, in its wider meaning, was my initial intention when approaching an artist, even if I also sought to follow — as Richard Hamilton did — the same procedures, to use the same materials and to repeat the same gestures. However, the nature of the process of copying, with all its potential deviations from the original intention, might have led to a result that was conceptually closer to some of the synonyms of copy mentioned above. This possible outcome was beyond my control and dependent on what the artists let me know about their working processes, and what was practically accessible to me, i.e. the images, materials, and even the original work to copy from.

The second reason for calling my work copies pertains to the evaluative inferiority of the term. Although copies are ubiquitous in the contemporary world there seems to be an implicit inferiority status embedded in the term, as if a copy is only a 'discounted' version of the original. Marcus Boon (2010, pp. 18-19) identifies that the negativity associated with the copy comes from the relationship between outward appearance and essence. While in an original work what we see corresponds to the essence, in a copy this relationship is distorted. Forberg and Stockhammer (2017, p. 2) explain that this negative connotation originated in Modernity, especially in Europe and the Americas, and it continues to dominate our contemporary interpretation of copies.

Both Richard Hamilton and Elaine Sturtevant refused to call their works copies. Hamilton seemed to consider 'copying' — i.e., replicating the current appearance of the original work by Duchamp — inferior: "I don't like the word 'copy' in relation to this, I like the word 'reconstruction' (...) it was a study of the whole of the activity going right back to the initial speculations he had about the project in 1912" (Hamilton, quoted in Goblot, 2011). It is noteworthy that despite his rejection of the term copy, both works — Hamilton's and Linde's — had been approved and authenticated by Duchamp as *certified copies*, "*Pour copy conform*" (usually translated as *for a faithful replica*). In Sturtevant's case, her refusal to use the term copy was motivated by her claim that her works were equivalent to the originals. She preferred instead to use the term 'repetition' to reinforce the idea that her work had the same character of uniqueness that is implicit in the originals.

Unlike Hamilton and Sturtevant, I was happy to embrace this implied inferiority of the copy

in my research, as it positions the action of copying within a theoretical and artistic framework that places certain expectations on the artists involved, and attempts to anticipate the power dynamics between copy/original and copier/originator. In addition, by choosing to use the term copy I am suggesting an inevitable ontological dependency upon the original work: the 'copy' is always defined against the 'original'. Gregory Currie (1989, p. 101) explains that there is a dependency relationship between the concepts of copy and original, such that any change to the original would necessitate a similar change to the copy for the terms to remain applicable. Even when the copy is not identical to the original, any differences between them re-affirm the status of the original.

The idea of dependency is explored by other writers. In *From Original to Copy* (1993, p. 4), James Elkins acknowledges the difficulty in defining what a copy is and proposes that this impasse exists because copy and original are linked in such a way that they contaminate each other. Elkins divides copies and originals into seven categories according to their relationship to one another. At the top of his hierarchy is "an original" that has been overpainted various times, followed by "strict copies", "reproduction", "imitation", "variation, variants", "version" — which he thinks is almost an independent work — and finally a copy that is sufficiently distinct that it is "an original". Elkins defends the idea that copies should be seen as derivatives of originals, and that copies should be conceived as "originals in *statu nascendi*" (p.9).

Forberg and Stockhammer (2017, p.4) developed the relational concept of copy and original further, by arguing that it is only with the introduction of notions of authenticity and originality that we start to make different assessments of value. The value of the copy seems to be determined by the context in which the copy is made, since there are examples of copies that do not have a negative dependency relation to the original, and might even be perceived as autonomous works. Nelson Goodman (1976, p.119) points out that there are instances when copies might be superior to their originals. "An original painting may be less rewarding than an inspired copy; a damaged original may have lost its former merit..." And, for instance, when the standing of the copier or what (who) is 'copied' is greater than the 'original': *The Rape of Europa* (1928-29), as Museo del Prado describes on their website, a "faithful" copy by Rubens "after an original by Titian", seems to be of comparable aesthetic value given the standing of the copier. Likewise, Han van Meegeren's copies of Vermeer, while not as valuable as Vermeer's originals are more valuable than van Meegeren's other (i.e., non-copied) work. And, if Frank Bowling made a copy of one of my works, it would surely be deemed more valuable than my original.

These issues of dependency and of valuation seem to be firmly connected to the context in which the copy is made. Specifically, then, my research examines how copying the work of

other artists with their permission and collaboration affects the status and value of the copy with respect to the original.

THE IMPORTANCE OF THE COPY

The idea of the copy is central to the debate about what an artwork is. In philosophical discussions about the ontology of art, the copy, the multiple, the replica, the reproduction, and the forgery, are often used to illustrate arguments about what constitutes a work of art. In the literature reviewed, all kinds of 'copies' are described to propose real or imaginary scenarios that offer an insight into the nature of the work of art: for example, Hillel Schwartz's episodes of parrots, doppelgängers, the real McCoy; Gregory Currie's Twin Earth, where twin Picasso and twin Beethoven live; Vermeer's forger Han van Meegeren; and, especially Pierre Menard, Jorge Luis Borges's invented character who wrote Don Quixote, references to whom appear in the texts by Saville (1971), Goodman (1978), Lewis (1978), Danto (1981), Currie (1989), and Davies (2005).

Writers on the ontology of art, who consider the ways in which an artwork can be said to exist — in its matter, form, and mode — tend to emphasise ideas of the single, the original, the authentic and the individual, all of which the copy disrupts. The 'perfect' copy therefore confounds the aesthetic judgment of an artwork. A copy by Han van Meegeren might undermine our general assumptions of what is valuable as an artwork, potentially compromising the original's status and integrity. As Thierry Lenain (2011, p.16) pointed out, quoting André Malraux, forgery "sets the most disquieting problems of all in the philosophy of Art".

In *The Culture of the Copy* (2014, p.176), Hillel Schwartz demonstrates how copies are an essential part of our lives as they highlight, by means of contrast, the high value our culture places on a sense of singularity or authenticity. Schwartz discusses the consequences, risks, and advantages of copies in relation to the originals, whether they are exact copies or imperfect ones, and flawed. As he puts it, "genetic slip or evolution, scribal mistake or madras, miscopying raises hard questions about identity, security, and integrity".

REENACTMENT

Another facet of the process of copying, which can be viewed as a distinct process and even a discipline in its own right, is reenactment. As described by Robert Blackson (2007, p.29), reenactment sets itself apart from similar terms like reproduction, repetition, and simulation

by providing greater room for agency and the generation of difference through one's own subjectivity, specifically, memory, theory, and the body. According to Jennifer Allen, reenactment suggests a temporal aspect of the verb, in which the prefix "re-" presupposes a return to an earlier time that can be enacted once more without conflating it with the original, thus enabling a merging of the past and present (Lütticken, 2005, p. 187). Reenactment presupposes an interpretative gesture that does not produce an exact repetition (Baldacci, 2019, p.61). Reenactment could therefore be seen as a way of experiencing the past through the re-embodiment of the 'original' and the past coming into the present, in the sense that the interpretative gesture of reenactment has the potential of duplicating, interrogating, and transforming our understanding of the past.

In Seven Easy Pieces (2005), Marina Abramović reenacted performances originally created by other artists, including Bruce Nauman, Vito Acconci, Valie Export, Gina Pane, and Joseph Beuys. Abramović did not strive for exact replication, instead, she adapted the performances to suit her own physicality and the specific programming requirements of the Guggenheim Museum. Considering that many of the original performances were created by male artists and were specifically designed for their creators' contexts and performers, Abramović's reenactments took on distinct meanings and connotations. While her performances were deeply connected to her own artistic practice and employed her own body as a medium, they also brought new layers of meaning to the original works. As Virgilio Sieni aptly stated, "The body becomes akin to an 'atlas of gestures' — an archive of movements, experiences, and forms with a profound symbolic charge" (Baldacci, 2019, pp. 61-62).

One important aspect that contributes to the new meaning and value of reenactment lies in the tension between the unknown and the known (or at least, what is perceived to be known) as experienced by the reenactor. As Allen observes, reenactment often seeks to rediscover a lost sense of totality (Lütticken, 2005, p. 183). In an Artforum article, Johanna Burton (2006) highlights the fact that Abramović selected performances that she considered crucial to her own artistic development but had never personally witnessed. Like many audience members, her understanding of these works relied primarily on oral history and scarce photographic documentation. Stéphanie Benzaquen-Gautier points out that this lack of comprehensive knowledge regarding certain elements of the originals, including their visual appearance, underlying intentions, and specific actions performed, prompts the reenactor to adapt, fill in gaps, and exercise creativity in relation to the reenactment process. While this adaptation exemplifies the emancipating quality inherent in reenactment, it can also be interpreted as a significant departure from the original work (Agnew, Lamb, and Tomann, 2020, p.19).

In 2001, Andrea Fraser reenacted an impromptu speech originally delivered by Martin Kippenberger during his friend's inaugural exhibition. Fraser meticulously memorised Kippenberger's speech, word-for-word in German, by studying a videotape of the opening. In the reenactment of the speech a notable ambivalence emerges. Kippenberger's spontaneous, colloquial, and intoxicated German is reproduced by Fraser, who is not able to speak the language. The estranging effect of displacement is further complicated by the difference in gender of the two speakers and the juxtaposition of their distinct artistic positions. Lütticken (2005, p. 117) suggests that Fraser's reenactment serves as a critique of Kippenberger's speech and a radicalisation of his "self-performance".

Fraser is reciting a language that she does not comprehend. While she may understand the meaning of some of the individual words, she lacks a full understanding of the language itself, including nuances such as Kippenberger's drunkenness, accent, and subjectivity of speech. This disparity between knowing the words but not inhabiting the language provides a parallel example to the work of Marina Abramović, for in both cases there is a new, creative element to the reenactment, which brings an additional layer of agency to the performance, but which also poses questions regarding its authenticity. The deliberate lack of fidelity to the original draws critical attention to aspects of the original performance, while at the same time generating within the audience a heightened sense of the uniqueness of the reenactment itself. In this sense, reenactment in artistic performance comes close to Antonin Artaud's conception of theatrical performance, in *The Theatre and its Double* (1938).

Authenticity in reenactment practices encompasses a complex interplay of historical verisimilitude, interpretative freedom, and the creation of an appearance of temporal coherence (Agnew, 2020, p. 23). Authenticity is therefore not solely confined to the replication of old and 'genuine' objects, but rather suggests the ability closely to approximate something irretrievable from the past, fostering a sense of authenticity through the seamless integration of elements that evoke a coherent past narrative. Robert Blackson (2007, p.30) notes that in many reenactments there is a preference for a more improvisational approach and even an alternative resolution that diverges from the 'original' performance. This departure from processes of strict replication allows for a greater degree of artistic freedom, as the precise details of the original remain unknown. In this context, the emphasis shifts from the audience's experience to that of the performer and their subjective experience of the reenactment. As Agnew (2020, p.54) noted, reenactment, as a historical genre and form of representation is "per se an emotional mode of the acquisition of history".

Reenactment encompasses not only the embodiment and rehabilitation of the body but also the

rehabilitation of images. Artists have ventured into the realm of past images, reconstructing them within a contemporary context. In *Seeing the Elephant* (2002), Robert Longo captures present-day reenactments of historical Civil War battles using techniques reminiscent of nineteenth-century photography (and possibly employing equipment from that era). This juxtaposition of modern and antiquated elements distinguishes these images from the previously discussed embodied reenactments. Here, it is the authenticity of the apparatus itself, rather than the artist, that encapsulates the present moment and preserves it in the past. Longo's photographs combined staged historical reenactments by actors and the aged quality of the images, results in a paradox. The images simultaneously appear too authentic and yet subtly artificial, depending on one's perspective. This interplay raises questions about authenticity and the integrity of the originals and copies. The photographs challenge our perceptions, blurring the boundaries between reality and imagination. They force the viewer to question the extent and the way in which the past could ever be truly recreated.

Reenactment considered as an interpretative gesture, shares similarities with the act of translation. Just as a translator navigates the transfer of meaning from one language to another, reenactors and copiers face the challenge of transposing elements from the past to the present, or from one medium to another. In his essay, *The Task of the Translator* (1921), Walter Benjamin highlights the importance of breaking down 'foreign' texts into their fundamental components — words, grammatical structures, and relations — and conveying these modes of meaning into the translator own's language. This suggests that when copying another artist's work, there is something fundamental that underlies a 'literal' translation or transposition from one form to the another. Whether it is the transference of an image to a painting, one painting to another, or a performance to its reenactment, making a copy entails a process of evaluation of those elements that are crucial to convey "the echo" of the original in the new creation. This fact draws attention to another of Benjamin's insights, that "all great texts contain their potential translation between the lines" (1999, p.82). In other words, it is the qualities of the original that makes possible the authenticity of the copy.

In *Re-presenting Art History* (2022, p.177), Cristina Baldacci raises the question: "can reenactment (...) serve as a viable critical approach or method of rereading art history by experiencing or reexperiencing a past object, gesture, or event in an ever-evolving here and now?" By its very nature, reenactment as a historical genre and form of representation carries an emotional dimension that enhances our engagement with history (Agnew, 2020, p.54). Through the process of reenacting historical moments, we have the opportunity to gain new insights and perspectives, shedding light on the significance of the past and its implications for our present reality. Nonetheless, reenactment in the form of embodied research offers a

very specific challenge to our understanding of the relevance of the past to the present. The problem arises because the habitus of the reenactor is particular to a time, place, and social system. According to Amanda Card, this means that embodying past practices can only ever be partial, but performances that fail to replicate precisely the actions and activities of the past in the present are often the most informative (Agnew, Lamb, and Tomann, 2020, p.31).

THE IMPOSSIBILITY OF THE EXACT COPY

Nelson Goodman (1976, p.6), writing from the tradition of philosophical pragmatism, considers an object to be a complex system that is impossible to describe definitively or to copy exactly. An object "is a man, a swarm of atoms, a complex of cells, a fiddle, a friend, a fool, and much more". He rejects the idea of a painter being able to make a copy of such an object because the various dimensions and features of this object are impossible to grasp in total, and because the plurality of subjective ways in which the painter sees the object — "the eye comes always ancient to its work" (p.7) — turn the act of making a painting into a process that is inconsistent and unreliable.

Goodman's argument about copying is developed in relation to the process of making a painting that is supposed to be a representation of an object in the world, that is, painting as the imitation of reality. However, when we consider the idea of a painter making a copy of another painting, i.e., when the object is itself already a painting, these problems are somewhat reduced because of the similarities between the copy and the object copied. It is easier to make a painting that is a copy of a painting of a tree, than it would be to make a painting of a tree that is a copy of the tree. Nonetheless, Goodman's argument does suggest that since there is not one correct way to apprehend reality, there is not one correct way of copying it, from which it follows that each of the copies I make are different representations of the original work.

Gilles Deleuze has developed a comparable line of thought, by deconstructing the various forms of dualism that have dominated the Western philosophical tradition. He directs criticism at Hegel's model of dialectical contradiction; at Kant's model of the phenomenal world known through the unity of regulative cognition, leaving the noumenal world unknowable; and at Plato's model of essential identities between objects in the world of representation and the pure ideas of such objects. Against these traditions, Deleuze defends themes of difference, multiplicity, virtuality, and intensity (Smith and Protevi, 2020).

In the visual arts, these non-binary conceptions seem particularly relevant to explain the importance of repetition and its inevitable creation of difference. Acts of repetition — which

are closely associated with the act of copying — are always unique, always different from the previous and the subsequent act of repetition. In addition, Deleuze denies the idea of an original instance, suggesting that each repetition is as equally authentic as its predecessors and successors. This idea of repetition that Deleuze presents applies to all instances of repetitions, including those that many other authors consider to be 'exact' copies, without any difference, e.g., mechanically reproduced images.

Jorge Luis Borges's short story *Pierre Menard*, *Author of the Quixote* (1918), emphasises and caricatures the absurdity of attempting to copy exactly the work of another author. In what purports to be a non-fictional account, Borges narrates the efforts of Menard — an invented twentieth-century French writer — to write Miguel de Cervantes's novel, *Don Quixote* (1605-1615). Menard's objective was not simply to copy the words of the text, or write another version, but to write the same novel, with no difference, a text that would coincide with the original text. In preparation to write *Don Quixote*, Menard decided to absorb himself in the same experiences as Cervantes: learn Spanish, fight against the Moors and Turks, recover his belief in Catholicism, and 'forget' all the history from the time Cervantes started to write his version until the start of his own Quixote.

Menard eventually abandons the idea of trying to 'be' Cervantes, and decides to come "to the Quixote through the experiences of Pierre Menard", which according to him, was even more difficult (p.90). The narrator confirms that before Menard's death, he succeeded in writing a few pages that coincided "word for word" with the original, but that both texts are different, because they were written by two authors far apart in time, geography, and background. Borges not only seems to suggest that a text is dependent on the readers' interpretation of the author's historical context, but also that it is impossible to repeat a creative act in the same way that the original was made. The narrator quoting Menard says: "The task I have undertaken is not in essence difficult (...) If I could just be immortal, I could do it" (p.91-92).

In What Painting is (1999, p.41), James Elkins describes how he and some of his students copied a painting by Monet. He considered that gesture and texture were the most important aspects when trying to copy a painting. Elkins reports that once he had finally built the background with "texture strokes", the next step would be to imitate the 'exact' brush marks of the original. Elkins recognises that paintings and drawings are unique because brush marks cannot be reproduced: "if [a brushmark] is painted over, it is gone (...) Every mark is a different beginning: one, one, one... and so on forever". Elkins explains that, despite Monet's paintings being multidirectional and looking easy to copy, it is in practice very difficult to achieve "real directionless". He suggests that repeating gestures in line with one another

naturally is difficult and that artists need to work against their own anatomy (p.11).

Unlike Menard, Elkins did not consider it necessary to absorb himself into Monet's life experience in order 'to get to' Monet's painting. His solution was to understand how Monet might have physically applied paint to the canvas — e.g., type of brush, pressure, speed, movement, and so on — and then repeat these actions. Other painters have preferred the approach of Menard, as imagined by Borges. For example, John Myatt, a former art forger, described his process to me when I asked for advice on the process of copying the work of another artist: "I created new originals by trying to internalise the creative mind behind the original work I could see. Given that I never used authentic materials it's a minor miracle I got away with it for so long! I admire anyone who can do exact copies" (2021, personal correspondance, 8 March).

In *Painting and Reinterpreting the Masters* (2020), Sara Roberts argues that a copy always fails. There is always, according to her, a part of the copier that is imprinted in the copy, which escapes one's control. That is not only because of the difficulty of repeating the same gestures, but also because of the fact that a painting cannot escape its time. As Roberts explains, this also happens in 'period films', when directors aim to re-create the appearance of another time, but always inadvertently give away their contemporaneity. For example, since 1938, she says, there have been seventeen films and television adaptations of *Pride and Prejudice*. If today, we watch a production of *Pride and Prejudice* from the 1980s, it speaks to us more about the 1980s than about the Regency period in which the original story was set. During the 1980s, however, the audience probably did not notice these same 'tell-tales', because they were immersed in their now culture and unable to see how this coloured the contemporary re-telling of Jane Austen's story (S. L. Roberts 2020, personal correspondance, 18 September). Similarly, in Han van Meegeren's forgeries of paintings by Vermeer, he painted the eyelashes on the female figures in the way that women of his time appeared to him. Nevertheless, his contemporaries did not seem to notice what we now see as a mistake.

In her PhD thesis on copying in the field of dance, Stella Dimitrakopoulou (2016) divided copying into two categories: copying outcomes and copying actions. She assigned copies of fine art objects to the former category, and copies of performative work to the second. Although I agree with her basic division, my experience suggests that copying a painting also has a performative aspect — which varies in degree, depending on the painting in question — that is similar to copying actions. According to Dimitrakopoulou, copying actions is impossible. She sees value in this impossibility, because she thinks that the difference that exists between original and copy reveals the individuality of the dancer.

Stockhammer and Forberg (2017, p.7) suggest that copying involves choosing between the acceptance of the original; its appropriation; or its rejection. I disagree that the copier needs to choose between these categories. In practice, I discovered that copying involves all three together and that the copier might not be very conscious of which category they are employing at any time. However, I am supportive of their suggestion that the combination of those categories "enables copying to become a strategy to react to, to question, to challenge, to manage, and even to overcome what is perceived as the original" (*ibid*).

There seems to be something in the act of attempting to imitate another person's gesture that is closely connected to our identity, or rather our individuality, that might suggest that the gesture is impossible to reenact. Giorgio Agamben defines gesture as an endless and un-compromised mediality. Gesture, in his sense, does not intend to communicate anything, nor is it a means to an end. Instead, Agamben (2000, pp.58-60) says it exposes our "being-in language", it is "pure gesturality". His example is drawn from dance, but we can also think that painting is a form of gesture because it involves the "endurance and the exhibition" of the action of applying paint on the canvas. Since this aspect of the gesture is so intertwined with our identities, it suggests that the gestural element of the painting is also impossible to copy.

The gestural action of making a painting is not lost but remains accessible to later viewers of the work in the character of the object. Isabelle Graw (2016) refers to this quality that painting possesses as "liveliness". (Graw only writes about painting, but I am also including drawing, which I think also expresses a similar "liveliness", being as close to the hand and to the thinking as painting.) Graw defines "liveliness" as a result of the combination of the life of the painter and the time spent on the painting, which is indicated by the painting's physicality, which contains traces, or signs that reveal the presence of the artist (pp.80-83). It is from this idea — namely, that painting and drawing contain the unique presence of the artist, through the gestural process of production — that we can establish a connection between authenticity and authorship. One of the reasons why it seems important to correctly identify the author of a painting, is that we can then attribute what we see in the painting the sources of its liveliness — to its author. In turn, this allows us to determine the status and value of the painting, drawing on what we know about the author. Isabelle Graw (2018, p.21) refers to the bonds between painters and their paintings as "vitalistic fantasies", that is, the idea that paintings resemble — or recapitulate their creators. As Gérard Genette identifies: painting is "the art that most stubbornly resists evolving in the direction of the allographic regime" (cited by Howard Singerman, 2004, p.179).

Elaine Sturtevant challenged this idea through her "repetitions" of the work of other artists that aimed to disrupt the 'vital' connection between creator and product. She imitated the styles and gestures of the work of other artists such that her work resembled the original paintings, but also differed from them sufficiently for the informed viewer to realise that they were not made by the 'original' artist (Lobel, 2014, pp.21-22). She described this effect — close copies which nonetheless advertised their nature as copies — as being similar to "vertigo" (quoted in Fox, 2014). By contrast to John Myatt, whose copies could be distinguished from the originals because the materials he used were different, and by contrast to Han van Meegeran, whose copies could be distinguished by his anachronistic representation of human features, Sturtevant drew attention to her act of copying by the introduction of variable content. She made explicit what Myatt and van Meegeren had tried to disguise. All three artists, in their different ways, demonstrate the impossibility of the exact copy.

My research project was undertaken cognisant of the fact that the copies I would make might have the same effect as Sturtevant's repetitions, creating a sense of "vertigo" for the informed viewer. However, by working with the permission of and in collaboration with Bick and Bowling, this experience of "vertigo" — and the ambiguity and uncertainty that it generates — is mitigated. When my copies were exhibited the context of my research project was always explained to the viewer. One way of thinking about my research question is to consider how far the impossibility of making an exact copy is overcome — or, at least, made less relevant — by the engagement of the original artists in the project. (This is not something that Myatt or van Meegeren could have tested, and not something that Sturtevant chose to explore).

COPY, DOUBLE, TRICKSTER

In Folklore and mythology, doubling introduces the risk that the duplicate will overwhelm and consume the power of the entity it emulates. According to John Lash, in *Twins and the Double* (1993, p.15), the potential threat that the double might cause to its original is not just its "mirror-image" appearance, but that the double is "semi-autonomous" from the original.

In *Double: A Psychoanalytical Study* (2009, p.48), Otto Rank draws on the history of doubles in literature to uncover the psychological traits of the writers, through analysis of the relationship between the 'original' character and the doppelgänger of the stories, and the writers' biographies. Although the double of a fictional person is not the same as the double of an artwork — and also, as Rank shows, the writers of these stories themselves suffered from psychosomatic problems — Rank's text is suggestive of how the appearance of a double can provoke questions in relation

to identity. Edgar Allan Poe, Adelbert von Chamisso, Oscar Wilde, Fyodor Dostoyevsky, E. T. A. Hoffman, and Guy de Maupassant all wrote stories about doubles, who appear as shadows, portraits, and mirror-images. Rank concluded that despite the double being a recurrent figure in these writers' novels — all of whom shared similar psychological traits — the double remains unfamiliar to them. The double represents their alter-ego and internal struggles, reflects something of themselves that they reject and is perceived as a threat to them. The 'original' characters become increasingly unsettled and, in an attempt to neutralise their internal conflicts (represented by the double), they kill their doubles, culminating in their own death (p.40).

The impact of the copy — or the double — could also be compared with the strategy of the trickster. In *Trickster Makes This World* (2008, p.7), Lewis Hyde tells the stories of tricksters that appear in the mythology and folklore of various cultures. What characterises the trickster is the ability to provoke ambiguity, to deceive and manipulate others to his own advantage. The trickster is not only presented as a hero, but also as a clown. He is not only the hunter, but also the prey. The trickster crosses boundaries, lies, shifts form, disguises, and breaks the rules. Yet, the trickster is considered the creator of culture, who produces order out of chaos. The idea of the trickster is the "embodiment of ambiguity and ambivalence, doubleness and duplicity, contradiction and paradox". One of the trickster figures that features in Hyde's stories is Coyote. In "That's My Way, Coyote, Not Your Way", we learn that Coyote does not have his own way of hunting for food, but can only imitate the way of hunting of other animals. The trickster, Hydes says, thrives because he knows how to copy (pp. 39-45).

The copy can be seen as the double of another's work and, owing to the ambiguity of its precise resemblance to the original, it provokes questions about the identity and integrity of the original. Just like the trickster, the double camouflages, adapts, and assumes the characteristics of the original, while still remaining itself (i.e., merely a copy). The traditional evaluative and ontological relationships between the original and the copy — that the original is more valuable, more authentic; that the copy is dependent and derivative — are thrown into doubt and even, at least for a moment, subverted.

The sketch *Mirror Routine* (1955), from a US TV show with Lucille Ball and Harpo Marx, illustrates this hint of subversion through the act of doubling. Harpo is surprised to see someone who looks like him, gets closer and, confused about whether he is looking at his reflection or at someone identical to him, starts to perform sudden movements in order to test his reflection. Lucille, dressed as Harpo, pretends to be his mirror reflection, imitating each move. Harpo, suspicious but humorously uncertain, continues to play, dance, and throw his hat. He knows that his reflection would always reflect his movements back to him identically,

whereas a double would eventually fail to imitate him. The longer Lucille succeeds, the more Harpo gets frustrated and is forced to increase the difficulty of trickeries he performs from his repertoire. Although Harpo's 'status' as a comic character is never in doubt for the audience, nevertheless the sketch works as comedy due to the absurdity of the notion that anyone would be fooled by his double, and would find the need to challenge his 'reflection' in the way he does. The sketch raises questions about identity: Harpo Marx — who, according to Charlene Fix in *Harpo Marx as Trickster* (2013, p.7), exhibits characteristics of the trickster such as a tendency to be "wild, hilarious, and disruptive" — is himself tricked by a double, Lucille, an imitator who has usurped his trickster role.

Methodology

Methodology

This project comprises both theoretical and practical research, including (i) the practice, copying the work of other artists, as the basis of the contribution to new knowledge; and (ii) the theory, the framework that situates this practice within the relevant field of artistic endeavour.

The method of my research project is based on three case-studies, and the structure of this Methodology derives from the idea of copying the work of other artists with their permission. In this sense the practical steps taken were:

1. Choosing what to copy

- **a.** Choice of the artists
- **b.** Contacting the artists
- **c.** Initial meeting with the artists
- **d.** Choosing the work to be copied

2. Making the copy

- **a.** Reference to the original work
- **b.** Understanding the materials and processes
 - Dialogue with the artists, their assistants and associates
 - Visual investigation of other sources
 - Studies of materials and techniques employed
- **c.** The work environment
- **d.** Executing the copy
 - Actions

- Main issues encountered
- The process of reaching practical resolutions to uncertainties and technical obstacles
- **e.** Finalising the copy
 - Resolutions
 - Assessment

3. Deciding the value and status of the copy

- a. Conversation
- **b.** Agreement
- **c.** Reflection on the process

These steps acquired different forms in each case, depending on how the artists responded to my initial proposal, on our working relationship, the information they provided about their paintings and what was also realistically possible to accomplish in the circumstances. If, on one hand there were standard methods that I had to go through, on the other hand, they became more personalised, sometimes even modified as I adapted them to specific situations I encountered. The differences that exist, for example, between making a copy of *Lent* from that of making a copy of *OGVDS-GW-SB #6*, are important because my research conclusions are in part drawn from them. While this chapter aims to describe the methods undertaken and how artists responded to them, my analysis of these differences is developed in the subsequent chapters.

1. CHOOSING WHAT TO COPY

1.A. CHOICE OF THE ARTISTS

The practical component of the research starts with the selection of artists in order to seek permission to copy their work. During the period of four years, I selected four artists: Andrew Bick, Frank Bowling, and two female artists both of whom refused my proposal: Artist A and Artist B.

My selection criteria for the artists to copy did not start from a personal preference for their work. Instead, it was adopted considering their painting processes and professional standing, in order to understand how these might impact the responses to my proposal and influence the relationship between copy and original work. While this criteria did not narrow my options unduly, the inclusion of these specific artists in my research shaped my project, once they had agreed to participate.

To facilitate contact with the artists, these were practising artists, the majority based in London. Some of these artists were known to my supervisors, who could provide reassurance about the ethical motivation of my project.

In the early stages of the research, my plan was to approach only male artists with an established art practice, since a part of the feminist critique of painting is that it is a medium that has historically been dominated by male artists (Posner, 2011, p.12). The act of copying could be seen as a feminist strategy in the sense that copying implies a gesture that is associated with materials and processes which lack authenticity. The copying process also suggests resistance to dominant (male) modes of representation, and because acts of apparent subordination, masquerade, auto-erasure, and mirroring, are all strategies that female artists have deliberately used to address questions pertaining to identity politics. Lucie Irigaray includes these modes of art making/practices within the category of 'mimesis', which she employs to explore the "production and reading of visual languages and their part in creating and articulating subjectivity" (Robinson, 2006, p.19).

In the *Context for Practice* chapter, I present the work of Elaine Sturtevant and Sherrie Levine, both artists who use similar methods — copying — to draw attention to similar intellectual concerns. However, my art practice differs from their work not only in that I seek permission

to copy — as discussed in the previous chapter — but also because of the distinction between the context in which their work and mine were created and validated: mine was created in the research context, while Levine's and Sturtevant's work was initially presented primarily in the context of commercial art galleries.

As discussed in *Context for Practice*, in Andrea Fraser's and Marina Abramović's reenactments of artists' performances, and in Sturtevant's 'repeats', the displacement of the originator by a copier is complicated by the fact that the originators are male and the copiers are female. Since I had already decided to focus on the potential of copying in terms of the insights it might yield into the original artists' processes and motivations, I have chosen not to deploy copying as a device to critique a gendered position in this project. That strategy, I judged, might simply highlight differences that are already clear, while overshadowing the insights I sought.

Despite the apparent connection between copying and feminist critique, Sturtevant refused to engage in conversations about gender in relation to her practice of "repeating" other artists' works (Eleey, 2014, p.70). It seems that other female artists of her generation might have taken a similar position. In her essay 'In Theory, Postmodernism and Polemics', Nancy Princenthal (2011, p.35) suggests that some artists who at the time that their work was made, did not necessarily choose to describe their practice as feminist, nowadays are comfortable to be included within a feminist discourse. While copying can be understood within a feminist critique, it can also be understood outside of that framework.

As my research progressed, the central issue shifted from the question of gender, specifically the female experience of copying a work by established male artists, to a different question pertaining to the way in which the process of making the copy, with permission, changes the perceived status and value of the copy. To address what then might appear to be an imbalance in the project, after Bick and Bowling agreed to be part of my research, I therefore approached two female artists — Artist A and Artist B — who both rejected the idea of having their work copied.

Despite Artist A and Artist B declining to be involved with the research, their act of rejection of the proposal yields some useful information for speculation about this refusal. As my interactions with these artists did not go beyond initial discussions, and as their explicit reasons for rejecting my proposal were never given, I problematised the issue of rejection through a combination of speculative research, my experience of having other artists copying my own work, as well as drawing on examples of artists who have employed rejection, negation, or withdrawal as aesthetic strategies.

Having approached Artist A and Artist B, I considered approaching other artists with different profiles from those already participating in my project. However, I decided that the collaborations with Bick and Bowling, and my reflections of the refusals from Artist A and Artist B provided sufficient research findings for me to complete my research project within a robust methodology.

1.B. CONTACTING THE ARTISTS

The first moment of contact was established via email and in the case of Frank Bowling by letter. I drafted a text describing my research project, explaining that I wanted to copy their work and why, and how they might benefit from the project.

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1.C. INITIAL MEETING WITH THE ARTISTS

Bick, Bowling and Artist B agreed to meet me in person, for a discussion about the copy I wanted to make, while Artist A sent me an email explaining why she did not want me to copy her work.

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1.D. CHOOSING THE WORK TO BE COPY

When I contacted the artists, I did not mention a specific work I wanted to copy, nor even how many. I referred it to copying their 'work', as I wanted to understand how the artists would interpret the proposal and then decide what position to take without my undue influence.

Bick invited me to choose one drawing from six drawings of the series *OGVDS-GW-SB* all made in 2015 (fig. 27). I selected the *OGVDS-GW-SB* #6 (figs. 1-3). (I describe my rationale for this selection in the following chapter — *Case-study I*.)

There was, however, a slight difference in what I proposed to Bowling: I added that the way I

wanted to copy his work was by 'painting like him'. My idea was to understand the processual and pictorial choices Bowling makes and to internalise his working methods so that I could recreate a painting that, despite resembling his work, would not necessarily be a double of one of his existing paintings. For this reason, I suggested observing him painting in his studio for a certain period. Instead, Bowling proposed that I copy his lost painting *Lent* (1963) (figs. 87-91) — using an image of the painting — which changed the nature of the copy and its relationship with the original work.

Artist B, who initially seemed to be receptive to having her work copied, sent me an email after our first (and only) meeting explaining that she did not want to be involved in the project.

2. MAKING THE COPY

My approach to copying *OGVDS-GW-SB #6* and *Lent* was undertaken from the perspective of an artist, and also as someone trying to understand better another artist's working methods; and not, for instance, from that of a restorer or an art forger. While a contemporary restorer — working on and altering the appearance of the original itself — would be concerned with protecting the integrity of the original work by intervening as little as necessary, and by meticulously and transparently documenting their own actions, the forger would aim to deceive the viewer into believing that the copy was in fact an additional original work of a specific artist. For this reason, the restorer's methods consist of analysing a painting under the microscope, normally through samples taken from the actual original work, then to replicate the materials used and their application — e.g., pigments, brushes, number of layers, their order and thickness (S. L. Roberts 2020, personal correspondence, 18 September).

An art forger — depending on the technology available at a certain time — would seek to use similar materials, but not necessarily the same. The choices made are all aimed at visual deception and, for that reason, processes of ageing canvases, or paper, as well as adding other types of materials that help, for example to manipulate brushstrokes, are used. In Episode 9 of a TV series with the former art forger John Myatt, he explained that to make copies of other artists' works he uses an 'extender', a transparent liquid medium, to thin the pigment and create softer transitions between tones and colours. Although my methodology shares certain aspects with both these activities, it differs in its intentions. The art forger and the conservator, in their craft, need to disappear from their work. The former does it by camouflaging themselves as another artist, and the latter by the exhaustive employment of self-control.

When making a copy, I sought to use the same, or similar materials and procedures as Bick and Bowling, but I was not overly worried about achieving that level of exact authorial resemblance as the forger, nor was I as strict in my use of materials as a conservator. Yet, my aim was to make a close copy of the original works by Bick and Bowling. If it was important, on the one hand, to achieve a copy that resembled the original work, it was also important, on the other hand, not to eliminate my presence from the copies. The questions raised by copies, pertaining to identity and authenticity, could potentially be enhanced by a more 'faithful' copy (i.e., one that visually imitates the appearance of the original more closely), but, at the same time, a copy that reveals the presence of the copier would also more obviously constitute a 'different' work, thereby adding another nuance to the negotiation of the relationship between copy and original.

The idea of an exact copy, one that is both identical to the original and one that reveals my presence, might suggest a potential contradiction. However, as I came to realise through the process of copying, the level of control I could exert in relation to the trace of my presence in the copy, and also the degree of resemblance between the copy and its original, are subjective and difficult to manipulate. During my research project I attempted to improve the resemblance of my copies of Bick's and Bowling's work. Sometimes this involved hiding my presence from the copy and sometimes retrieving it back to the work. As William Gilpin says "If you catch the meaning of your authors, and give it freely, in the idiom of the language into which you translate, your translation may have both the spirit and the truth of the original" (quoted in Petherbridge, 2010, p.266). A closer visual resemblance does not seem to imply the copier's disappearance from the work. At the same time, these two characteristics seemed to vary in the eye of the beholder, certainly from Bick's and Bowling's perspective. This contention between appearance or disappearance from the copy, and the degree of resemblance of the copy to the original — is one of the features that makes any 'hand-made' copy an interesting object, for it illustrates the logical impasse that arises when an act signals the very presence of the person whose intention is to hide their own presence.

There is no generally applicable methodology for copying an artwork and copying *OGVDS-GW-SB #6* and *Lent* meant different things. (I will develop these differences in the following chapters.) Part of the process of this research consisted of my discovering how to copy both works, depending on the information available and my understanding of it. In this way, my own systems of making the copies changed and developed. Therefore, I will provide, in this chapter, a description of the methods employed on the copy of both *OGVDS-GW-SB #6* by Andrew Bick, and *Lent* by Frank Bowling.

The final physical result — i.e. the appearance of the copy and its resemblance with the original — was principally dependent on the information I had about the materials and techniques used in the original, my working conditions, technical skills, and the accessibility of the original work.

In the case of Artist A and Artist B, I am not able to provide a methodology for the copying of their work or for how I would have negotiated the copy in relation to their original with them. Since the way I would have approached their work was dependent upon 1. the work(s) permitted to copy; 2. the information provided about the processes involved, and 3. our working relationship, I cannot usefully speculate on how the copy would have been undertaken because they rejected the idea before any of those opportunities arose.

2.A. REFERENCE OF THE ORIGINAL WORK

Andrew Bick's OGVDS-GW-SB #6

One of the factors that conditioned my making of the copy was the intermittent access to the original work. The *OGVDS-GW-SB #6* was stored at Hales Gallery, in London, and so, during the first two years, in order to see it I had to book an appointment with the gallery or borrow it. According to Bick, the gallery was happy for me to borrow the original work. However, the logistics involved, including the insurance requested every time the work needed to be moved made the loans difficult and expensive. In addition, since the place where the work stayed and the transport needed to be insured, I could not, for instance, keep it in my studio. In this way, the lack of access to the original work on a regular basis and the inaccuracy of the available photographs of the work, made it more difficult, from the fifteenth of January 2018 to the second of March 2020, to achieve the same colours and textures.

However, in March 2020, Bick asked Hales Gallery to withdraw the drawing from the gallery's store and consign it to me until my research was completed. In total, during a period of two years and a half, the work was withdrawn three times to be displayed in four exhibitions. I used these opportunities to work on the copy from the original drawing. I attempted to make the copy of *OGVDS-GW-SB #6* 30 times. Twenty-two out of 30 were made with reference to photographic reproductions as well as the knowledge gained from my previous attempted copies and my own notes; 8 out of 30 were made with the original in front of me. Only when the original drawing was consigned to me, and I could spend longer working directly from it, did I achieve a satisfactory copy.

The sources used for my copy, excluding Bick himself, were the following:

- Original work
- Low resolution jpeg available on Hales Gallery website and provided by Bick (fig. 1).
- High resolution photograph taken by me at Chelsea College's photography studio (fig. 2).
- Drawn and written notes I made during further arranged visits to view the work, as a reference for later work at my studio (fig. 48).
- Drawings belonging to the same series, which were being exhibited during the time of my research.

Frank Bowling's Lent

In the case of *Lent*, there is no physical original work because the painting disappeared from Bowling's studio in the early 1980s. During our first meeting, Bowling gave me two reproductions of photographs taken during an exhibition. Later, Rose Jones, who at that time worked at Frank Bowling Archive, sent me other reproductions of *Lent*.

In total, the images of *Lent* I used as my references were the following:

- Reproduction of a colour photograph of *Lent* (possibly unedited) (fig. 87). I will refer to this as FB1.
- Reproduction of the same photograph digitally edited by Rose Jones in consultation with Bowling to enhance the colours and achieve a better pictorial resemblance (fig. 88). I will refer to this as FB2.
- Reproduction of the same photograph, also digitally edited and used by Tate Britain at Bowling's retrospective exhibition in 2019 (fig. 89). I will refer to this as FB3.
- Reproduction of a black and white photograph of Bowling standing next to *Lent* in 1963 (fig. 91). I will refer to this as FB4.
- Reproduction of a black and white newspaper image of *Lent* (fig. 90). I will refer to this as FB5.

The images which formed the basis for the copy were: FB2 from September to December 2018 and during October 2020 and until I finished the painting in July 2021; FB3 during January 2019 and September 2020.

The rationale for this shift of images was that when I started making the copy and had to choose between image FB1 and FB2, the latter seemed more adequate because it was closer to how *Lent* looked when Bowling painted it, while image FB1 seemed to be very dark, and it looked to be a bad reproduction of the painting. However, in the beginning of 2019, Rose Jones sent me a digital image of *Lent* (FB3) in colour, that was a mixture between FB1 and FB2. Not only was this image selected by Tate Britain to be featured in Bowling's retrospective exhibition, but it was also considerably larger than the others, thereby offering a more detailed reference to work from.

This image served me better than the others during the stages when my aim was to define the structure and the figures. But, when colour became my main concern, I decided to use the image that Bowling had edited to resemble the painting how he remembered it (FB2).

However, none of the photographs offered a satisfactory equivalent of the physical work — mainly concerning the texture — and, therefore, I compensated for the lack of direct visual information, by studying the other paintings Bowling made around the same period, sent as jpegs by Rose Jones and other works I studied when they were exhibited at Tate Britain, Christie's, and at Bowling's storage space in Heathrow. The main paintings I referred to were, *Fishperson* (1962-63), *Hanging Man* (1961), and *Mirror* (1966).

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2.B. UNDERSTANDING THE MATERIALS AND PROCESSES

The artist as primary source for information

Ideally, I wanted to know about the artists' processes in detail, so that I could follow the same steps and use the same materials to achieve a close resemblance with the original. For instance, I wanted to know the exact paints — the type and pigments — and brushes used, the type of canvas or paper — including the brands and where to buy them from — how many layers to apply, how the surface was prepared and how it was finished.

For that reason, I arranged conversations with the artists to inquire about these issues. These conversations took place both before starting to make the copy and again during the making of the copy, when I needed more information about the process or materials. (See *Appendix* for the transcripts of some of these conversations.) Even if the first conversations about the work seemed exhaustive, at the first meeting it was impossible to know exactly what I needed to ask as I could not foresee all the challenges before starting to make the copy. At the same time, the more I knew about the process and progressed with the copies, the more questions I accumulated, because my perception of the work became more acute and attuned.

In the case of *Lent*, the discussions about the process of the original work and the copy in its several stages were undertaken not only with Bowling, but with members of his family, friends, and assistants. They are:

- Ben Bowling (Bowling's son)
- Frederik Bowling (Bowling's grandson and Ben Bowling's son)
- Spencer Richards (Bowling's long-term friend)
- Ben Gooding (Bowling's assistant)
- Rose Jones (Frank Bowling Archive manager)
- Josie Sommer (Frank Bowling Archivist)
- Pat Saro (Frank Bowling studio manager)
- Rachel Scott (Bowling's wife and assistant), who is also an artist and who had a great impact on my research by facilitating the communication between us. Scott's artistic practice is weaving, but she studied painting at the Royal College of Arts, and so she was able to provide information relating to processes, materials and context for *Lent*, and she also participated in the discussion about the copy. In the early stages of the painting from August until December 2018 I worked at Bowling's studio in Walworth, South London, and both Bowling and Scott provided me information about *Lent*.

These conversations, which happened in person, via email or telephone were documented throughout, using audio-recording, note-taking, and email exchanges. They represent, in themselves, part of research outcomes in that they contribute new information about this artist's practice. Transcriptions of extracts from some of these exchanges form appendixes to this thesis.

Visual investigation of other sources

Considering that an exact copy is impossible (cf, my discussion in the *Context for Practice*), and that I wanted to copy more than the visual surface of the original work, I became interested in making a copy that, even if it did not look exactly like the original, would follow the artists' methodologies to an extent which yielded insights into their motivations, processes, methods, materials and the individual histories of the works concerned.

In order to have a deeper understanding of Bick's and Bowling's work and its processes, I studied other relevant works made by them, which I could view at first hand in exhibitions, as well as in the secondary sources — exhibition catalogues and web — listed in the bibliography. I gathered extra

information from primary and secondary sources about how the original works were made and where they were situated within the context of their oeuvre. For example, in the case of Bowling, the pigments, their manufacturers, mediums used, method of application; the nature of the support stretcher bars, the quality and texture of the canvas, and priming were among the things he might have done to paint *Lent* during the 1960s — this was not obvious from the photograph of the original painting. In the case of *OGVDS-GW-SB #6*, I studied which elements of the drawing in this series varied, or were kept consistent throughout, i.e., grid, colours, and texture.

Studies of materials and techniques employed

Andrew Bick's OGVDS-GW-SB #6

Before starting to make the copy, I undertook some studies of certain materials and processes employed. This was particularly important in relation to *OGVDS-GW-SB #6*. To make the copy, I needed to have prior knowledge of what to do at the moment of 'making', when committing a mark to the paper surface, including the use of the materials and the automation of the gestures, as if I were preparing for a performance, because there was no way of undoing mistakes (figs. 43-47).

This process consisted of deconstructing the drawing into its component parts and carefully studying them so that I could understand how to achieve the same (or just similar) texture, colour, and saturation. While the materials used and how they were applied by me might not be exactly how the original was made, the determining factor was whether the visual result resembled Bick's work in a way that it would fulfil certain requirements that I considered to be fundamental characteristics of his work, namely: precision, clean edges, and flat painted shapes.

The other component of the studies concerns the rehearsal of the application of the mixtures found previously, i.e. the amount of ink on the brush, how to position the brush, the movements the hand must execute, among others.

Frank Bowling's Lent

For the copy of *Lent* there was more freedom in the sense that the actual canvas could also work as an experimental surface. While Bick's process allowed little margin for error, Bowling's process allowed some room for revisions and corrections. If something did not look 'right', it was enough to paint on top or scrape off, without having to start a new canvas. But, if I

thought that the addition of a new element of material could potentially compromise the texture or transparency of the painting, I would make a study. For example, since this was the first occasion I had used beeswax and I did not know how to create the desired effects with the palette knife, I made some experiments beforehand for some of the figures.

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2.C. EXECUTING THE COPIES

Andrew Bick's OGVDS-GW-SB#6

The action of making the copy of *OGVDS-GW-SB #6* consisted of following the process and movements rehearsed during the studies, then putting together the parts into the whole. I made 30 attempted copies, each one a response to the previous, in a succession of revisions and adjustments.

Actions undertaken:

- 1. Draw the grid as in the original. Bick emailed me the grid, just as he does with his assistants
- Seal the edges with masking tape one shape at a time (there is a specific order for this)
- **3.** Make small incisions with the Stanley knife on the masking tape to improve water tightness
- **4.** Apply with the brush the prepared mixture
- 5. Leave it to dry and apply fixative
- **6.** Place masking tape at the endpoints of the lines to be drawn with markers
- 7. Draw the lines with no hesitation and follow the same trajectory as in the original
- **8.** Apply UV spray protector

(The steps were not always followed in exactly this order, mainly in the early stages when I was still trying to find the best way of copying Bick's work.)

Frank Bowling's Lent

Lent required a process of addition and reiteration on the same surface. The application of paint onto the canvases worked both as a means of building new elements as well as a means of obliterating others. The action of making the copy of Bowling's painting consisted essentially of applying paint to the canvas and — alternately — looking at the photographic reproduction(s) for comparison.

The process of copying *Lent* could be divided into two moments. The first pertained to the search for certain compositional elements, such as structure, shape, and colour. The other moment concerned the surface of the painting and involved focusing on the gestural characteristics of the original work. During this stage, copying *Lent* meant for me to inhabit Bowling's gestures and methods.

Actions undertaken:

- **1.** Stretch the canvas (Ben Gooding who stretches Bowling's canvases, also stretched the copy of *Lent*)
- **2.** Apply the ground with water-based household paint (as suggested by Bowling and Scott)
- 3. Square the canvas and the photographic reproduction
- 4. Apply an ochre wash overall
- 5. Draw the structural elements and the figures with pencil and charcoal
- **6.** Organise the tonal structure by adding red and brown
- 7. Add more colour and details
- **8.** Correct the drawing
- **9.** Correct/add details and texture by applying more paint and using sand, wax, gel, brushes, palette knives, and cloths
- **10.** Correct the tones to resemble the reproduction of the image with saturated colours (FB2), which, according to Bowling, from all the images he provided was closest to what he painted in the 1960s
- 11. The same as in 9 above, but also focus on the gestural expression of the painting, to become more in tune with how I imagined *Lent* would have been
- **12.** Decide when the optimum result had been achieved

Main issues encountered

Andrew Bick's OGVDS-GW-SB #6

The main issues encountered when attempting to reproduce the original work were mainly related to my control of the materials, which also reflects my preoccupation in achieving those essential characteristics I considered definitional of Bick's drawing. The elements I found more difficult to replicate, and which in some cases were never resolved, were:

- Colour of the shapes
- Transparency of the shapes
- Sharpness of the edges of the shapes
- Involuntary fading by the sunlight (both replicating the colour of the original that had already faded, and also avoiding elements of the copy fading)
- Cleanness of the paper (mainly caused by accidents)

These elements will be described in more detail in the following chapter.

Some of the problems encountered were a consequence of my inexperience and so I was able to resolve them through the repetition of the actions and also in response to advice from Bick himself, who visited my studio, came to my exhibitions, and answered my questions via email. But, in many cases, my lack of success was also consequent upon other, unpredictable, and uncontrollable factors. These included:

- The humidity levels in the air, mainly in the winter, which affected the paper causing the colours to bleed.
- The effect of the sun's exposure. This became most visible with the blue pigment, which was more volatile than the others and faded more easily. No matter the number of times I tried to mix the colours that Bick said he had used, the original always had a slightly warmer tone, which, I speculate, might be the consequence of the gradual exposure of Bick's original to the sun.
- The changes in location of the making. During the period of copying, which went from January 2018 until August 2020, I worked in many different locations, each influencing the process of copying. These were:

- Two different studios at Cubitt (studio 22 and 10)
- The project space at Chelsea College of Arts
- Research base room at Chelsea College of Arts
- Triangle Space at Chelsea College of Arts
- Newlyn Art Gallery
- In the domestic spaces living rooms and bedrooms of various addresses where I was living at the time of the research

Changes of location generated uncontrollable 'variables' such as variations in light, space, temperature, humidity, and other factors. This also impacted the working surface, which, through frequent change of the materials 'layout', made me less aware of where things were, e.g., how the water and ink were organised helped to avoid spills; or the improvised surface being a sheet of cardboard on top of my bed, which was very unstable compared with working on a flat hard table (fig. 83); and, of course, the light also influenced how I perceived the colours: in some places there was only indirect light, in some only artificial light, and in others too much light.

Frank Bowling's Lent

Determining 'correctness' in the copy of *Lent* did not seem as straightforward as with copying Bick's work. While in the copy of *OGVDS-GW-SB* #6 there were gestures that needed to be repeated in successive versions, in the copy of *Lent* there was one physical copy that could be continually revised and reworked. In this sense, many of the technical mistakes are not necessarily evident.

The Process of reaching practical resolutions to uncertainties and technical obstacles

Sometimes both Bick and Bowling were uncertain about the materials they had used, or in some cases these were no longer manufactured or sold. In Bick's case, the process was intuitive and collaborative and, in some cases, he seemed not to be entirely sure about how parts of the work had been made. This happened mainly in relation to certain aspects of the drawing, such as crossed colour bleeding with ink and marker pens, which were the result of unforeseeable accidents.

In Bowling's case, the work dates from 1963 and so it was impossible for him to remember certain aspects of the painting, or for me to access some of the brands and suppliers Bowling mentioned.

In addition, it was also the case that sometimes what they reported had worked for them, did not work for me — whether because I was using different materials, employing different techniques, or simply because it was just impossible for me to reproduce their original gestures. Ultimately, I had to find a solution to produce the same visual 'effect', but by using my own methods.

Andrew Bick's OGVDS-GW-SB #6

There were no significant substitutions needed for the original materials — i.e., type of materials and brands — used in the copy. It was generally possible to access the same materials Bick had used. When I found myself struggling to replicate Bick's outcomes, I experimented by varying and improvising my own techniques: add more water, re-order the superimposition of layers of ink, among others, and in addition I contacted Bick to confer with him about what I might be doing 'incorrectly'. This process of consultation and experimentation allowed me to address and solve certain challenges.

The only material that Bick had used which was no longer commercially available at the time of copying was the Dr. Ph. Martin's Payne's Grey. Instead, I used the same colour and brand, but from a different series: Dr. Ph. Martin's Hydrus Payne's Grey.

Where I knowingly diverged from Bick's reported processes or materials, it was mainly because I could not achieve the results I desired following the methods that Bick said he had used, as described and demonstrated by him.

Frank Bowling's Lent

With *Lent*, I had to find replacements for certain materials, and for parts of the process where complete knowledge of the original was missing, or could not be replicated, or where it would be more advantageous to do in some other way. The replacement materials were mainly suggested to me by Bowling and Scott. With regard to the process of making, since it was considerably less definitively prescribed and very dependent on my ability to

manipulate the materials, the final result of the copy was achieved by trial and error, through my continuous addition to and reiteration of the painting, which likely did not coincide closely with Bowling's original process.

2.D. FINALISING THE COPY

Resolutions

There are many limitations on the extent to which a copy of an artwork may fully achieve a resemblance of its 'original'. The number of observed differences will vary from person to person, depending on an individual's level of perception and experience, and for this reason, I am aware of the difficulty of achieving a consensus regarding the degree of resemblance. In *The Transformative Power of the Copy*, Forberg and Stockhammer (2017, p.1) suggest that what we perceive as a copy is interwoven with the individual experience and perception of the world. In addition my perception of the works being copied changed during the project: over time, I was able to spot more details, and to see more clearly the nuances of texture and colour. Consequently, my expectations of what I could realistically achieve also changed. By the end of the research project I considered that both copies had become visually closer to the originals, nonetheless I recognise that my copies are inevitably a compromise between what I had initially wanted to achieve and what I later understood to be possible.

In addition, although I could have continued to improve the copies I made, there were certain limitations that I could never overcome, given the resources and timespan of my research. I had, inevitably, to find a practical resolution for the copies I was making, which implied a day when I decided that the copies were finished and that I should cease attempting to improve them. This was a decision that I made myself, however both Bick and Bowling confirmed this decision by giving their approval to the completed copies.

Andrew Bick's OGVDS-GW-SB #6

Around June 2020, after a period of two and a half years during which I attempting 20 times

to make the copy of *OGVDS-GW-SB #6*, I decided that I would buy my last batch of ten sheets of paper and make another ten attempts to achieve the copy. During this period, the original work had been consigned to me and, since it was Summer and there was no significant risk of bleeding caused by humidity, I saw this period as the optimum working conditions under which to achieve a copy. For this reason, and with the addition of the time constraints of my project, I decided to restrict the number of attempts to 30 and, if none of those were deemed satisfactory, I would then propose in discussion with Bick that there was no copy.

Frank Bowling's Lent

It became increasingly difficult to be certain whether additional work would improve the copy of *Lent*, even many of those aspects that I had previously considered successful. My decision was taken rather intuitively: coming back to the studio, after days without seeing the copy, intending to continue painting, I realised that I did not know what else to add or obliterate. Not that I was unaware of the disparities with the original, but I just did not see how changing certain areas could have made it better than it was. For this reason, finishing the painting constituted a mixture of feeling stuck, with no obvious way forward, and of accepting the copy as an autonomous painting.

Assessment

The judgement regarding the resemblance of the copies — and their autonomy — in relation to the original works was undertaken, both during their development and when they were finalised, by me, Bick, Bowling, members of the Frank Bowling studio (including his family), some of my PhD peers, and by my supervisory team. These judgments happened in person, during studio visits, and at exhibitions of my work.

Andrew Bick's OGVDS-GW-SB #6

Since I used reproductions and the original itself to make a copy of Bick's work, the way I assessed the work varied according to what I had access to at that moment. When using photographic reproductions, I had no alternative but to compare the copy against these images — discounting their imperfections — and from previous 'attempts', studies, and notes collected from previous visits to the original work. When the original was available,

I assessed the resemblance of the attempts by placing them side by side with Bick's actual drawing (figs. 48-50 and 56-64). I compared them against those elements I considered to be essential constituents of the visual appearance of *OGVDS-GW-SB #6*: colour, texture, 'cleanness' of the drawing, and intensity of the pencil outlines. I recorded my observations — "needs more yellow", "texture is good" — sometimes on the actual drawing and sometimes on a separate piece of paper for future reference.

Frank Bowling's Lent

In relation to the copy of *Lent*, I used images of works around 1963 to check the resemblance of the texture, and images of the original to assess the colour, structure, and drawing. To check that the shapes were accurately in place, I also photographed the painting and digitally superimposed it on top of the photographic reproduction of *Lent*, with reduced opacity (using the Photoshop software) to check that lines of the figures and overall structure matched (figs. 172-174).

3. DETERMINING THE VALUE AND STATUS OF THE COPY

In the *Cambridge Dictionary of Philosophy* (2015, p.1100), value is defined as "the worth of something", which is then divided into intrinsic, instrumental, inherent, and relational value. Value in art is also closely associated with ontological questions and *definitions* of art, which consider the conditions under which an art object is valued as such.

In my research I use value in its broader sense recognising its multiple, overlapping narrower meanings. The value of my copies is primarily understood to be the value to the maker of the original with whom I collaborated, but which might also include the value to the wider art world. In this sense, the value of the copy would include the ways in which Bick and Bowling find a role for the copies in their practice — e.g., the worth of the copy as a replacement, or a reinforcement of the original work — and it would also include the value of the copies as objects that are exhibited, written about, collected, or sold. It is important to note that the value understood in this sense is not fixed: for example, it will change as the copies are exhibited (my copy of *OGVDS-GW-SB #6* is being exhibited alongside the original as a new single artwork, in September 2023) and written about (my copy of *Lent* is the subject of a peer-reviewed journal article due to be published in 2024).

The status of the copies refers to the way in which Bick and Bowling chose to define or describe the copy in relation to their originals. Status and value are closely connected: the status of the copy will influence the value of the copy, but status refers to the ontology of the copy — e.g., the 'Copy', 'Attempts', or 'Approved copies' — as established by the Agreements, whereas the value refers to the worth of the copy in relation to its original.

The value of the copy is, of course, separate from the value of my research project. The value of my research refers to how the act of asking for permission to copy changed the way the copies I made are perceived, and how the making of the copies with permission provoked questions in aesthetic theory, e.g., authenticity, authorship, originality. (This is discussed in the Conclusion). In addition, the research project provides a highly detailed account of Bick's and Bowling's artistic processes, something which is rare in the research literature, and the description of my attempts to replicate these processes offers evidence of their values and pre-occupations.

To draw conclusions about the ontological status of the copy and the various ways in which copies might be valued by the originators, I used the following methods:

- **a.** Conversation with the artists
- **b.** Agreement
- **c.** Reflection on the process

3.A. CONVERSATION WITH THE ARTISTS

Before, during, and after the making of the copy, I consulted Bick and Bowling about their views on the relationship between my copies and their original works. This happened over the period 2018-2021, often during informal conversations we had about our work, but also about painting, copying, and other subjects that drew upon both artists' ideas about questions of artistic identity, authenticity, and painting.

The discussions with Bick took place at his studio, my studio, during exhibitions where my attempts at a copy and his original were being shown together, and through the exchange of emails.

In the same way, conversations about *Lent* and its relationship with the copy took place at Bowling's studio at the time I worked in his studio, when Bowling, Scott, and other members of his family and studio team (mainly Frederik Bowling, Ben Bowling, Spencer Richards, and Rose Jones) came to see the copy in two of the exhibitions I organised, and also via email.

3.B. AGREEMENT

As a way of recording the decisions made in relation to the copy and the original, I developed written Agreements with Bick and Bowling. These Agreements were drafted with the advice of the artist and lawyer, Jason File, who helped me to think of a design format that accommodated

my intentions, and to ensure that the language used was clear and appropriate.

The process of drafting the Agreement and negotiating the status and value of the copy was initiated by me. In a draft document, I set out the definitions of copy and original and indicated the terms by which I wanted to control the copy. For each individual point, I provided multiple choices for Bick and Bowling to choose from, reject, or add. I also 'ticked' my proposed term and added some comments to explain my decisions when appropriate. I sent these documents to both artists, who responded to my proposals by adding, agreeing, rejecting, or proposing new terms. (See the *Agreements* chapter and the *Appendix*.)

Once the document was returned to me, it was my turn to react to their editing by updating some of the terms, and to adapt the Agreement to the current circumstances of the copy, as the copy changed during the negotiation.

The Agreement regarding *OGVDS-GW-SB #6* and its copy went through nine drafts, mainly concerning the additions of the terms Bick and I wanted to control, the rejection of terms that ceased to be relevant, and changes to the overall layout of the document for clearer communication.

The Agreement between *Lent* and its copy went through three drafts, each mediated by Ben Bowling. The documentation of this negotiation takes the form of a collection of drafts, each corresponding to a different stage of the decision-making process.

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3.C. REFLECTION ON THE PROCESS

My understanding of the relationship between the copies and originals is highly dependent on the process I undertook to make my copies of *OGVDS-GW-SB #6* and *Lent*. For this reason, in this text I make use of both analytical and self-reflective writing to discuss the value and ontological status of the copies. The information and materials I gathered during my research comprise interviews with artists and conservators; literature on the artists' working processes and conceptual frameworks; informal conversations with fellow artists, professional copiers, and art forgers about the techniques and materials used in the original work; analysis of the work in progress with the artists themselves and with the supervisory team. In addition, I also

utilised 'embodied' processes as a way to address my subjectivity in relation to the project: these are evident principally in my descriptions of the physical processes of making the copies and in my descriptions of my interactions with Bick, Bowling, Artist A, and Artist B.

The physical objects that I produced during the research were made for instrumental reasons, namely, to create a 'duplicate' of the original work for the artists to respond to. The idea of the copy, and the reaction it provokes, is more important than the process of making the copy. However, the practice of copying involved an awareness of my subjectivity in the act of making a copy, which drew upon my tacit knowledge of painting and drawing, my perception of what constitutes resemblance, and my judgement as to when a copy had been successfully achieved. My (embodied) experience of copying the work of Bick and Bowling was recorded during my research through writing, and I have used this material in some sections of the case-study chapters to reflect on what it meant for me to reproduce the work of others. I have also documented some of the lessons I have learned about these artists' techniques and use of materials, through my description of the processes I undertook to replicate their work.

The other aspect of my research that draws on embodied methods pertained to my direct interactions with Bick, Bowling, Artist A and Artist B and also those artists who copied my work, Hannah Delahay and George Wigley. My engagement with these artists, in meetings, emails, interviews, and the negotiation of the Agreements — in the case of Bick and Bowling — was important to the outcomes of my research. It is not just the existence of copies that matters for my research, but the way these copies came into existence, specifically the process of granting of permission, of giving advice during the copying process, and the making of an Agreement concerning the destiny of the copy. The way I experienced these interactions was recorded in my research journal and I have made use of some of this material in the main body of text, to draw attention to the role of my subjectivity in the project. My interactions with Bick and Bowling, and the archive I have created, both contribute to establishing the value of the copies I made. They are not simply copies, they are my copies: the way in which they came to be made by me, is a central determinant of their value and ontological status as copies.

Case-Studies

Case-Study I

Copying the work of Andrew Bick

Andrew Bick (b. in 1963) is a male British artist who lives and works in London.

ANDREW BICK'S ART PRACTICE

Andrew Bick works mainly with painting, drawing, and sometimes he makes sculptural, architectural and print work. Bick's paintings and drawings feature geometrical shapes carefully placed on a grid traced with pencil, with occasional gestural marks. The supports, normally paper and canvas, are neutral, whether they are painted with light colours, covered with wax, or the natural fabric of the linen is left exposed, and they create a background where bold colourful shapes act. This sense of liveness is given by the use of wax, bright sometimes even fluorescent pigments, throughout the composition, which Bick manipulates to generate visual tensions, harmonies, and contradictions.

There is a particular sense in his work of care and consideration for the physicality of painting not just as surface, but as an object that asserts presence in the gallery space. Bick chooses the best linen he can find and stretches it on a wooden panel to give it visual weight. The sides of the canvases tend to be deep to project the painting forward and are always immaculately clean, as is any 'empty' space on the canvas. Bick uses a wide range of materials: wax, oil, acrylic, pencil, watercolour, charcoal, and marker pen, which emphasise by contrast and similitude the qualities of the materials. Overall, his paintings are balanced and controlled — despite the inclusion of contingencies ('accidents' or 'unforeseeable events') — playful and sensual. Balance and control are achieved through the imposition of a structure. One component of this structure is the grid, drawn according to mathematical ratios to achieve balance. In the same way, designers might use a grid system to compose pages so that they can

focus on communicating content creatively, always reassured that consistency is maintained. Another component is the processual rules that Bick (2013) seems to set up for himself, such as repetition, 'filling' shapes within the grid, "one thing after another". Even granted these structural elements Bick could create visually unbalanced paintings, but, as an artist, he has already internalised what the perceptual psychologist Rudolf Arnheim (1982) termed the principles of good visual composition, and so Bick can draw on tacit understanding of compositional considerations, gained through previous experience and experiments. Playfulness and sensuality are consequential upon this structure and acquired knowledge, freeing Bick to enjoy the act of painting.

Bick (2018) locates his work within the tradition of the British Constructivist and Systems Group of artists, which includes Jeffrey Steele, Gillian Wise, David Saunders, and Anthony Hill, among others. When talking about his process, Bick explains that the grid he uses "contains the linear decisions" that were made within one of his early paintings, which, after being digitally edited and transformed into lines, he repeats to make the basis of his subsequent paintings. In an interview with Katarina Blannin (2013), Bick recounts how on a train journey together, Jeffrey Steele commented that Bick's work was inferior to his. Viewing this 'challenge' as a springboard into more extended dialogue, Bick invited him to participate in a joint discussion at Hales Gallery, where he saw the opportunity to compare both artists' works. Despite his interest in structures, Bick questions the possibility of a wholly "rational aesthetic" (Steele, website) and the complete elimination of subjectivity from the work. In this way, Bick's work responds to the Constructivist and System Group of artists' ideas by being both a continuation and a repudiation of them: he follows their methodological approach through the use of grids and the imposition of strict control over the process, but he exposes their incongruences too by subverting his 'rules' through apparently intuitive gestures and unregulated decisions.

In parallel to the use of ideas and processes derived from that tradition, Bick also links his work to the legacy of these artists by quoting formal elements in his practice and by directly referencing their names in the titles of works and exhibitions. For example, *For Marlow Moss* (2018) — an architectural commission in collaboration with Modus Operandi and Rolfe Judd Architects, for a public space; *For Gillian Wise* (2019) — a drawing exhibited at the Drawing Room Biennial; and *Concrete-Disco-Systems* (2019) the name of his exhibition at Hales Gallery.

His connection with this tradition is also evident in Bick's curatorial and research practices. He has organised exhibitions and talks, written essays and published books that discuss and celebrate the work of this group of artists. Bick is particularly interested in giving visibility to artists who he considers were undervalued by comparison to their peers and whose work

made a significant contribution to the field.

WHY COPY BICK'S WORK?

Although I had some initial reasons for choosing to copy the work of Andrew Bick (as described in the *Methodology* chapter), during my study of Bick's artistic practice, I came to a deeper understanding of why copying his work was relevant for my research. These reasons mainly pertained to the similarities between our work and to specific characteristics of his practice — i.e., use of assistants, emphasis upon the materials and rule-based process derived from a modern tradition — that, I thought, were amenable to the process of making a copy and would enhance our working relationship.

Bick's work is, to a certain extent, already a copy of his own preceding work. Bick copies a specific structure and follows certain internal rules. If there is difference (and originality) in every drawing Bick produces, it is also because there is a level of standardisation of the process that provokes forms of disruption and allows these variation(s) to emerge. In the same way, the copy can also be seen as a type of structure with specific 'rules': imitating Bick's process to resemble his drawing.

In parallel, Bick's practice also proposes a certain level of disruption to the work of others. He reuses their motifs freely, and he treats them as templates within his own work. His practice derives from the tradition of the Constructivist and System Group of artists, but also questions this tradition. In *On Drawing & Loss* (2021), Bick describes his relationship with this group of artists — and specifically with Gillian Wise — as an 'infiltration' in their work and one that he wishes to be seen as an homage rather than a cold and "predatory" appropriation of their subject. Bick also seems very aware of the ethical implications and power dynamic that this attachment to the work of other artists might generate. My copy of Bick's work could be seen as replicating and echoing his relationship with other artists.

In relation to the copying process, my initial engagement with Bick's work involved understanding what aspects I was going to replicate. On one hand, there were those aspects of his working process that appear to be largely planned, or 'programmed', and on the other hand, there were the disruptions that Bick intentionally generates. In this sense, re-creating the appearance of Bick's work would mean both enacting his rules, but also replicating his contingencies.

When I had first approached Bick, I had not anticipated another factor which subsequently

added an additional layer of complexity to the dynamics of our working relationship, namely that Bick already employs assistants who work, under his instruction, to execute some of his drawings. My role as 'copier' could have been at risk of conflation with that of 'assistant'.

Bick's paintings and drawings can be straightforwardly measured, deconstructed, and his process might appear to be completely open and transparent. This is, by comparison, clearly impossible when attempting to copy many other artist's work, for instance more 'expressionist' works such as Bowling's *Lent*, which rely on the re-enactment of gestures to be copied. When there is a transparent structure to follow, and little involvement of the 'free' hand, then the task of copying may be planned in a more structured, less complicated way. Therefore, even before contacting Bick about the possibility of copying his work, I could foresee my enjoyment of following the same process and achieving a very close copy, or even an 'improvement' on the original. As I describe in the chapter *Context for Practice*, the appearance of the double (in literature) often leads to the destruction of the main (original) character. Not that I wished or expected this to happen to the original Bick's drawing, but the creation of a double would inevitably require some sort of resolution.

OGVDS-GW

OGVDS-GW is the title given to some of Bick's works, which stands for Original Ghost Variety Double Spider - Gillian Wise. The title traces back the references used to make the paintings and drawings. Original Ghost Variety refers to the grid he built from one of his paintings; Double Spider alludes to a drawing by the Swiss painter Helmut Federle; and Gillian Wise refers to the artist, whose isometric grid Bick took from the catalogue made for the exhibition *Systems* (1972) at Whitechapel Art Gallery. With these references to his own work and that of other artists, Bick affirms that he not only intends to keep his work rooted within a tradition and to pay homage to these artists who, he thinks, are under-valued in their perceived importance in the curatorial narrative of British Modernism, but he also seeks to direct attention to the impossibility, even the absurdity of being completely original (A. Bick 2017, correspondence, 24 January).

The works that have acquired this title (or some part of it) are many, but for this research, I am interested in discussing specifically the series of drawings to which the work I copied belongs. These drawings were made on Fabriano paper with pencil, watercolour, marker pens, and, in some cases, they include collage too. They have a light and flat quality, almost like a screen-print, that his painted works do not have. They also appear fairly straightforward to make, quick and intuitive, as they do not involve the same process of superimposition of

layers as the paintings. (However, as Bick and I discovered, this 'straightforwardness' did not mean that they were easy to replicate.)

The drawings consist of geometrical shapes created through the selection and enclosure of lines within the grid, which are then filled with a homogenous mixture of watercolour using a flat, soft brush. Masking tape is used to create sharp edges to prevent the ink from trespassing across the lines. To add to the composition, Bick also uses a variety of marker pens to create marks that follow some of the lines of the grid. He deliberately draws them either loosely straight or very precisely, by using a ruler or masking tape. Occasionally, he cuts graph paper and uses this to form one of the 'painted' shapes. In some drawings there is the presence of rebellious pencil marks, which refuse to follow any specific pathway within the grid, and which appear to want to disrupt the order and rigour of the composition.

As a divergence from the dogma of the Systems and Constructivists artists, who wanted "to abolish as far as possible subjective, contingent and random factors" (Jeffrey Steele's website), Bick welcomes unforeseen events, accidents, unintended consequences, things that might have been different, but which alter the planned outcome in some way. By comparison with his painted work, the *OGVDS-GW* series of drawings seem to provide a more adequate platform to trigger contingencies, because the materials used, and the actions involved are susceptible to accidents that are impossible to undo. The many attempted copies I made illustrate this observation.

Bick, however, does not appear interested in exhibiting the type of random eventualities that I experienced: watercolour bleeding, undercut edges, brushstrokes, bleached colours, or bird excrement. Perhaps, this is because Bick has greater control over his process and no longer commits these 'beginner' mistakes, or maybe because he chooses not to reveal major contingencies in his work. Instead, he seems willing to accept the minor contingencies that can be seen across all his drawings: e.g. torn paper provoked by the masking tape or a rubber, bleeding in some of the shapes, small accidental spills of watercolour on the blank paper, or cuts over the shapes. Bick's drawings thereby reveal a game of compromises, a potential dialogue about what might be acceptable, desirable, accidental, disruptive, or normative; and what might not be.

ASSISTANTS

Bick often works with assistants. These are normally artists of a different generation and

background to him, and in this way they add a new and distinct perspective to the work. Bick acknowledges their contribution by adding their initials to the title of the work. For example, *OGVDS-GW-CE #4* (2016), where CE stands for Chris Else, Bick's former student who helped him to realise this drawing. Bick invites his assistants to set up the grid and add some of the drawing elements as they please, to which he, Bick, will then respond. This is a route to creating a platform for compromises, where Bick gives up some control over the drawing, and accepts, rejects, or camouflages what the assistants do. Bick's assistants, being artists themselves, bring their own visual sensibilities to their task. This sometimes forces Bick to improvise and to let unpredictable visual relations occur, where an assistant generates a form of disruption to Bick's normal way of making a composition.

Some of the drawings Bick made with his assistants seem to demonstrate a tension or conflict that the 'solo drawings' lack. For instance, OGVDS-GW-CE #1 (2016/17) looks 'overdone' by comparison with the other drawings. I could almost imagine Bick's agony when Chris Else was holding the brush and continuing to add more shapes, here and there, gently crossing the line of what Bick would probably have done on his own. Or, in the case of OGVDS-GW-CE #2 (2016), where the pencil marks are slightly more enthusiastic than one would expect from a Bick 'solo drawing'. It should be noted that Bick's assistants are just that — assistants — and work within his guidance and the framework of his practice, to realise work that is recognised as his. They do not collaborate as equals and their relationship is contractual.

OGVDS-GW-SB #6

My first two meetings with Bick, (20 April and 5 December 2017) at his studio in Tannery Arts were an opportunity to explain the premise of my research, and to view his work close at hand. I had deliberately withheld my preference for which work, or the number of works to copy because I had previously decided to let Bick select a work that he was comfortable with. It was important that he exert some agency at the outset of the project, as to its direction and to find a role for the copy within his practice. (At the early stage of my research I had not anticipated how much the copy I made would be absorbed into his practice.)

In the following meeting, when I went to Bick's studio to discuss the copy I wanted to make of his work, a series of five drawings, all made in 2015 with the initials SB (Selina Bächli) had been set against the wall. I had seen those drawings at the exhibition *The Order of Things*, at the Wilson Gallery in Cheltenham (28 January - 5 March 2017) months before (fig. 29). Bick and I sat down in front of the drawings so that I could choose one to copy. The materials used

in the majority of the works were essentially the same and they all seemed to be versions of each other. I eventually chose *OGVDS-GW-SB #6* (figs. 1, 2, and 3), which looked slightly different from the others of that series. This drawing had larger areas of colour and was not as fragmentary as its siblings. This was also the work that seemed to incorporate more variety of materials and processes: solid sections of colours, superimposition of shapes, thick marker pens, fluorescent highlighters and even 'mistakes'.

Bick warned me that it was not as easy as it looked and that it would likely be the most complex of them all. (A. Bick 2017, personal communication, 20 April, Tannery Arts.) I hesitated, as I



Fig. 3 Andrew Bick OGVDS-GW-SB #6 (2015) Photograph by Ben Deakin

questioned whether the feasibility of making a close copy of this drawing was within my technical capacity, but then I opted for #6 because it seemed to be the strongest and the most challenging of the five.

Selina Bächli was the assistant who had been involved in the making of the series OGVDS-GW-SB (2015), from which the drawing I selected to copy is part. In the summer of 2015, Bächli had finished her undergraduate degree and, looking for a temporary job in London, worked for Bick on this series of drawings. Bächli studied scientific illustration and, as that job demands, she is very precise in her craft, a point Bick emphasised to justify why she was appropriate to collaborate with him. Their joint process consisted of Bächli drawing the grid and then starting to 'colour it in' with shapes and marker pens. At some point in the process, Bick intervened by adding more elements or hiding something "ugly"

(A. Bick 2017, personal communication, 5 December) that Bächli had done unintentionally. In this way, the drawing became a dialogue between the two artists, with Bick responding to Bächli by adding and adjusting what she had made.

WHAT DID IT MEAN FOR BICK TO HAVE THIS WORK COPIED?

Bick was aware — as he jokingly recognised — of the potential risk involved for him of not being entirely in control of the process and of the eventual destiny of the copy and his original. He appeared to enjoy the potential 'conceptual game' as the project would further explore questions that already preoccupied him, of authorship and authenticity. "I am of course open to the same process of being copied myself, and the idea that it could possibly be exact is as curious as the fact that my works often echo each other, always deliberately and always aware of the absurdity of the act of painting something original" (2019, correspondence, 26 February).

COPYING OGVDS-GW-SB #6

Materials

On the day when I had selected the drawing for me to copy (20 April 2017), Bick 'toured' me around his table to see the materials, brands, colours, and brushes he used (figs. 30-35). In retrospect, I now know what I should have looked at most closely and what was important to have taken note of. But, that first time, looking at the materials without having passed through the experience of trying to make the copy, it was impossible to anticipate what information I needed to register and exactly what questions to ask, as I had not yet gained any tacit knowledge (as described by Michael Polanyi) of Bick's drawing process.

As a consequence, initially, my choice of materials was often based on incomplete information or misleading observations. It was an incessant trial and error process to discover how to achieve the desirable mixtures, and how to apply them. Progress was made through the act of copying and my gradually expanding understanding of Bick's process, which inevitably meant there were newly discovered flaws in each successive attempt.

In addition, and further contributing to the scale of challenge, the pigments continuously changed colour, for hours — and sometimes even for days — after having been applied to the surface, making the process slow and unpredictable.

The materials I used to make the copy of OGVDS-GW-SB #6 were:

• Fabiano Artistico Satinato - Hot Pressed, gsm 640

- Propelling pencil 0.7mm HB
- White rubber
- Rotring Square ruler
- Stainless steel rulers (80cm and 30cm)
- Metal Heavy Duty Utility Knife
- Low tack masking tape 48mm x 50m
- 1/4" flat brush
- 5cm flat brush
- Ecoline 201, 311, 580, and 508
- Dr. Ph. Martin's Radiant Concentrated 22B, 14A
- Promarker V327
- Highlighter Stabilo in florescent yellow, orange, pink, and purple
- Marker Edding 850 in green
- Lascaux Fixativ
- Lascaux UV Protect

The materials I initially used to attempt at a copy, but that with further experience and following Bick's input, I realised did not help me to achieve resemblance to the original work, were:

- Ecoline 100, 237, 205
- Dr. Ph. Martin's Radiant Concentrated 29C, 100, 40C, 45D, 9A
- Promarker V127
- Dr. Ph. Martin's Hydrus: 22H
- Atlantis Fixative

My struggle with the copy

I cannot be entirely sure whether the materials that Bick and Bächli actually used and the processes they actually employed are those described in my research. It is possible that they mis-remembered what they used and did, or that their descriptions missed out an element or stage. What my process of copying *OGVDS-GW-SB #6* (2015) showed me was that the materials and techniques I initially assumed to be correct, were sometimes not; and, again, that what Bick described as the 'right way', sometimes did not work for me. Repeatedly copying this drawing felt like a never-ending process of trying to discover an elusive truth.

There was an awkwardness in forcing my movement to follow Bick's own, mainly the enactment of the mistakes and what he calls the contingencies, because I was trying to reconstruct an unplanned chance occurrence. There was also the difference between what for Bick and Bächli had been tacit knowledge, and what for me was a process to be learnt and internalised.

In Greek mythology, when Hermes is a baby he steals cattle from his elder brother, Apollo, leaving no trace of his crime by herding fifty cows backwards, ensuring that each hoof was carefully placed on the existing prints in the floor. To disguise his own footprints, Hermes cobbled together sandals from a fallen oak tree so that when traversing sandy places there would be no trace of him (Hyde, 2008). When copying *OGVDS-GW-SB #6*, there was an aspect that involved my re-tracing of Bick's steps, slowly trying to fit my 'hooves' into his — even if 'backwards' — and finding strategies to produce identical results while simultaneously disguising my presence. Copying Bick's work was as much an exercise of mastering his specific methods as it was an exercise of my disappearance, and one that was not always successful. At the end of the project, when looking at the *Approved Copies* (fig. 84), Bick commented that they looked like I was 'trying to make a copy' (A. Bick 2020, personal communication, 26 September).

The main challenges I encountered in the making of the copy were:

Colour: Achieving a close matching of colour caused me some trouble, mainly when I was working from reproductions and, even when working from the original I sometimes followed the wrong 'clue' and used either a different brand, or pigment, or both. In addition, as Bick identified, it was possible that sometimes the brush he used might have been tainted with ink from other jars, making the mixtures impossible to replicate (A. Bick 2020, interview, 22 January). Furthermore, certain pigments continued to change colour for several hours after being applied on the paper, making the judgment about their resemblance problematic.

Transparency: One of the observations Bick made when comparing my final attempts to his original work was that mine appeared more opaque (A. Bick 2020, personal communication, 26 September). During the course of my research, the amount of water to add to the ink had always been a challenge. There was a very fine line between a mixture that was too transparent and a mixture that was too opaque. Further, when I was working using reproductions it was unclear to me whether the colour of certain shapes was made with the actual colour of the pigment, or if they were the result of the addition of water.

Sharpness of the edges: I found it almost impossible to achieve the same cleanness and sharpness as on Bick's drawing, even if he demonstrated how to achieve them. In an attempt at replicating these qualities, I ended up making some of the edges of the shapes round instead of angular (fig. 67). At other times, the cuts with the Stanley knife — which Bick suggested to do to create an indentation and improve water tightness — become too deep, creating a visible and textured edge in the shapes.

Involuntary fading: On one hand, there is some colour fading on Bick's original drawing, which was made in 2015, making it more difficult for me to replicate the colour exactly; on the other hand, there is also fading on my attempts as I only applied UV protection at the end of the process. During the period between January 2018 - September 2020, some of the colours on the 'attempts' faded.

Bleeding: Regardless of how I sealed the shapes, bleeding still happened. According to Bick, this was being caused by the humidity present in the air, especially during the winter, which affected the paper (figs. 68 and 69).

Highlighters: I bought new marker pens: their hue was too intense, which considerably impacted their resemblance with the original. In order to 'calm down' the intensity of the highlighters, I experimented with four strategies:

- I removed the tops of the markers for hours to let them dry out (fig.56).
- I used them multiple times to wear them out (fig. 55).
- During the summer months, I exposed my copies-in-progress to the sun. However, the lack of control and inconsistency of this method made it infeasible, because some other pigments bleached more than the highlighters, for example, the orange highlighter seemed to bleach much faster than the pink one. In addition, while the bleaching process

occurred, atmospheric dust and dirt settled on the paper (figs. 51-54).

At the suggestion of Harriet Pearson — a conservator at Tate Britain — I exposed the paper with the highlighters to UV lights on a sunbed (fig. 57). However, after several hours no change had occurred, and I stopped. Another conservator and my PhD peer, Ana Tam, pointed out that, if the sunbed 'trick' was not working, it might be because UV light may not be the significant agent of change. She proposed subjecting the drawing to heat, in an oven. This proved problematic, as the domestic ovens I had access to were too small to accommodate the drawing, and, in any case, I worried that the paper would become generally discoloured by the heating process. Later in the year, I spoke with yet another conservator, Inês Bravo, who explained that it would be very difficult to achieve the same effect with new markers. She pointed out that it was very likely that in the original work the bleaching was related to the compound action of light exposure combined with the constant degradations of the pigment, to which fluorescent pigment is very sensitive. Consequently, to achieve a similar effect, I would have to submit the 'new ink' to artificial ageing. Another option was to use watercolour to create the same effect as the bleached highlighters. However, two months later, when I was granted access to the original work to be included in two exhibitions, I observed that the highlighter marks on my copy now resembled those of the original much more closely. During the three years of trying to copy OGVDS-GW-SB #6 (2015), my marker pens had faded, without any special intervention.

Other random accidents: These were accidents that were partially caused by my inexperience with the process. They consisted of drawing the shapes incorrectly (figs. 70 and 71), bleeding, leaving brush marks (fig. 74), tearing paper (fig. 73), dropping ink on the surface and, when I experimented with an alternative fixative to the Lascaux brand used by Bick, it left a visible disruptive residue on the paper. When comparing the original work with all 30 attempts I made at a copy — even in those few I selected as potential copies — there are, in all of them, discrepancies from the original. Despite my numerous attempts there were some visual elements and methods that I could not replicate as closely as I had wished. At the final stage I decided to accept the following failings:

• The colour of the light blue shape: even though I used the colour Bick told me to use, I believe that the exposure to the light made the colour in his drawing slightly less saturated and warmer.

- **Sharp edges:** I was not able to replicate the same clean, sharp edges as he did. It could have been my lack of precision or that the blade was not sharp enough.
- Blue and orange triangle: during the research, I made several studies of all the possible superimpositions of the three layers blue + orange + blue however the results never looked like the original. In one of our discussions and after completing 30 attempts at a copy, Bick revealed that it would have been impossible for me to replicate the triangle superimposition, because he had applied one of the layers while it was not yet completely dried.
- 'Mistakes': Bick explained that what led the violet Promarker to bleed (fig.75)
 was that when Bächli applied the blue shape the ink of the marker was not
 completely dry and therefore, it bled. Regardless of the number of times I
 attempted to recreate this mistake and the number of Promarker pens that
 were ruined from these attempts I never succeeded in an accurate replication.
- **Gestures:** Another of the difficulties I found was with some manual gestural marks present on the dark blue shape with the triangle, on the green marker pen and on the highlighters movements. Eventually I decided to make 'my own gestures'.

Some of my attempted copies were shown at the exhibition 'Discursivity' (16-26 March 2020), which was closed down because of the measures imposed by the government to stop the spread of the coronavirus. The work was left hanging for four months, with my attempted copies directly facing the south window. Although the glass in the window had some UV protection, the light blue shape on my attempted copies — figs. 6, 7, 12, 14, 15, 16, 17, 18, and 19 — faded into a somewhat brownish, warm tone (fig. 76). (Bick's original drawing had UV spray protection and was housed behind a UV glass frame and there was no visible damage to it.)

When discussing with Bick the reason why certain aspects of my attempted copies might have gone wrong, he, in response to my perplexity, said he did not know what else to tell me, or how to help me, as he had given identical instructions to Bächli and to me. These were (1) the grid as a digital image (fig. 28) and, (2) a list of the materials used, which was added to and amended throughout the development of the project by Bick or me. There was not always a definitive answer to my questions about materials and, sometimes, Bick appeared to contradict himself, or I misinterpreted what he had suggested using. Even after having finished making the copy, I was not completely sure what the 'correct' process is. For example, sometimes, I thought I was using the right colour but, months later, Bick would take issue with my choice; or, on another occasion, I used a watercolour brand that Bick had recommended but I was

unable to match his colour, therefore I had to consider whether Bick's recollection was correct, and whether I could find a better match myself using a different brand.

This process of constant failure and 'renewed attempts' using changed materials lasted until the end of the project. I am slightly reassured by the fact that across the whole of Bick's *OGVDS-GW* drawing series the colours are rarely the same, meaning that, perhaps after all, achieving the same colours might not be that straightforward even for Bick. This became clear when Bick exhibited his drawings and taking these moments as opportunities to compare them with my attempted copies, I found myself always disappointed because none of the shapes had exactly the same colour and texture as in *OGVDS-GW-SB #6*.

Based on the final conversation about Bick's process (A. Bick 2020, interview, 22 January — *Appendix*) we had in his studio, in which we discussed in detail the methods he undertook to make his drawing, I made a conscious decision not to follow some of his 'instructions' because they did not produce the results I aimed to achieve. In the following list I indicate an estimate of what I think Bick and Bächli might have used and the rationale for my choices of replacements:

- Bick stated that he used around 20% to 30% of water to 80% to 70% of ink.
 After unsatisfactory trials, I decided to reverse the percentages of water and ink. As a consequence, the mixture became more transparent and so I had to apply more layers. This also gave me more control over the texture.
- The order of the layering of certain shapes and highlighters was not the same as in Bick's drawing, i.e., the superimposition between the pink highlighter and the dark blue shape: I had to artificially add more of the blue, on top of the mark in order to match the purple colour in the original. The order of the triangle shape generated with the superimposition of orange and dark blue also did not correspond to that of the original. Though, Bick himself was not entirely sure of the order of the various layers.

Contrary to the aforementioned conscious discrepancies between the methods employed in the making of the original and my attempts at a copy, there were some aspects of the process of making the copy that I did not compromise, because I considered it important for these to be present in the copy. In this sense, and as my *Attempts* reveal, there was an effort to make extant the following elements of the original fully present in the copy:

- Materials: The materials used seemed to be very important for Bick and a requisite of his work. For this reason, I decided to use exactly the same materials (those known), including framing the final copy at the same framers.
- 'Real' major mistakes: I did not accept mistakes that Bick himself would not do in his drawings, for example, big areas of torn paper, bleeding, big spills of watercolour, or the paper being dirty. Although these seemed to be acceptable to a small degree, as they can be seen in Bick's series of drawings.
- Similar colours and texture: A significant part of the time spent in the making of the copy was dedicated to achieving the 'exact' colours and textures of the original work. I consider that the 'Copy' and the *Approved Copies* fulfilled these criteria sufficiently, although not completely. There is still some discrepancy in the colour and texture between copy and original. But, considering that not all the colours and texture in Bick's drawing are the same, I considered that some degree of discrepancy was acceptable as long as they did not affect the overall visual resemblance of the copy.
- No visible hesitation: I did not want the copy to 'show its intentions' of imitation, in the same way that Bick's drawing does not. This sort of trace is normally revealed through the more gestural elements of the drawing, such as the lines made with markers. (However, Bick commented that my *Approved Copies* look like I was trying to 'make a copy' i.e., that he could see the effort employed in the making.)

THE WORKING RELATIONSHIP

How the copying process developed was inevitably influenced by the working relationship Bick and I established. Bick was very receptive to the project, and this was clear from the way he let me enter his practice and how he integrated the 'copy' and the several attempts into his work. To make a copy to the level I intended required that I learnt his process and intentions intimately, which might have been uncomfortable for some other artists. Bick was very open to talking about his process, telling me the materials he used, and even to demonstrate how to use them.

He mentioned several times the importance to him of being generous with other artists, and I think this might have played a significant role in how he chose to embrace this project. Bick was very open with me about his art practice, which suggests that he recognised the

importance of older and more established artists helping and engaging with younger artists. Despite the fact that my copying his work was not that dissimilar from being his assistant, there was a significant difference between Selina Bächli's involvement and mine: Bächli was employed by Bick, while our relationship was not contractual. It is also important to note that my research has made Bick rethink and reconsider the nature of assistance in his practice and working relationships.

In the initial stages of the project, I was cautious about how to approach Bick and how to enquire about his process, as I was hesitant to test the boundaries of our working relationship, in terms of pressing him repeatedly for more precise information. Could I ask what was the exact colour number he used to paint the yellow shape? Or how much water he adds in proportion to the ink? Or could I even ask to borrow his materials as his assistants do?

The trust and familiarity with each other's practices were slowly built during the development of the research project, I felt more and more comfortable about scrutinising his work in order to achieve a copy I envisaged. While in the beginning, I did not ask about the colour number he used, in my last attempted copies I asked Bick to demonstrate how he sealed the shapes with masking tape, and I challenged him about the colours he thought he had used to make the lighter and darker blue shapes. This attitude was a step change in my strategy. My gradually acquired fluency within Bick's process and visual language allowed me to discuss his methods with him in detail and to exchange notes on our individual experiences of making 'his' work. Despite his demonstrations, I was still not able to replicate Bick masking the shapes, nor Bick making a line with a highlighter. When I tried to follow his gestures, I frequently failed. It felt like I was attempting to reproduce a specific dancer's way of moving rather than moving naturally in my own way. Observing Bick making his work and then trying to repeat his process did not solve my problem: it created a new one.

I was tempted to ask if I could borrow his green marker pen to make my copies. Instead of trying to wear out my brand-new marker to achieve the same colour effect, I could just as well have used his. But I felt that this would be cheating — the 'copying game' needed to start from the same initial position as Bick — and as a matter of pride, wanted him to assume that I knew how to use all the materials. I never asked to borrow his marker pen.

The aim of my project has never been about testing these boundaries, of how much I could ask Bick, or how much involvement Bick would be prepared to contribute to my project. Perhaps, the ultimate boundary condition of the project would be for me to use his materials in his studio; or even Bick himself assisting me in making my copies. However, the question that my

research investigates is what difference the collaboration of the originator makes to the status and standing of the copy, not the extent to which the distinction between the original and the copy could be blurred by the involvement of the originator in making the copy. Nonetheless, probing the extent (and the extremes) of these ethical and technical boundaries, over time became a test for me about what I might consider acceptable to ask; that is, a test of how intrusive I thought I could legitimately be in an investigation of another artist's methods and processes.

I will probably never know for certain how Bick felt about me copying his work, nor to what extent he may have withheld, consciously or unwittingly, aspects of his process. In the initial stages of the research, I considered this a possibility, but later I concluded that it was unlikely that Bick was hiding his methods from me. As in any artistic collaboration, the intentions of the participants can never be fully transparent either to themselves or their collaborators, and as a consequence, a number of idiosyncratic questions about motives and rationales will always remain unanswered (because they are unanswerable). When Bick referred to his desire to be 'generous' with other artists (in this case, with me) perhaps what he meant was his effort to open his practice to a younger artist. Our working relationship was not a partnership of equals, and whether Bick would have engaged in this project in the same way if I was represented by a leading London gallery, or from the same generation as him, is not clear to me.

WHAT THE COPY IS

One of the advantages of seeking permission to copy the work of another artist is that, if the artist is receptive to the project this makes access to their working methods much easier, improving the chances of getting 'close' to the original. However, it is also true that if the original work had not been accessible, I could not have compared my attempted copies with the original drawing, and therefore the temptation of trying to match details that are only visible when in the physical presence of the original would not have existed. Perhaps, the copy could have been achieved earlier. Access to the original drawing brings the possibility of making a near-identical copy, but it also demands a different level of commitment and responsibility.

The copy and the original, as agreed with Bick, will in future be displayed side by side, so the copy and the original needed to look approximately identical. Maybe, if the copy were only to be shown separately, many of my attempted copies would be taken as original 'Andrew Bick' drawings. In the same way many forged paintings are able to pass as originals due to the fact that they are not shown alongside other works by the original artist, thereby preventing direct comparison of the brushwork, colour, texture, and technique.

SELECTING THE COPY

After 30 attempts at making a copy of *OGVDS-GW-SB#6* (2015), the question was: Had I, or had I not, achieved a copy? This raised further questions about what a copy is, or is not. The first one is concerned with the process of selecting the copy from the many attempts made. The second is related to what makes the copy selected a copy. Looking through all my attempts, it seemed to me that any of them could be considered to be a copy, as they were all made to be a copy, and each resembled the original work in different respects and to different degrees. What resembled the original most closely was not one of them, but a composite drawn from several attempts. If it was possible to create a copy from the selection of the individual elements, for instance, the shape of the blue triangle from the *Attempt V*, its colour from the *Attempt XV* and the texture from the *Attempt XXIII*, then, through this method, I could have achieved a better copy than any of the individual attempts I made.

To make my copy I tried to use the same materials in the same way as Bick and Bächli did, but, because some of those were unknown or impossible for me to replicate, I had to find my own way visually to achieve the same result. Initially, I wanted the copy to appear identical to the original, ideally indistinguishable. Predictably, this turned out to be an impossible task, and none of my attempted copies fulfilled this requirement. However, some of them clearly possessed certain characteristics and sufficient likeness that they could potentially acquire the status of 'a copy' that I was satisfied with.

When I started the process of copying Bick's drawing, I did not understand what making a copy of *OGVDS-GW-SB #6* (2015) would entail. I had some expectations and hopes, but not a clear conception as to what would constitute a successful copy. Only through the making process, and my learning about Bick's practice, did I apprehend what was most important — at least for me — to be present for an attempt to be assessed as a successful copy. In this sense the idea of "the copy" has evolved through my practice; it is, in my judgement, a concept to be derived *a posteriori*.

I wanted my copy of Bick's drawing to be very similar to the original in colour and texture, for there to be no visible errors in the shapes and for there to be no evident hesitations. In other words, I wanted to create an initial confusion about the identity of the two drawings and, when the mystery was disclosed, that the authorship of each was not immediately given away.

BICK'S DECISION

Bick had a slightly different judgment from mine about how my 'attempts', each of which had some of the above characteristics, in fact appeared to him.

When Bick came to my studio, I decided to spread, next to his work, the seven 'attempts' that I thought were good, not perfect, but good enough to stand next to the original drawing (fig. 84). In order to stop him making any judgment about the attempts solely by comparison with the original, but to encourage him to consider how they might work as 'independent' copies and, potentially, 'original Bicks', I placed a sheet of card in front of the frame to hide his original drawing. Bick looked at the seven attempts and almost immediately pointed to the number XXIX: "Without looking at mine, I would say it is this one" (2020, personal communication, 26 September).



Fig. 84
'Approved Copies' and *OGVDS-GW-SB #6 (2015)*Cubitt Studios, studio 10, September 2020

I also asked him, which one from these seven he would say might have been made by him. He replied: "well, the short answer is none of them." He justified this response by explaining that the texture seemed more opaque in some of the shapes, more so than in his work, and that the 'attempts' show some hesitation. As Bick noted, when he made the drawings, he would say to Bächli, "you start" and there was no need to worry because there was no

right or wrong way, contrarily to making a copy. Bick and Bächli were not concerned about making them look a certain way. If he noticed any flaws in the work, Bick would hide them by adding something else, a strategy that is not possible with the copy. The absence of spontaneity in my 'approved copies' showed, according to Bick, my conscious control in the making process; they all seem to be 'trying' to resemble the original work, but, because the original moment cannot be replicated, it was to be expected that my work would miss that element of spontaneity.

When the sheet of card was removed and Bick's original drawing revealed, the 'approved copy' XXIX still resisted direct comparison and was then nominated 'copy' because, as agreed, the copy would be the one that most effectively resembles the original work (see the Agreements — *Appendix*). Nevertheless, it was also agreed that there was something about the other 'approved copies' that was better. In other words, all the attempts together create a composite copy.

The final decision about the relationship of the work generated from copying *OGVDS-GW-SB* #6 was made at the time of signing and attributing titles to the various work. Bick and I did this collaboratively in his studio:

- The 'copy' was titled and written on the paper by Bick *OGVDS-GW-SB-AT* #6 (2020)
- Each individual 'approved copy' was titled and written on the paper by Bick: *Approved Copy AB/AT OGVDS-GW-SB-AT #6* [date]
- The attempts were titled: *Attempts* [number, date] on the back, but were not signed.

VALIDATING THE COPY

Another aspect of the debate about 'what makes a copy a copy' is concerned with the mechanisms that might be used to validate a copy as a copy, in the same sense that someone might validate an artwork an artwork. Any of my 30 attempted copies could have become 'the copy' if Bick and I had so decided. Sherri Irvin, in her article *The Artist's Sanction in Contemporary Art* (2005), defends the claim that the decision as to what counts as the artwork depends on the sanction (or permission) of the artist, who is responsible for nominating which of the

objects they make are to be considered artworks and how they should be interpreted, typically indicated through how they choose to display and name these objects within a particular context. In this way, Bick and I might "sanction" a particular attempted copy as the true copy, for instance, by opting to frame the copy just as the original is framed, by displaying them side by side, and even storing them together. In addition, the agreement we both signed contributes to informing our decisions and ultimately sustains this relationship. "The artist's sanction, even when it is established through means other than presenting an object with particular features, plays an ontological role in fixing features of the artwork" (Irvin, 2005, p.320).

A different view is defended by Robert Kraut in *Artworld Metaphysics* (2007), who discharges artists from the responsibility of determining the ontology of an artwork, placing emphasis instead upon the interpretation of artworks by others, which derives primarily from the qualities these objects possess and not what the artist says they are. Kraut writes that, "... without interpretive endeavours there would be no principled way to draw boundaries around the artworld objects" (p.119). Yet, according to him, there are some aspects of this interpretation that might be decided by the artist, which perhaps are more basic and are related to the nature of the artwork. For example, that Bick and I explicitly decided that one of my attempts is a copy, as opposed to having three, or four, or none at all.

However, there might come a point when my copy, the many attempts and Bick's original will all leave our studios and our ability to exert control over the work will therefore be reduced. Then, there will be the art world — critics, institutions, curators, collectors, and audiences — who, through validating systems, will fix the ontological standing of our work. Even if it is Bick's and mine intention that the copy will be shown and stored with the original, this will also depend on Hales Gallery — to whom the original drawing is consigned — agreeing to fulfil those requisites. In addition, an art dealer or collector might decide to buy my work because he or she prefers the copy and ignores the whole idea of copy/original. In this case there would be a clear limit to what Bick and I might be able to do to control the standing of our two drawings, when they go out into the world.

THE STATUS OF THE ATTEMPTED COPIES, THE 'COPY' AND THE ORIGINAL

In this sense, then, the parameters that define the relationship between the copy and original, which Bick and I negotiated, not only influence the ontology of the copy, but also impact Bick's original work. These parameters are how we decided to name, present, and use the copy, the attempts and the original, and how others might react to them. If some of the consequences

of our decisions are not yet known, there are already some aspects that have changed the identity and status of the copy and the original work.

The copy of Bick's work is called *OGVDS-GW-SB-AT #6* (2020), which presupposes a relation of chronology and subordination. Though, in our meeting in January 2020, Bick questioned the authority of his original work, "If, in a way, I am being slightly evasive about whether the original has any authority — which I am — then, the copy is somehow released from having to be an authentic copy" (2020, interview, *Appendix*). It is not very clear what actions we could take to make this happen: the status of our work is something that we might not be able to completely control.



Fig. 5 Andrew Bick and Ana Teles OGVDS-GW-SB-AT #6 (2020) Photograph by Ben Deakin

Another way of asserting the relationship between 'copy' and original is to show both works in an exhibition, i.e., side by side, opposite, or vertically one on top of the other. For an exhibition I organised (23-27 August 2021) I wrote to Bick saying that I was considering displaying our work side-by-side and I asked him whether he had a preference to how they were going to be displayed, to which he replied by saying that "... side by side makes absolute sense. There is no hierarchy between original and copy" (2021, personal correspondence, 24 August).

Bick and I signed *OGVDS-GW-SB-AT #6* mirroring the original drawing's nomenclature. These signatures — which is something that should not be confused with ownership or authorship (J. File 2017, personal communication) — might signal that we are sharing something of the copy. Considering that

OGVDS-GW-SB #6 was made in collaboration with Bächli and she will not sign the copy, does it mean that OGVDS-GW-SB-AT #6 is a version of a collaboration of Bick's work? The mutual signature might signal that the copy is as equally part of my practice as it is Bick's.

The first aspect is that OGVDS-GW-SB #6 has been referred to as 'original', in the sense that

for a copy to be a copy of one of Bick's drawings implicitly confers upon it the status of the original. The *OGVDS-GW-SB* #6 is now defined as being two. This duality is reinforced by the fact that, according to our written agreement, both works can only be shown together and that the proceeds of the potential sale of the works will be divided between both of us. Showing both works together means for me that I can affirm the copy as such, and this is important for me in the context of my project. For various reasons, Bick might also not be interested in 'freeing' the copy, since he might prefer to have some control (some "sanction", to use Irvin's term) over its destiny.

When Bick and I proposed these parameters, the copy had not yet been made and, so, whether the copy would be identical to the original or completely different was unknown to both of us. Imagining that the copy might have turned out to be very imperfect, if shown on its own, perhaps potential viewers would assume that it was a not very good work by Bick. Or, on the contrary, if the copy were effectively identical to the original, could the copy be passed-off as the original *OGVDS-GW-SB #6*?

In *The Work of Art in the Age of Mechanical Reproduction* (1935), Walter Benjamin proposes an analogy, contrasting the differences between cinema and theatre to explain the differences between original artwork and reproduction. He makes a pertinent point about the structural and processual characteristics that separate original and copy. Whereas in theatre the actor's medium is his own body, in cinema there is also the camera, and the actor is not expected to produce the totality of the performance. Benjamin says that the film is a construction of fragments and that the actor, mediated by the camera, matters principally for the optical qualities of the work. In the same way, Bick and Bächli performed directly using themselves as subjects of the work — the actors. To make the copy, I had to find ways of achieving the same optical qualities — in many cases this coincided with the same process and use of materials — but that was still very fragmentary. The making of the copy, like the making of a film, was very unlike the making of the original work, which was more theatrical.

Looking at my many attempted copies is like sitting in the cutting-room, working through the out-takes of the film, watching the actors committing mistakes and realising the struggle of acting well. There is good reason for the 'bloopers' not being considered as part of the film; and there is an equally good reason for them to be included in the extras, at the end of the film screening. The rationale for excluding them from the main body of the work is that they seem to spoil the pathos, upon which films are normally dependent, by tearing apart the narrative flow, exposing the artifices of filmmaking and revealing the personality of the actor behind the character impersonated. Whereas in the theatre these facets are closely

intertwined — pathos is achieved, but its mechanisms are still visible — in the cinema they are intentionally hidden. Traditionally, therefore, the 'bloopers' were left on the cutting room floor. More recently, however, a new practice has emerged, whereby they are included in the film, but only once the main narrative has been concluded, as a self-referential coda to the film. They are shown because often they are funny, but their inclusion has the additional impact of exposing what a film is and how difficult it might be to make one.

In the same way, the attempted copies create a 'self-referential copy'. They reveal my inability to repeat Bick's work, exposing the multitude of issues and problems I encountered during the process, but they also expose the structure of the copy and, to a certain extent, of the original too. The attempted copies provoke questions about the original itself. They propose alternatives for how *OGVDS-GW-SB #6* (2015) could have looked. For instance, why did the shape in grey not acquire a cooler blue tint to match the other blue shapes and balance the general warmth of the drawing? Or, why did Bick not add an extra line with the pink highlighter?

Bick is interested in the impact of contingencies on the development of his work, and in particular he is interested in the impact of mistakes that he commits in the process of making his work under controlled conditions. This raises an interesting question about the relationship of the attempted copies to the original. Is it possible that my "mistakes" in the attempted copies make them equally authentic as the original, in the spirit of Bick's working practice as he describes it? By failing to copy his work perfectly, not only have I shown how his work might have turned out had he made intentionally different decisions when making the original, I have also introduced an enhanced process of mistake-making into his work thereby radicalising the element of contingency that defines his practice.

To put this another way, the value of the copy is that it subjects not only Bick's specific choices in this work to critical examination, but also his more general artistic practice. My inadvertent mistakes draw attention to his chosen mistakes, and my inability to make a perfect copy draws attention to his decision not to make a perfect original. To paraphrase Benjamin, I have made a film whereas Bick makes theatre, but Bick's theatre is deliberately designed to resemble the experience of film.

Case-Study II

Copying the work of Frank Bowling

Frank Bowling (b. 1934) is a male, Guyanese-born British artist who lives and works in London.

FRANK BOWLING'S ART PRACTICE

Frank Bowling has been actively painting for more than 60 years and has an extensive and diverse oeuvre. At various points in his career the direction of his work changed. He went from a figurative expressionist stage in the early 1960s, around the time he was studying at the Royal College of Art, transitioned into a more 'pop' aesthetic, followed by his famous 'map paintings', culminating in his move into abstraction and colour field painting in various formats (Farquharson, 2019). In his paintings, Bowling has included political and personal narratives, the land, the sea, and the river; his paintings are small and large, square, diamond, portrait, and landscape formats; the textures are both thin and thick, the space on canvas sometimes suggests flatness and at other times depth; he has included small objects, screen-prints, fabric, stencils, and cyanotypes in his work, applying the paint with palette knives, with cloths, with his hands, with and without brushes.

His practice is normally associated with the experimentation of painting, through materials and colour. Bowling seems to be primarily interested in painted colour, in which he explores the attachment of colour pigment to variegated surfaces. This can be seen across Bowling's work by the number of mediums and vehicles used to mix, bind, and apply the pigments onto the canvases. He uses household paint and pours it on the canvases; he uses the technique wet on wet, impasto, and he mixes ammonia, wax, sand, dried pigments, among others. Mel Gooding (2010), in an interview with Bowling, drew attention to this interest in colour, by pointing to the impact on Bowling's palette choices of maintaining two studios, one in New York and another in London.

In addition, the decision-making through which colour is applied seems to be significant for Bowling. When I went to see Bowling and Scott for the first time to talk about the idea of copying his work (24 April 2018), he was very keen to understand my relationship with painting. He asked why painting is important to me and what colours I 'go for'. In this specific case — because I am making copies — the answer to his questions would always bounce back to the original work: I will choose the colours of the original work. He suggested to me that my painting practice (in this research project) belongs to the realm of philosophy, whereas he is more interested in what colours to select to paint instead — the "before thought" (F. Bowling 2018, personal communication, 24 April). When talking about his current paintings, Bowling reinforced the importance to his practice of choosing colours by explaining that, despite having assistants who help him to apply the paint to the canvas, he always decides what colours to use.

The subject matter of Bowling's painting took several different directions during his career, the most notable change occurring when he moved to New York where, influenced by the mid-1960s American art scene, he switched from figurative paintings to abstraction. When talking about what he is interested in, Bowling often mentions suffering. From the violent behaviour of his father, to his mother's mission to feed the beggars, to the racial and political injustices he observed in the world, Bowling explains that from a young age he was exposed to violence and pain (2018, *Appendix*). He lived in New York during a time when protests against America's growing involvement in the Vietnam War became widespread, having a significant impact on a generation of young writers and artists, particularly those of African American heritage. His paintings from the 1960-70s featured women tormented by birth and death, monsters, war atrocities, himself, his mother's house in Guyana, and maps with personal and geopolitical implications. "I was hooked on this business of suffering. I didn't understand what suffering is. I still don't. Why do we suffer? Why am I in such pain all the time?" (2018, *Appendix*).

WHY COPY BOWLING'S WORK?

By contrast to the work of Andrew Bick, Bowling's paintings do not raise questions of control. Bowling seems to be almost a spectator of his own work. Not that he does not consider what and how to paint, but he 'resolves' the painting in the act of painting. He responds to what happens during the process, instead of having any pre-defined system or plan. For Bowling, contingency is not accidental to the work: it is essential. From the perspective of the copier, these two approaches to painting demand very different attitudes toward the process of copying. Whereas Bick's structural elements and processual steps are easier to de-codify and

replicate, Bowling's work is more obscure, and more resistant to deconstruction.

For this reason, my expectations about the level of resemblance, both visual and processual, of what I thought I could achieve with the copy, was not the same. I foresaw two possible approaches to Bowling's painting: the first one was to make a copy that would resemble the surface of the painting, which would involve matching the colours, creating similar texture and visual effects, but subordinating the process and the materials used to the achievement of the final image. The second option was to re-enact the process, which I would have to learn from Bowling, without any expectation of arriving at a similar outcome. While the former would demand not much more than a relatively good reproduction of an image of the painting to copy, the latter would require knowing the materials, processes, and the gestures to re-enact. The different approaches represented by these two types of copying would raise questions in relation to their status, and to the authenticity of the copy itself. A copy that aims to replicate the appearance of the original might be perceived to be less faithful than a copy that was made using the same materials and processes, but which, despite not looking the same, had reproduced the original intentions and actions. Underlying this question there is another about the value of artists' processes, and whether artists might be more protective in relation to their methods than toward the appearance of the work. When I approached Bowling, I did not know how he would respond to my proposal of copying, nor could I have guessed whether he would be comfortable with me scrutinising his practice to the same degree as I did with Bick.

My interest in approaching Bowling, was not simply because of the difference in the painting practice and attitude, but because Bowling comes from a different generation and holds a higher artistic status than Bick. Bowling is regarded by some critics as one of the best abstract and colour-field painters of the second half of the twentieth century (Brace, 2021). These differences in self-perceived artistic status and the generational distance between us could, I thought, potentially change the dynamic of the working relationship, by comparison with that I had already established with Bick. For this reason, before making contact with Bowling, I imagined that, even if he would accept the idea of me copying his work, the fact that at the time he was preparing his major retrospective at Tate Britain, would mean that he would probably not be able to spare time to meet me or talk about his working methods.

WHY COPY *LENT* (1963)

Lent was not my initial choice of work by Bowling to copy. I imagined copying something from his more recent work.

After sending Bowling a letter explaining why I wanted to copy his work and how, I was invited to his flat to discuss it (24 April 2018). Bowling handed me a transparent file from a pile of random things he kept on the side of his armchair. It contained two images of the same painting: one in darker tones (fig. 87) and the other in more saturated colours with vibrant reds (fig. 88). The painting looked complex: it had around ten figures, an intricate plasticity and lots of energy. I found the image perplexing and it was not the kind of work I was expecting.

Bowling and Scott explained that my contact with them had come at a good time because Bowling was thinking about what might have happened to *Lent*, which disappeared in the early 1980s. They suspected that the council ordered the painting to be taken to the skip to clear out his studio when Bowling went to New York (Bowling, 2021). Scott added how, the day after Bowling's decision to help with my project, they read in the paper that Sotheby's was commissioning copies of paintings that had gone missing or were destroyed (2018, personal communication, 24 April). Possibly Bowling saw my proposal as an opportunity for him to 'see' *Lent* once again, which — along with *Mirror* (1964) — was one of his most important paintings (F. Bowling 2018, *Appendix*). More recently, in an interview for the Financial Times (2021), Bowling was asked what lost object he wished he still had, to which he replied that it was *Lent*.

LENT (1963)

The following analysis of the painting leans partly on my reading of other commentators and critics, but it is also in part an account of my own observation and study of the painting, which springs from my engagement with the work through copying it.

When I visited Bowling's retrospective exhibition at Tate Britain, in May 2019, an image of *Lent* was featured on the wall in the first room where his earliest work was displayed, under the heading "Lost and Destroyed Pictures". According to Rachel Scott, before it disappeared *Lent* was exhibited three times: in a solo show at Grabowski Gallery, in London (1963), in the London Group exhibition at Tate Gallery (1963) and Bowling's retrospective at Newcastle Polytechnic (1978) (J. Sommer 2021, personal correspondence, 5 August). *Lent* was one of Bowling's major paintings (Bowling, 2018) and so it was no surprise to see it included in his retrospective, even if only as a small photographic image. Although Bowling made many paintings during those years, only half a dozen of them were exhibited. These paintings belonged to his figurative and expressionist period, which lasted until around 1963, when Bowling's concerns with political, social, and also personal issues were more obviously depicted in his work. *Lent*

is one of the most fully resolved paintings of this period — if not the most — and seems to epitomise certain of his thematic and aesthetic preoccupations. *Lent* — a diptych of 180cm x 360cm in size — was the largest painting he made during this period with the exception of *The Execution of Mary Queen of Scots* (1963), which was made as an outdoor painting for the festival to celebrate the 400th anniversary of Shakespeare's birth, in 1964. Soon after *Lent* was completed, Bowling started his move towards a less expressionist and more abstract stage, as can be seen for example, in the paintings that immediately followed, *Swans I* and *Swans II* (1964) and *Mirror* (1966), which are very different in their treatment and colour.

Lent is a political and personal commentary of the disasters of war, which incorporates structures and imagery from the Catholic church alongside images from contemporary political events such as the Cuban Missile Crisis of October of 1962.

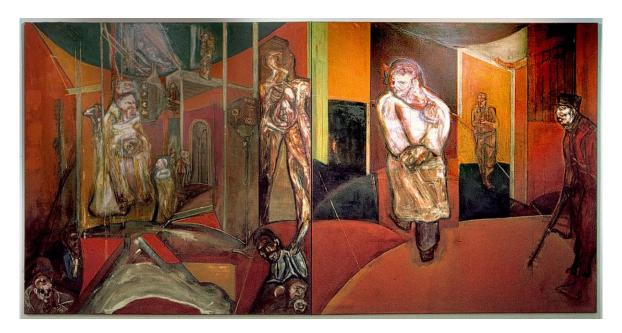


Fig. 89 (FB3) Frank Bowling, Lent, 1963, oil on linen, two panels, 72" x 72" each. ©Frank Bowling. Courtesy of Frank Bowling Archive

In the right panel, three figures stand out from a semi-round structure that resembles one of Francis Bacon's bare rooms marked with thick black lines defining the boundaries between the several planes — doors, windows, floor, and ceiling — to create a sense of enclosure, but also of impotency. Yet, the figures in *Lent* do not seem to occupy the same plane of the picture. Contrarily to Bacon's *Three Studies for a Crucifixion* (1962), for instance, where the figures inhabit the same space but appear alienated from each other, Bowling's characters are connected together, but not spatially. Their relationship is created instead through certain formal and thematic elements, for example, the white structural line that runs from one soldier's leg to the other soldier's leg; their shared body position leaning towards the left of

the painting; and their heads, both capped and almost level within the picture. These two are, judging from their uniforms, both soldiers in motion. In the first plane, to the right, there is possibly a Cuban or an American soldier, who wears a kepi and holds a rifle. The other, more central figure is presented in a green uniform with a hat normally worn by troops operating in hot climates. The soldiers do not look alike, and wear different uniforms, but their bodies both armed and moving forward, suggest control and authority. The identity of the soldiers is not to be taken literally. Since Bowling based his figures on images cut from newspapers and magazines of that time (F. Bowling 2018, *Appendix*), their role in the painting is to add tension and help generate the sense of subjugation that is implicit in the narrative.

The nearest, most prominent figure in the right panel, to whom these soldiers are directing their attention, is a man in a white robe, hands tied or cuffed, who is being taken away to be killed. Francisco Goya's *The Third of May 1808* (1814) also presents the victim of summary justice, wearing similar loose and light-coloured clothing, contrasting with the dark and formal uniforms of the soldiers. Similar to Goya, Bowling creates a strong sense of the vulnerability and defencelessness of the victim in the presence of their armed oppressors.

Lent is to be read from right to left. When looking at Lent, the eyes focus first on the right panel because the colours — bright red and orange — are more vibrant and the figures are more prominent. Subsequently, the right panel invites us to shift our gaze to the left. The soldier with the kepi frames the canvas and creates a visual barrier, bouncing our attention back to the other side of the picture, via curved directional lines and by means of the prisoner's body position, which reinforces the optical vectors, leading our gaze into the second part of the narrative — the left panel. Is the handcuffed man looking towards his future? If the right panel shows the captured prisoner being led away to be executed, the left panel shows his killing.

In the left panel, the person officiating at the hanging is the large figure in a robe with his hands centrally in front of him (echoing the prisoner in the right-hand panel) and elevated from the other figures. According to Bowling he is in a glass box, which he saw as a customary way of presenting an authoritarian figure, one in charge of making judgements. Bowling painted many pictures related to the theme of suffering, but there is only one other painting where hanging is the main focus, *Hanging Man* (1961), in which the man seems to be in terror, achieved through the expressive gestural marks. Contrarily, in *Lent*, the man in front of the judging figure, who is also about to be hanged, is kneeling, powerless and defeated. The figures in Bowling's earlier paintings, before *Lent*, are normally shown in movement, with their bodies contorted to express anxiety, terror, and agony. In *Lent*, however, the figures are given a more descriptive and detached treatment, as if they were resigned to their fate as victims.

Nevertheless, the painting creates a strong and sinister sense of unease. Through a combination of the way figures are presented and how they were painted, Bowling created a horrific scene. One way he achieved this was through the relationships between the figures, which resemble paintings by Francisco Goya, with their recurrent themes of death, hysteria, and fear. In *The Third of May 1808*, as in *Lent*, the killers are placed in an improbably close proximity with their victims. This does not correspond to the military reality of the 1960s, where war had become depersonalised, both in the scale of the violence and the physical distance between protagonists: combat had become distant and disindividualised. Goya's *Black Paintings* (1819-1823), in which women, men, monsters, and witches are featured, also present an unnatural proximity between the figures, which often appear in the form of a mass of suffering people, where only those at the front of the image acquired discernible faces. Their bodies are grotesque, their eyes and mouths distorted, as in a horror film, evocative of a dreamlike terror, leaving the viewer's imagination to create its own monsters: in the words of Charles Baudelaire (1857), "the nightmare teeming with things unknown".

The way Bowling treats some of the figures in *Lent* is similar to how Bacon painted the faces of the men in his work. Bowling and Bacon both dragged the paint across the canvas and around the figures to induce a sense of velocity and aggression. However, Bowling differentiates his figures from Bacon's by adding wax to the paint. While Bacon had a smaller margin for action, because the canvas absorbs the paint, Bowling does not lose momentum and is able to continue the gesture for longer.

According to Elena Crippa (2019), who curated Bowling's retrospective exhibition at Tate Britain, Bowling's figures also have some resemblance to the paintings of Leon Golub (1922-2004) both in subject matter and style. Golub not only represented violence and political conflicts, but he also used impasto and then removed parts of the paint to create his figures. In this way his soldiers and victims acquired an animalistic texture through the fragmentation and angular marks created by this painting process. This is the case of the victim on the right side of the left panel of *Lent*, who is being flagellated by a soldier. By superimposing the oil paint and wax by means of a pallet knife and sometimes with the brush, Bowling succeeds in creating the appearance of flesh and the sensation of revulsion.

In addition to the military and political allusions, Bowling also added some references to Catholicism in this work. The most prominent is the structure on the left panel, drawn from the inside of a church, with stairs leading to a door, and above that what looks to be some form of altar, with religious figures floating in the air. This structure might also be the wooden structure of the platform from which the hanging will take place. In the upper

centre of the left panel, what might be a figure floating might also be a collection of heads referencing the crowds of people all piled up together with their mouths wide open in the *Black Paintings*. At the top, in a midnight green, is a vaporous violet figure, whose body seems to be semi-detached from its head, ascending away into the sky: perhaps the soul of one of the recently departed.

The extent to which these elements point to Catholic or purely political imagery, or both, is for the viewer to interpret. Bowling painted *Lent* using photographs, other paintings, and his memory. For that reason, *Lent* is a compilation of his own personal experiences of violence and political injustices. The Catholic Church and the conduct of war both share the rituals of killing and suffering, such as flagellation and executions, and they both also share a similar hierarchy of power between ordinary people and the authoritarian leaders, who remain on their pedestals, protected by the ideologies they have created for themselves. On the left panel, a theatre light points towards the man in the glass box, possibly suggesting the artifice, deception and dishonesty involved in the exertion of power. The title of the work, *Lent*, is itself a pointed reminder of the Biblical warning against succumbing to the temptation of power.

THE MATERIALS, PROCESSES, AND TECHNIQUES OF LENT

When asked how he painted *Lent*, Bowling explained that he worked quickly at that time and that he took no longer than three months to complete the painting. Bowling did not allow the paint to dry and was working "wet into wet", which would give him the opportunity to drag and effortlessly blend the paint (F. Bowling 2018, *Appendix*). Bowling painted other works at the same time he was painting *Lent* and he used to go to the studio every day, even at night when he could not sleep (F. Bowling 2018, *Appendix*). From our conversations, Bowling seems to have worked instinctively and energetically. "Yes, it gets done from beginning to end. The blue here and the orange and red, must have just been done. There's no rules, no doubt about that. I don't have any rules... I go with the flow, and I think you should do if you want to" (2018, *Appendix*).

Lent is a frenetic painting made by a young artist in the beginning of his career, who was preoccupied with the possibilities of painting and finding a relationship with his subject matter. One of the major differences between painting Lent and OGVDS-GW-SB #6 is the type of engagement with the work. If for Bowling his own relationship with the questions of suffering were to be sublimated in the painting, Bick had a very different approach, for he was not interested in expression, or emotion, but on being playful and following predetermined

rules in order to disrupt them. Bowling said that he had not made any preliminary studies, he worked from images, but painted intuitively and energetically, "all those heads and stuff were just one night wrist-action" (2018, *Appendix*).

As *Lent* was a painting made during his more figurative and expressionist stage, but preceded *Mirror* and its subsequent 'pop' paintings, technically and plastically *Lent* appears to have similarities with both stages. On one hand, there are the figures with more gestural marks and painted with impasto, which resemble more the figures of the earlier works than the flat figures in *Mirror*; and on the other hand, there is the flat treatment of the background and the overall organisational structure with round and linear elements, and the fragmentary space, which prefigured *Mirror*, and which lack the central scene that is featured in the early paintings.

Lent was a painting with two panels made with oil on linen. After making the ground, Bowling applied a wash over all the linen with green or ochre. (In our early conversation he suggested he had used ochre, however, later in the process he mentioned that he had used green.) The other colours used for the painting — or at least suggested to me by Bowling to use in the copy — were cadmium yellow, cadmium red, Prussian blue, ochre, black and white. Bowling started the painting by drawing the structure with pencil, crayon, and charcoal, and using masking tape to make the lines. For the first layers, Bowling used the paint very diluted in turpentine: "I was pouring and spilling and dripping" (2018, *Appendix*). This is most evident in some of the bigger red areas on the bottom of the right panel and on the left side of the left panel.

Since I did not have access to reliable information, drawn from inspection of the original image, I am not completely sure about how Bowling painted. But, judging from what I read as under-layered drippings and for the subtle nuances of tones and colour transparencies on those areas, perhaps caused by the soft superimpositions of thin layers — somehow similar to Mark Rothko's The Seagram mural paintings — Bowling might have used oil paint diluted with turpentine, and not have added much more texture on those areas. This also reminds me of his painting *Fishperson* (1962-63), which I saw at Christie's in January 2020, where, around the figure, it appeared that very diluted dripping paint had been briskly applied. This might have been similar, yet at a rather different level, to how Bowling treated the background of *Lent*.

I am not sure what the subsequent steps were. I assumed that Bowling continued to work on the painting applying paint with more body than previously. The faces of the figure of the prisoner and the soldier with the dark uniform, on the right panel, and the person officiating at the hanging, on the left panel, had likely been painted with palette knife and beeswax, judging by the angular shapes normally generated with this sort of technique. While the remaining figures and the bodies were probably painted with brushes. For me, the most intriguing technical aspect of the figures, was the prisoner's robe and perhaps the hanging officiator's robe, which, through the experience of copying them, I think had been made with beeswax and then, when dried, with oil paint dragged around with a cloth.

THE WORKING RELATIONSHIP

There was a slight friction between what I wanted Bowling to tell me about *Lent* and what he wanted or was able to tell me. If for me it was important to have the information regarding the materials he used, the steps he undertook, and the techniques, so that I could follow them to recreate his work, Bowling resisted. It might be, perhaps, that he could not remember all the details, but it seems more probable that he did not think it necessary for me to know them:

"What do you mean I don't want to tell you everything? ... The structure is pretty obvious because it is all lines. Open up the structure and do it that way and then start filling the areas ... Get the basic structure, rock it out. I mean, I don't really feel able to tell you how to work."

(Bowling 2018)

On Tate's website there is a short video that teaches "How to Paint Like Frank Bowling" (2019). This step-by-step video suggest that Bowling is not at all worried about revealing his painting methods, as the video shows Frederik Bowling (grandson) and Spencer Richards (long-term friend) using the same techniques and materials Bowling used in his recent paintings. (Predictably, they did not produce anything that looked like a painting by Bowling).

The reason Bowing declined to tell me more about his painting methods was that he did not see the need to tell me how to work. Making the copy, he understood, was not a pedagogic exercise, but a process of embodying another artist's sensibility to painting. While I was very keen to repeat his process — and wanted to know the exact materials he used — he seemed to have thought that it was more important that I kept within those methods and materials that work best for me.

Bowling was interested in my painting practice, that is my non-copied work. On the first day I met Scott and Bowling in his flat, he wanted to know my relationship with painting: How I select the colours I use, what it is in painting that I am interested in, and what I thought

would happen when I copied *Lent*. Bowling seemed to see my painting practice as the work that I do outside the 'copied work' and he asked me a few times to show him images of my paintings that were not copied, whereas Bick seemed to accept more readily that the 'copied' work might actually be 'my' work.

At the beginning of his career, he looked at other more experienced artists to find something for his own painting process, and in the same way Bowling seemed to perceive my idea of making copies as a way of exploring my own artistic identity. On the one hand, Bowling seemed to treat me as an equal, on the other hand, he might have seen that I was looking for something in his own practice to make it my own, as he did when he was younger too.

Bowling was also curious about my Portuguese origin, both because of Portugal's past relationship with the West Indies and Portugal still being a very Catholic country. He seemed keen to understand whether I was as an appropriate person to copy *Lent*, and also whether *Lent* would be appropriate for me to copy.

When I asked about what stretchers and thickness to get, Scott, trying to be practical, mentioned buying already-made canvases, a suggestion which Bowling opposed. He argued that those canvases were for amateurs — "Sunday Painters" — suggesting that artists should want to have control over the painting and that the painting as an object is also very important to personalise. Despite Bowling thinking that I should work out for myself how to paint, he was willing to come to the studio while I was working to see the progress. "I am not going to leave you alone now... I've seen you and if you need something..." (2018, *Appendix*).

COPYING LENT

The foregoing description of how *Lent* was painted is derived from my conversations with Bowling and relevant members of his family and friends, and from my experience of looking and making a copy. However, as with *OGVDS-GW-SB #6*, my understanding of what was possible to replicate and what I understood to be a copy of *Lent*, changed during the process of my research. If, in the initial stages of the copy, my main preoccupation was to achieve a general resemblance with the original work, i.e., the colour and the figures, once this was accomplished, I started to focus on the texture, the plasticity of the painting, the gesture, then, its overall coherence and finally its expressive character.

Bick's process for making drawings is very much present in his mind as he continues to make

work himself within those same guidelines. By comparison, the process of making *Lent* was not present in Bowling's mind in the same way. The original *Lent* was painted in 1963, and the process involved was significantly different from how Bowling makes his current work. When I asked Bowling about how he made the painting, understandably he did not offer the same level and type of information as Bick did. There were certain aspects of the process that he could remember, but with other aspects Bowling suggested that I use the sorts of materials and processes he uses in his current paintings.

The materials, tools, and processes I used to make the copy and the rationale behind those choices were:

- Charcoal
- Chalk
- A2 Wooden T-Square
- Rags
- Masking tape
- Pencil
- Liquitex acrylic gel
- Wax-paint medium: Bowling and Scott told me to buy hard beeswax because Bowling use it to prepare the surface of some of the figures. However, I used a 'ready-to-use' mixture of beeswax, stand oil and dammar varnish instead
- Winsor & Newton series 1 in the colours: Black, Cadmium Red,
 Cadmium Yellow, Prussian Blue, Brown, White, Ochre, Green
- White spirit
- Pure turpentine
- · Linseed Oil

I judged that the exact brand of some of these materials used would not be of consequence, and so I bought those brands that I have found satisfactory in my own past work.

• Stretcher bars Russell & Chapple Bespoke 72 x 72 inches (each panel) by

recommendation of Bowling and Scott. These were the same as Bowling was using for his canvases when the project started. The bars used in the original painting had been bought at Bird & Davis Ltd., a major London supplier of artists' stretchers in the early 1960s.

- Cotton duck 12oz. Lent was painted on linen, but Bowling and Scott strongly advised me to buy the cotton duck fabric because, they said, it caused Bowling some issues. He also advised that I should have it stretched for me (Bowling, 2018). Even though I normally stretch my own canvas, this seemed to be a task I would struggle with since the canvases were larger and heavier than what I was accustomed to stretch on my own. Therefore, I asked Ben Gooding, the person who stretches Bowling's current canvases, to do mine.
- White household paint emulsion: The original ground was made with emulsion paint. I did not ask the exact brand Bowling used, as I thought it would be probably impossible to find even if he remembered. Instead, Scott advised that I shopped for emulsion from a DYI store near the studio where we were. I took her advice and, she confirmed what I had selected was a good alternative.
- Brushes of various sizes and types. Bowling did not specify the brushes he used. When I asked him about what sort of brushes he had used, he replied by saying: "use any brush you like. Use your head, use a rag. You know, scrape sand" (F. Bowling 2018, *Appendix*).
- Play sand: Bowling might have suggested to me "to scrape, sand", meaning to scrape paint off and sand the surface down, in order to achieve the same surface effects that he had done. He might also have meant to use sand to build up the surface by mixing it into the paint. His friend, Spencer Richards, said that Bowling was indeed doing something similar in many paintings contemporaneous with *Lent*. Nevertheless, it is possible that *Lent* did not have any sand, for it was very similar in texture to *Mirror* (1966), which is a very smooth painting. Nonetheless, I decided to employ sand in the paint surface of my copy, since it helped me to achieve the required texture and irregularity, and it was a material confirmed to have been used in some of his other paintings of that period.

• C. Roberson & Co. Matt Medium for oil painting, which, despite not having been used by Bowling in the making of the original, I used to improve the flow of the brushstrokes, to help soften the prominence of certain elements, and to adjust tonal contrasts.

The strangeness of 'painting as someone else' and the awareness that I might have followed a false clue or misunderstood information, often made me doubt what I was doing. This happened for instance in the first layers when I applied the water-based emulsion diluted in water to prime the canvas, which did not seal the canvas as I was accustomed. I recall asking Scott, when I was working in Bowling's studio, if what I had just done to prime the canvases was somehow closer to what Bowling would have done, which she confirmed. When I applied the subsequent layers, the fabric absorbed the oil paint diluted with white spirit to the point that I became concerned if this was similar to what might have happened with the original painting. I did not do anything to change the texture and resigned myself to that restraint. A



Fig. 103 Copy by Ana Teles of 'Lent' by Frank Bowling' (in progress), Triangle Space, Chelsea College of Arts, December 2018

year later I read in *Material Explorations* that for *Mirror* Bowling did not prime the canvas, "[i]nstead, dilute washes of paint were applied to the raw canvas, the colour and medium often seeping through the weave to the canvas's reverse" (Homer, 2019). That is, the way I primed the canvas, and the initial diluted layers might have been identical to what Bowling had done.

The main issues I encountered in the making of the copy of *Lent* were:

Texture: The texture of the painting was the most complex challenge for two reasons. The first was because of the lack of a reliable and detailed reproduction of the original painting. The images available of *Lent* did not offer much information about the surface of the painting, and so it was difficult to decide whether what I had painted was close to the original work. For this reason, I had to find a balance between Bowling's heavily textured paintings of the early 1960s and his flat paintings, such as *Mirror*, of the mid-1960s.

Painting: The second issue pertained to the action of painting itself and the complexity in reproducing the multiple layers of paint, those that are visible and those that were superimposed and no longer visible, but which contribute to achieving the qualities of the existing surface: the transparency, the mass, the thickness of the paint among others.

Colour: As with the texture, I also had to find a balance between the three different reproductions of the same painting. In addition, as I scaled the image to the real size of the original painting there was a colour compensation of the pixels (fig. 128). These computer-enhanced colour compensations led me to use certain colours that might not have been present in the lost original.

Format: As the photographic image of *Lent* that Bowling gave me was not a perfect square — the height was slightly longer than the width, when squaring and projecting the image onto the canvases, around three centimetres had to be compensated for. I chose to eliminate those centimetres from the bottom as I thought it would cause less disruption. The various images of *Lent* also offered contradictory information about the drawing of the painting. For instance, image FB4 (fig. 91) shows some additional elements on the right panel that are not visible in images FB1, FB2, FB3, and FB5 (figs. 87-90 respectively).

Expression and gesture: The way that gestures were executed was perhaps the most intangible aspect to replicate. As the act of copying follows a different logic from that of making one's own painting, the way I applied paint on the canvas, in the later stages, had to be premeditated, and often rehearsed, and done more slowly. For example, while Bowling made an original mark in one brushstroke, I had to make my copy mark in one brushstroke with a similar brush, with a certain amount of paint, with a very specific colour, at the right intensity, and at the same angle and length.

OVERCOMING THE MAIN ISSUES

There was a stage in the process when I deliberately moved away from some of Bowling's suggestions because I did not find them useful to achieve the result I wanted. An example of this is when Bowling told me to apply gel to the masking tape already stuck on the canvases because otherwise, he said, it would fall off the canvas. I applied the gel. However, later in the process I decided to remove both the masking tape and the added thickness of the gel because it seemed to be creating undesirable textural marks (fig. 110).

As I describe in the *Methodology*, once the canvass was primed the next stages consisted of 'arranging' the shapes, adding colour and details, at the same time I tried to replicate the expression of the original using the same materials and techniques. Then, I understood that this was a mistake. I had tried to do too many things at once as if I expected to reincarnate myself as Bowling, and re-paint *Lent*. While I was working to get the drawing and figures right, I was also experimenting with paint to understand how Bowling might have achieved certain gestural and textural 'effects' that I imagined the original *Lent* would have had. Then, my PhD peer, Gavin Edmonds, who was also making copies for his research, came to my studio to see my copy of *Lent*, and identified that I was probably following the wrong approach. He suggested using my own methods of painting in order to 'find Bowling'. What he meant was, because I did not have the same tacit knowledge as Bowling, I should paint as I 'normally do' and try to find additional techniques to recreate the appearance of what I thought the surface and colour of *Lent* would have been.

Re-enacting Bowling's process and gestures is different from copying a painting. As I came to realise through copying *Lent*, even if I was completely clear about how the original painting had been made, repeating Bowling's gestures would not necessarily lead me to achieve the same results. Copying the painting to the level of resemblance I envisaged, required other cognitive processes, such as comparison, matching colours, learning how to achieve certain visual effects, among others. There is a parallel here with the work of poetry translation: an exact rendering of each word, from one language to another, while retaining the same place in the stanza, does not produce the same poetic effect as the original. A good translation is always an interpretation of the original.

Edmonds pointed out that I was expecting immediate results and that this could be the reason why I was feeling stuck. He suggested to work from a 1:1 reproduction and to square it on those parts I was struggling with (figs. 143-148). This method of slow transference of each detail in the image onto the canvas was totally different from Bowling's approach to *Lent*,

but it enabled me to get a better base of work and develop the painting more successfully. The other material addition suggested by Edmonds was the Matt Medium (*for oil painting*), which helped to unite the then fragmentary shapes, to control the colour by giving more body to the glazes applied and to 'die-out' the intensity of some of the blacks and reds, with the possibility of wiping off all the material if necessary (figs. 137 and 138).

However, my copy of *Lent*, even if it achieved a close resemblance to the original image, still looked like a copy. The painting was missing what for Bowling was most important in this painting: directness and energy.

When I asked John Myatt, a former art forger, for advice on the process of imitating another artist's gesture, he said that he "created new originals by trying to internalise the creative mind behind the original work [he] could see" (2021, personal correspondence, 8 March). Myatt did not necessarily copy existing works of other artists, rather he invented new works

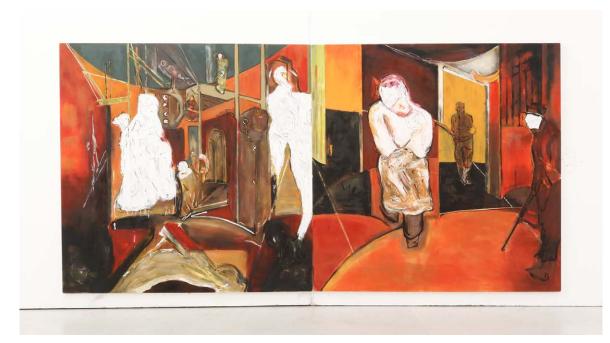


Fig. 114 Copy by Ana Teles of 'Lent' by Frank Bowling (in progress), Triangle Space, Chelsea College of Arts, March 2020

and painted them in the style of, for example, Alberto Giacometti, Henri Matisse, and Ben Nicholson among others. Internalising someone else's painting style perhaps consisted of, not only understanding what the original gestures might have been, but also knowing the painting intimately, so that in the act of painting there would be no hesitation. If I internalised Bowling's process, I would know intuitively how to conduct and coordinate the gestures and all the aspects of 'painting' involved in making the copy.

I was able to internalise *Lent* to a certain extent, and this meant that during the last stages of finishing the copy I was more confident about making a mark or adding some element that was not even there. I noticed that my familiarity with the painting increased significantly with the time spent copying, as if I was slowly becoming absorbed by it, almost as in a process of self-alienation. My movements started to flow more easily and I enjoyed the painting as I had never done before. However, I was never able to perform the gestures as Bowling did, nor to avoid hesitations and doubt.

FINALISING THE COPY

With my copy of *Lent*, the question was not about selecting the best copy from many candidates, as it had been with Bick's drawing, but about when to cease trying to get closer to the original work. The question I asked myself was, what characteristics must my painting possess, by comparison with *Lent*, to be considered a copy? There were certain aspects that I had to compromise and others that I considered necessary for the copy to be seen as such.

One major challenge, but which also turned out to be an advantage in copying *Lent*, was that there is no longer an original work and the photographic images available did not offer much information about the surface of the painting; even the colours seemed confusing. As I described previously, there are five different reproductions of the original, including a photograph that shows additional elements on the right panel that the others do not. For this reason, copying *Lent* involved a large amount of speculation and conflicting ideas about how to paint it and what processes to use, but at the same time it allowed me more freedom in the methods to select since what was 'correct' was not clearly defined.

The boundaries between what went well and what did not work well are not always clear, because what did not work could be superimposed, hidden, or integrated in the painting, and end up benefiting it. However, I will explain in what way I think certain aspects did not work well — i.e., are visually dissimilar to the original — but that I decided not to correct or to disguise.

The colour: I did not match the colour completely to the photograph that I referred to most often during the final stages FB2 (fig. 88) of the making of the copy. Overall, the colour of the copy and the colour of the photographic reproduction are very similar, but I purposely did not continue matching them for two reasons: Firstly, the photograph of *Lent* seems to have been taken in a room where there was a window on the right side, as the painting in the image gradually darkens towards the left, and so it is a dubious guide to the true tone and

colour of the original. Secondly, sometimes I judged that the result of my gestures and mark making were successful in capturing the expression of the original, but were perhaps not so exact in terms of colour, and I was forced to choose between the fidelity of one of these two elements. In some instances greater accuracy of expression seemed to justify the sacrifice of accuracy of colour.

Texture: As noted above, the photographic documentation lacked definitive information about the textures of the paint surface. I cannot be sure that my use of sand is true to the original, and even Bowling declined to adjudicate on this point. I decided to retain it because it helped to create noise and irregularity on the surface of the painting, without which I was finding it difficult to make progress.

The wax figures' gestures: Bowling explained that some figures had been made with wax applied with a palette knife while others were brush work. I assumed that those figures that showed some white on the under-layers were the ones where wax was used. They seemed to have been made very quickly and fairly spontaneously — "one night, wrist-action" in Bowling's words (F. Bowling 2018, *Appendix*) — with plenty of transparency. The internal outlines and shapes of the figures are at the same time very fragmented and continuous. This seems to be the result of the constant movement of Bowling's hand searching for form that in its way 'broke' and superimposed the previous work, yet still revealed the layers underneath. The white robe of the handcuffed man is a good example of how the initial lines suffered the rectification of posterior layers of wax and white paint drawn with knives or dragged across with cloths. Red paint superimposed with white mixed with wax turns into purple. This (deliberate) pentimento confers aggression and intention to these figures. I found this combination of the speed and assertion of the gesture, together with the drawing of the 'same' shapes and colours — which had to be 'performed' at the same time — extremely complex to replicate. For this reason, I opted, instead, to overpaint these figures considerably more slowly, with brushes and cloths to give me more control, focusing on form, artificially reproducing the effects of transparency, movement, and fragmentation (fig. 171). I judged that despite having been arrived at by a different route, they seemed 'truer' to the original in terms of visual effect than when I attempted to replicate Bowling's actual gesture (or his working process as he described it to me).

Materials: As described in the previous section, I did not use in every case exactly the same materials as Bowling did, as certain materials were not available and/or there were better alternatives. In the case of *Lent*, the use of variant materials did not seem to risk compromising the integrity of the copy. (This was very different from my attempts to copy of Bick's work).

Gestures: Since I could not follow Bowling's hand movements, I opted to find a compromise between what might have been his gestures in *Lent* and as to what made sense for me to do in the act of making. Within this spirit, and because I still wanted to make a painting that worked as a whole and that was consistent in its expression, imagery, and syntax, I stopped referring to the images as much as I did at the initial stages. Instead, I welcomed a certain dissimilitude with the original so long as it 'worked' well enough. In other words, I started to look at the copy as being autonomous from the original *Lent*.

WHAT WAS NOT COMPROMISED

The outlines of the figures: I made a significant effort to ensure that the figures and the architectural structure were almost identical to the original shapes and juxtapositions, by constantly rectifying them during the diverse stages of the process. Even if I am aware that they do not match completely, I considered this aspect successful.

'Energy': During the process of making the copy, one of my major concerns was to make a copy that was not static and that could replicate the phenomenology of *Lent*, by which I mean that when the viewer stands in front of my painting they experience something similar to what they would experience if they were able to stand in front of the original. I was aware that I could not originate the same marks as Bowling and that the painting is likely not to have as much 'energy' and aggression as *Lent*, nevertheless I tried to paint with a similar attitude, to recreate a painting that was dynamic and gestural. Since there were specific brushstrokes that seemed essential for Lent's structure and character, there were occasions when I had to replicate these marks more carefully and artificially.

According to Susie Ray (2020, personal correspondence, 14 September) and Sara Lee Roberts (2020, personal correspondence, 18 September), both artists who copy the work of other artists, one of the most important elements of making a painting with the aim of replicating the original work, is the type and size of the brushes, which are essential to creating similar texture and gestural marks. However, even though I asked a few times about what brushes Bowling used, or what he would recommend me to use, he gave the impression of not finding that question relevant:

"That's so painful to hear... Use any brush you like. Use your hand, use a rag. You know, scrape sand. (...) I used brushes... big, small, I used ... brushes ... a 3-inch brush, 2-inch brush, you know, brush it on. I find that so strange. Use any brushes you like, you don't need to restrict yourself. It is not academic. Use anything you like. Rub your foot, cut your hair off and put it in."

(F. Bowling 2018, Appendix)

While I was trying to understand the materials and the process Bowling used, because I thought they would confer value to the copy in its relationship to the original work, Bowling seemed to think the opposite. The materials and the technical process seemed to him to be the least important part. Bowling reinforced several times that I could use anything I wanted. "You don't have to give yourself any restrictions. (...) Do whatever you like, you make it work for yourself" (2018, *Appendix*). What seemed to be most important for Bowling was the 'spirit' of the painting rather than the technical aspects. He wanted me to enjoy painting the copy of *Lent*, as if painting in the style of Bowling implied adopting a certain attitude and predisposition toward painting, instead of following the same gestures and reproducing the same brush marks.

In the early stages of the copy, when Bowling and Scott came to the studio, Bowling, observing the painting, commented: "when you say to me you want to paint like me, you've already done it!" (2018, *Appendix*). The painting was in a rough state, with only the main figures outlined and with painted washes of red and brown to organise the tonal variations, and it did not resemble *Lent* as a finished piece (fig. 103). Certainly, Bowling was being positive and complementary, but it was still important to note that he might have perceived something of his way of painting in what I did. Bowling mentioned the directness of how the paint was applied and the "shooting feel about it".

EMOTIONAL OWNERSHIP

Even though Bowling has chosen to hold the ownership of the copy of *Lent*, I still want to claim emotional ownership. As Schwartz (2014, p.175), quoting Pierre Bourdieu, pointed out, "To copy cell for cell, word for word, image for image, is to make the known world our own". The time invested in looking at images of *Lent* and inhabiting its origins so closely and for such a long period eventually led me to embrace the painting as my own, nearly forgetting the initial motivation for copying it. In *The Sight of Death*, T. J. Clark (2006, p.5) writes about his experience of looking at two paintings by Nicholas Poussin almost daily for three months. What his diary entries reveal is how his perception of the paintings and his attachment to them changed during the time he spent looking, reflecting, and writing about them: "aspect after aspect of the picture seems to surface ... the larger order of the depiction breaks up... persists like an afterimage".

Similarly, Agnes Callard (2019) tells the story about when she was asked to write a poem at

school. The six-year-old Callard wrote out a poem by Shel Silverstein that she had memorised. The teacher, who was familiar with the poem, challenged her pupil about what appeared to be flagrant plagiarism. Callard was confused: it had never occurred to her before that the poems she had memorised were not 'hers'. I do not claim that the copy of *Lent* is 'mine', but copying seemed to involve a process very close to that of learning a poem by heart: finding sense for oneself in the words of another. It "is a process that engages the mind and the emotions" (Maddox, 2015).



Fig. 92 Copy by Ana Teles of 'Lent' by Frank Bowling, 2021, oil on canvas, two panels, 72" x 72" each

WHAT THE COPY IS

As with my copy of Bick's drawing, so too when considering my copy of Bowling's painting, there are two aspects to the process of coming to a determination that the copy has been achieved. The first was when I decided that I had achieved all that I could reasonably hope for, and that any further work on the canvas would risk making my work less like the original, in form or expression. The second was Bowling's reception of my copy: how successful he thought it to be, and what he would decide for the future of the copy.

The attitude and energy applied when painting seemed to have been very important for Bowling. According to this view, the early stages of my copy of *Lent* were likely to be more in tune with his spirit, as when I started to paint the copy I was much less concerned with the drawing or resemblance to the original. I recall being very cold in Bowling's studio, which tended to hasten my working process. But many of the later stages were the opposite: my progress slowed

by extended periods of deliberation or doubt. The copy is, overall, a combination of these attitudes: expressive and fast, then slow and calculative. My copying incorporated concerns with the general resemblance of *Lent* — including its expression — with that of making a 'good' painting and enjoying the process at the same time.

Considering the impossibility of making an (exact) copy as defended by Myatt and Roberts, there is still the possibility of a good failed-copy. Roberts identified three parameters that the copy should have: 1. there must be a general likeness with the original, capturing some sort of essence of the painting and its character; 2. the copier needs to learn from it. (Perhaps this point is more important when the intention of the copy is to learn from the original and might not apply to my copy); 3. the copy needs to have a similar energy to the original, which does not necessarily need to imitate exactly the original's energy. Evaluating my copy according to Roberts' standards of the 'good failed-copy', it could potentially fit under this label.

When Roberts enunciated these rules, she was most likely thinking about copies that were made from the works of the old masters, who could not interact with the copier and express their thoughts on those copies, and so, the decision rests solely with the copier. This is not the case for my copy of *Lent*. Bowling not only expressed directly what he valued in the copy, he also contributed to the definition of its status, by the agreement we made about its future storage, thereby indicating implicitly what he thought about the copy.

Nelson Goodman (1978), when explaining his theory of notation, proposed that if Pierre de Menard's *Don Quixote* is a different inscription from the one written by Cervantes, it is also "an instance of the same work, albeit with his actions Menard may have suggested a possible, new interpretation of the work" (Giovannelli, 2017). According to this way of thinking, my copy of *Lent* can be considered as both a different "inscription" and a different "instance" of the same work. The copy of *Lent* is not a copy that imitates the original gestures, but one which "quotes" both Bowling and *Lent*. The copy quotes Bowling's paintings by the use of sand, for instance, but does not imitate *Lent* (if the original did not have any sand). In addition, even if the copy does resemble the appearance of *Lent* in its materiality, the copy is also very close to Bowling's recent paintings as it was made with similar materials to those he currently uses.

While Bick was involved in the decision about whether the work that I produced could be considered a true copy, 'authorised' by him, Bowling was not. At the start of the research, I thought that Bowling would suggest amendments and that he might finally reject the copy, but in fact Bowling seemed content to accept whatever I made. This was not a complete surprise, for in our initial conversations Bowling appeared to give me freedom to paint as I wanted

and also said that he did not "feel able to tell [me] how to work". The implication of this is that anything I would make could probably be a valid copy. Yet, Bowling did tell me that he wanted the copy to be "good" (2018, *Appendix*).

THE STATUS AND VALUE OF THE COPY

The aspect that stands out when considering the resemblance and relationship of the copy to the original is the fact that there is no longer a physical original *Lent*. There are, however, images of *Lent*, other paintings from that time, and finally Bowling himself, to testify to the veracity of the copy of *Lent* I made. If my several attempted copies of *OGVDS-GW-SB #6* (2015) created a meta-copy that incorporates the characteristics of the 'perfect' copy, by contrast, in *Lent* there is a meta-original formed by the multiple reproductions of the original painting, which together create the original work. Since there is no physical original painting, *Lent* is those pictures of the original *Lent*, plus Bowling's and his family's testimonies about it, and now, my copy of *Lent*.

In the same way that to remember a person, a photograph of her/him would likely be preferred over the physical presence of someone who resembles in some way that person, so to 'replace' *Lent*, a photographic reproduction of the original painting seems to be the most viable choice. In an exhibition of Bowling's work, such as his retrospective at Tate Britain in 2019, *Lent* would likely be referenced by a photographic reproduction of the original and not with its copy — even if the copy had been made in collaboration with Bowling, as my copy was. The aspect of the original work that the copy can replace, and that a photographic reproduction cannot, is the physicality and presence of the painting, i.e., the scale, the painted colours, the texture, and the smell. My copy of *Lent* seems to contribute to the replacement of certain aspects of the original painting and, together with the reproductions of the original, the copy can contribute to the memory of the painting.

Bowling saw the finished painting when it was exhibited at The Florence Trust (14-21 August 2021). Bowling was complimentary about the work I had done and seemed to approve the final result of the copy: "I suppose you worked it out!" (2021, personal communication, 14 August). A feature that he was particularly positive about was the "space" I had created in the right panel at the bottom with red and orange. He also observed that the figures with the faces on the left panel at the bottom were well resolved: in the original they were more complexly painted, whereas in the copy they had been simplified. Although I would rather have painted the faces with a similar complexity, Bowling seemed to judge the way I did them

in a positive light. When asked what other noticeable differences between the copy and the original painting Bowling could identify, he compared the white paint and wax of the figures in the copy with the flesh pink colour of the original painting. He also mentioned that the overall tonality was a little high (2021, personal communication, 14 August).

In addition to the visual resemblance between the copy and the original, the Agreement I drafted with Ben Bowling — who at this stage was facilitating the communication between Frank Bowling and me — contributed to the definition of the status and identity of the copy. It was decided that the authorship of the copy was 'fully' mine — as opposed to 'fully' Bowling's or equally shared by us — and that the title of the copy would be, *Copy by Ana Teles of 'Lent' by Frank Bowling*, which seems to propose a relationship of subordination of the copy to the original work. This co-dependence is different from the one I agreed with Bick. The title of the copy I made of Bick's work (*OGVDS-GW-SB-AT #6*) — which acquired the same title of the original plus my initials — suggests the end of the copy through its integration into Bick's work, while *Copy by Ana Teles of 'Lent' by Frank Bowling* reinforces the persistence of the copy as a copy.

The destination of the copy was another important decision that contributed to defining the relationship between copy and original painting. Bowling chose to keep the copy in his storage space with his other paintings. This action, on one hand, suggests that Bowling places value on having access to the copy, but on the other hand, might be seen as a way of exerting control over the copy. The copies I made of Bick's and Bowling's work both went to the original artists' storage, but I have less control over the *Copy by Ana Teles of 'Lent' by Frank Bowling*. Bowling, or his managers, will need to grant permission for me to exhibit the copy, and they will also decide the conditions of the sale, although currently there is no intention to sell the copy.

It is possible that these restrictions over the display and disposal of the copy reflect the greater standing that Bowling enjoys in the art world, compared with Bick. Alternatively, it might well be that having lost the original work, Bowling and his family are very keen not to lose the copy they now have in storage. If that is the case, then the copy is a success, for it has substituted for the phenomenological presence of the original.

Case-Study III Refusals

My reasons for asking Andrew Bick and Frank Bowling if I could copy their work pertained to the differences of their approaches to their art practice. I selected Bick because his practice was derived from a specific modern tradition, and he himself was concerned with questions of authorship and originality in the making of his work. This meant that his work could potentially be more amenable to the presence of a copy and would perhaps bring layers of complexity in relation to those questions. Frank Bowling was selected after Andrew Bick, as a counterpoint to Bick's style of work. While Bick's work is geometric and governed by pre-defined aesthetic 'rules', thereby appearing to be more controlled, Bowling's painting practice focuses on the expressive use of colour and seems to be less constrained by any specific painting tradition. Bowling comes from an older generation and has received greater public recognition for his work.

After asking Andrew Bick and Frank Bowling to copy their work, I decided to look for an artist different from them and closer to myself with regard to gender, artistic standing, and generation. I thought that this additional element to the research could potentially generate a different dynamic between the originator of the work and me, thereby impacting our working relationship and the status of the copy in ways that were interestingly different from Bick and Bowling.

I approached a female artist of my own generation and at a similar point in her career, and I asked her if I could copy her work. Artist A rejected the idea of my copying her work, and when I approached Artist B, she also rejected the idea of my copying her work. Both Artist A and Artist B said that they did not feel comfortable about me copying their work, and both chose not to engage in further discussion about why they felt that way.

Despite not having a complete account of their motivations, nevertheless I consider it relevant to discuss why these artists might have declined my invitation of making a copy of their work, while recognising the inevitably speculative nature of my remarks.

ARTIST A

Artist A is a female artist who works mainly with painting and performance. Depending on the subject of the work, she paints backdrops with various scenarios that seem to reference, in their style and imagery, the paintings of iconic male artists. The narrative seems to call attention to the gaze towards women, from a woman's perspective, both from the side of the object, and from the side of the viewer. For Artist A, the presence of her body in the work seems important, as traces of her appear in the painting, both implicit in the brush-marks and explicitly in the form of her semi-disguised body.

WHY ARTIST A

Copying Artist A's work would have been, in part, similar to the practice of copying OGVDS-GW-SB #6 and Lent in the sense that it would have involved the re-enactment of performative actions similar to those I undertook when copying Bick's and Bowling's work. For instance, 'learning' how to 'act' as the original artist, understanding how to achieve similar visual and technical results to those of the original, rehearsing and repeating among other actions. However, because part of Artist A's work also involves a dance, the inclusion of the performative body would not only add complexity to the task, it would also propose a different relationship between re-enactment and authorship. According to Isabelle Graw (2016), paintings possess liveliness, which is the "phantasmagorical sensation" of the presence of the artist in a painting, suggested through marks that resulted from the act of making. In this sense, my copies of Bick's and Bowling's original works possess visible traces of my presence. Copying Artist A's dance would not only involve this phantasmagorical relationship with agency, but also my actual presence in the work. For this reason, Artist A's participation in the project would have allowed me to investigate how this adjustment of agency in the act of copying would impact its making — and our working dynamic — thereby exploring what these elements meant for Artist A and her work.

ARTIST B

Artist B is a female artist who also works with painting and performance. But, while Artist A shows us the performative act, which becomes a painting, for Artist B, the performance is implied through photographs of the performative moments that take place privately in her studio. The paintings present a 'splash', 'pour', or 'drip' of paint imitating the iconic American

abstract expressionists' mark making, but Artist B's appears more self-conscious. The work, for Artist B, is not just the paintings, but the photographs. In an article she wrote (2020), Artist B mentions these photographs as being very open, and exposing her vulnerability, where she explores ideas around control and release.

WHY ARTIST B

As with the Artist A, copying Artist B's work would imply a clear change in indexicality. While with Bick's and Bowling's works, the agency of the painters is implicit, with Artist A and Artist B it is explicit. Copying Artist B's paintings would address the issue of re-enacting randomness. To copy Artist B's way of 'throwing' paint would have meant learning about the inevitable imperfection of my agency. Additionally, as with my plan to copy Artist A's work, I was also interested in the relationship between re-enactment and agency. As well as re-making her paintings, copying her work would also involve setting-up scenarios as she does, and taking photographs of myself imitating her facial expressions and replicating her poses. Some of the potential aspects of the copying of her performance to consider could have been:

- The clothes I would be wearing. Would Artist B allow me to wear her own clothes?
- The space (i.e. her studio, or my own studio).
- The objects Artist B includes. Could I use hers?
- The use of any of these elements of her work in my copying would have had to be negotiated between us.

REJECTION

Both Artist A and Artist B rejected the idea of my copying their work; and both also declined to talk to me in detail about their decision.

Through email correspondence, Artist A expressed reluctance to accept my proposal to copy her work, explaining that the performances she had recently exhibited in video were very personal to her and derived from intimate moments with her partner. She insisted that having me copy her work would feel like an intrusion.

Artist B agreed to meet me to discuss the copy of her work I had proposed to make. Initially, she seemed interested in my work and positive about the copy. However, when I pointed out that, if she considered the photographs to be an essential part of her work, then that was what I intended to copy, she drew back. Artist B apologised and explained later that day, via email, that she did not feel comfortable with me copying the photographs because they were very personal to her and dealt with trauma.

The following section intends to understand why Artist A and Artist B rejected my proposal of copying their work, through my own experience of having others copy my work, which possibly illuminates why Artist A and Artist B rejected my proposal as an exercise in empathy.

BEING COPIED

In the initial stages of my research, I anticipated that it was important to experience the act of being copied as an integral step in my investigative research. For this reason, I asked some fellow students to come to my studio to choose a work to copy. I stipulated that copies I had made of other artists' work were not to be selected. Despite these copies being part of my practice for some years, I did not consider them to be entirely 'mine', since their authorship was somehow shared and their visual appearance was not entirely my own responsibility. Copying these copies seemed to me to defeat the purpose of experiencing having my work copied by others. I recognised that the dynamic of the relationship between Bick, Bowling, and me could not be recreated perfectly, since it had been me who proposed to the students to make the copies rather than the students proposing to me. Nonetheless, I considered this experience a valuable addition to my understanding of some of the issues/aspects raised by being copied.

My initial expectation was that I would be welcoming to the students and relatively relaxed about having them copy my work. However, in practice, when they came to my studio to talk about the copy they were about to make and to choose the work, I realised that I did not feel completely at ease, as Bick and Bowling had seemed to be with me when we discussed which of their work I would copy. The work I had in my studio was a combination of paintings and drawings from previous years, since the time of my MA (2013) until the beginning of my PhD (2016), as well as some recent work that was still in the experimental stages (2018). While they were looking around the studio to choose something to copy, my impression was that they were critically scrutinising and that made me feel uncomfortable and self-conscious about the quality of my work. The paintings and drawings I showed them were pre-selected by me and represented the work I considered to be relatively 'resolved'. After the viewing, I speculated

that I may have skewed the outcomes of the experiment by excluding some of the work that I thought might cause me embarrassment. Nonetheless, the feeling of being judged did not disappear and having the students examine my drawings made me nervous.

George Wigley, one of the students, selected one of my recent paintings that belonged to a series of 'collaborative paintings'. The painting — *Untitled* (2018), acrylic on canvas, 100 x 100 cm — had been made with my partner at the time, where he would make an addition to the canvas, and I would respond to it until we both decided that it was finished (fig. 190). Wigley selected that specific work knowing of my personal and emotional connection to the painting, which I explained to him. He questioned me about the process and the materials and asked me to describe how I had made the painting, e.g., the stretcher bars, fabric, paint, and brushes used. Since I had a spare frame, which was identical to the one used in my original work, I offered it to him for his copy. He also asked whether he could take the original away, to refer to while he worked. I agreed to this.

I saw Wigley's copy for the first time in the form of a photograph he sent me electronically via Facebook. The photograph showed two apparently identical paintings next to each other. I was impressed because I was not sure which one was mine and which one was his. There was a sense, for me, of the copy being an imposter, as if the copy were not entirely authentic. Wigley's painting did not go through the same process as mine, the same thinking and layering of aesthetic choices. I inferred this by how the paint appeared to have been applied on the canvas, but also by Wigley's description of the way he painted certain parts of the copy, which were different from my original gestures (fig. 191). The copy, I concluded, had not 'earned' that appearance. For another viewer, original and copy would be virtually indistinguishable, in the same way as they were for me the first time that I encountered them side by side in photographic format. From my perspective, however, the copy, despite being in some respects identical to the original, seemed lacking 'liveliness' and congruency between the visible gestural marks and the texture. I was able to distinguish between them, not only because of subtle physical differences, but also because of the associated memory of the making of the original painting.

At the time of this experiment — from June until September 2018 — I had only just started copying Bick's work and was about to start copying Bowling's work. Retrospectively, I can identify that this contrast between copying the appearance and repeating the process of the original painting became a concern that was always present during the making of the copies. In the same way that I spotted this incongruence in the student's copy of my own work, so too Bick might have identified this same issue in my copy of his work — as I describe in the chapter on his work.

Hannah Delahay, another student who agreed to copy my work, selected a very small black painting on wood with a gestural white brushstroke, which existed only as a reproduction image of the original painting, which had disappeared in 2014, during one of my studio moves (fig. 192). (Even if this fact suggests an echo of the relationship between the missing original *Lent* and the copy I made, Delahay's choice was not influenced by this aspect. She selected the 'image' unaware that the physical original no longer existed.) Delahay made three copies, using different materials from those I had used in my painting. Her copies had small colour variations between them and one of them had been scaled up (fig. 194).

My conclusion was that Delahay seemed to have put considerably more effort into the making of the copy than that I had when I made my 'original' work, which was a study, or a 'warm-up' for a more ambitious painting. She recounts the process of copying the original work by expressing confusion about the colours I used, specifically those visible in the white brushmarks, and also that she had to rehearse the gesture a few times before marking the surface. Even if my work and her copies looked identical, her copies seemed to become a realisation of something less resolved in my work. This was apparent not only for the expressed 'effort' in her making, but also for the materials she chose to replace — the oil for the acrylic, the application of gesso on plywood instead of mdf board with no preparation, the addition of a back baton to hang the picture — and the 'polished look' as opposed to being a sketch.

Reflecting on this experience of having other artists copying my work, I understood that I was not as comfortable as Bick and Bowling appeared to be in relation to my project. The process of 'being copied' made me feel vulnerable. Some of the reasons were:

- The students' inevitable judgment of my work, which had not yet enjoyed external validation;
- My concern about the possibility of their copy undermining my work by, for instance, the copy becoming a parody, or mockery, or making my work look 'easy' to make;
- My apprehension about whether they would make copies that were 'better', ultimately replacing my own work.

However, and regardless of these concerns, the finished copies generated a dialogue about my (non-copied) painting process and the significance of those works in my 'normal' practice. Retrospectively, the idea of having my work copied, and then the process of watching others

choose which of my works to copy, created more anxiety than encountering the completed copies of my original works.

I had not planned to go through the same process of drafting an agreement as those I started with the Andrew Bick and Frank Bowling case-studies, but Wigley's copy raised similar issues about the relationship between my original work and his copy in relation to the integration of the copy in my practice. The main aspect pertained to the exhibition of my work and whether I would want to acknowledge that the work had a copy; and, if so, whether I would feel obliged to show the copy alongside my original (assuming Wigley gave his permission). My indecision in this regard was due to the possibility that the copy might jeopardise the perceived value of my work, a fear that was balanced by my sense of the ethical implications, for Wigley and the viewer, of omitting any reference to the existence of the copy. I have never fully resolved my position in relation to this dilemma, and for this reason I have not made any effort to show this piece of work as an individual painting, except in the context of my research. Wigley's copy (which he has kept) seems to have changed the ontology of my painting: it has now become part of a new collaborative work, the 'original' work together with its 'copy'.

In retrospect, the way I perceived the copies had likely been influenced not only by the resemblance in the visual aspect between copies and originals, but also by what the original paintings meant to me. I seemed to be more comfortable with Delahay's copies than Wigley's. Perhaps the original work Delahay copied was simply a sketch that no longer exists and therefore her copy seems to be an independent work, whereas the copy made by Wigley competes directly with the original, to which I am more emotionally attached.

This process of being copied was a crucial step for developing my understanding of the experience of the makers of the original work and to establish some empathy with the case-study artists. It allowed me to understand the process of copying as more than simply a mechanical task, prompting me to feel the emotional impact of being copied, even without being able to replicate, within this experiment, all the differences in age, experience and gender between myself, Bick and Bowling.

THE SIGNIFICANCE OF 'THE PERSONAL'

Artist A and Artist B both told me that their work was highly personal, and that they would therefore feel uncomfortable with it being replicated by another artist. I concluded from this that one important reason why they declined my request to copy their work might be

owing to the use of their own bodies, as an important element of the subject matter and the performative character of their work.

According to Danielle Knafo (2014, p.21), female artists tend, more than male artists, to use their own bodies to express their subjectivity and to seek authenticity in their work, instead of using more formal elements such as colour, expression, and process, which are traditionally associated with the work of male artists. Her point is not that only female artists express or represent the personal in their work, but that the personal is often expressed or represented differently by male and female artists. My making a copy of a work deemed 'personal' might involve removing or diluting the personality of and the original intentions of the maker of the work. Re-creating Artist B's paintings and then posing in front of them, or re-creating Artist A's paintings and dancing in front of them, would in both cases change the nature of the work, by substituting my body for the body of the original artist. This substitution might be taken as a transformation of the meaning of the work, erasing the subjectivity that was central to its original meaning. Further, my copies might be taken by the makers of the original work as an intrusion into their own personal space. Given that the subject matter of Artist B's work is so closely bonded to her own image and persona, replacing her body with mine might have been taken by her to be a violation, rather than a constructive questioning, of her authenticity.

REFUSALS IN THE CONTEXT OF THE RESEARCH

Historically, both the act of refusal — and the associative gestures of negating, repeating, and withdrawing — and the act of responding to refusal have been used widely by artists across a range of genres. Similarly, some artists have found ways of representing the act of refusal by others, who did not want their 'work' appropriated by artists and shown in public exhibitions. For example, in the early 1990s, the artist David Mabb printed images found in Magnum Photos catalogues and deconstructed the surface by blurring, deleting elements and over painting parts of the images. At the time of the exhibition, the gallery showing his work was concerned about the possible copyright infringement by Mabb's paintings and he decided to try to seek permission to exhibit them. Magnum Photos did not grant permission to use their images and so Mabb and the gallery decided to cover the paintings with a black cloth accompanied by a description of the work and stating that Magnum photographic agency had not granted permission to exhibit Mabb's work.

Artists have also found ways of presenting the absence of information, when access has been refused. Jenny Holzer's *Redaction Paintings* (2005-ongoing) are pages from declassified

United States government documents pertaining to military activity in Iraq, censored by the US government for national security reasons. These are formal documents, memos, emails, letters among others, that were enlarged to fit the size of a canvas and were either painted or printed. The amount of obliterated text differs, where the most censored texts have only a couple of words left exposed. The method also varies, sometimes these were made with harsh black marks, sometimes with white rectangles that match the colour of the white page, sometimes they are handwritten 'cross-outs'.

For my project, therefore, it made sense for me to try to find a way to exhibit the act of refusal by Artist A and Artist B to participate in my research project, alongside the work that I produced through the co-operation of Bowling and Bick. In 2021, I attempted to give a form to the 'refusals' in the context of an exhibition of my research project, in which I also included the copies of the works by Andrew Bick and Frank Bowling. In the same way that Mabb chose to hide the paintings he had no permission to show, I created two empty spaces on the gallery's wall to maintain certain visual and conceptual coherence with the setup of the existing work of the other two case-studies. Nearby, I presented documentation for each of them, but since Artist A and Artist B have been anonymised, there was little direct information that I could extract to represent them without revealing their identity. I used only a small part of our email correspondence printed on an A4 sheet of paper, to offer some insight into the reasons why they refused my proposal to copy their work. The paper was placed on top of a plinth, mirroring the set-up of the agreements I have made with Bick and Bowling. Whereas those agreements showed consent to participate in my project, the text pertaining to Artist A and Artist B revealed their desire to 'refuse' my proposal (figs. 184-187). The intention was to give a form to my transactions with Artist A and Artist B, but also, like in Holzer's obliterated paintings, allowed the viewer to speculate about their line of reasoning for their decision.

With the materialisation and speculative writing of Artist A's and Artist B's responses I wanted to call attention to the fact that their refusals have become part of my research because it was an active choice by Artist A and Artist B, and as such was as valid as the positive responses by Bick and Bowling. Despite both artists deciding not to engage in further conversations with me about their motives, this silence, and the small amount of information about their reason to reject, were important to preserve as elements in my research project. Exhibiting documentation from all four artists, allows me to attempt a comparison between the responses from Artist A and Artist B, and those from Bick and Bowling.

Agreements

Agreements

This chapter aims to address the documents I drafted with Bick and Bowling, in which we defined the relationship between my copy and their original work, demonstrating their relevance to my research. I start by briefly setting up the importance that agreements can have to form and shape an artwork, followed by my description of the process of drafting the Agreements, in which I draw attention to the parallel between the stages of the copies and the terms of the Agreements. I then explain the impact that having an Agreement in place had on the standing of my copies. Finally, I explore why, although the Agreements are an attempt to shape the status and value of the copy, this may be something that lies beyond my control.

Seth Siegelaub in collaboration with lawyer Bob Projansky were the first to create a contract that aimed to give "control to the artists over the use of their work and participation in its economics after they no longer own it" (1971, p.1). *The Artist's Reserved Rights Transfer and Sales Agreement* (1971) arose from a concern over the idea of the art object as a commodity and the derived questions of ownership.

Siegelaub's and Projansky's contract consists of:

- **1.** Introduction: the purpose of the document
- 2. What it covers: ownership of the outcomes
- 3. The use of the agreement: when and how
- 4. Notes about what to expect from the art dealer and from "the art world"
- **5.** Enforcement
- **6.** Summation
- 7. Agreement form

In "the facts of life" (section d), Siegelaub considers areas of potential conflict that might arise between parties. He notes: "this Agreement will help you discover who your friends are" (p.3). Considering that completing an agreement inevitably involves parties taking up positions that reveal their intentions towards the terms of the negotiation, I found within this document a useful tool for exposing what it is that both parties aim to control, which in the case of the artist includes an attempt to control the public understanding of who they are as artists.

Carey Young, an artist who uses the law in her art practice in its various settings, from contracts to court hearings, described the way contracts hold enormous artistic potential because of the combination of what they are: promises between one or more parties that are bonded for a specific period of time with the enforcement of the law.

Contracts viewed as aesthetic objects can be understood as performances. In his book *Promised Relations*; or, thoughts on a few artists' contracts (2018), Ben Kinmont points to this characteristic by reference to Yves Klein's *Theatre of the Void* (1960). Klein, wanting to make a performance but not having sufficient funds, decided to turn the idea of a performance into a theatre proposal, which he published in his newspaper *Dimanche*. Klein's *Le Contract* is a proposal for a performance in two acts where the actors, the audience and the author of the play change positions. Klein exposes the contractual nature of the theatre, where each role corresponds to one of the parties of that contract. In this context, we could consider the work of Marcel Broodthaers, who created a contract that governed the sale of the gold that was meant to fund his *Musee d'Art Moderne* (1968), which was facing bankruptcy.

More recently, in the *Contract*, an exhibition that was part of the programme of Venice Agendas 2017, artists showed contracts with various shapes and intentions that proposed different modes of negotiating from that of the traditional contract. The subjects addressed varied from relationships between the artists and the audience, Immigration and Human Rights, and artists' individuality. Some of these contracts are audio recordings, some are loose sentences organised as a poem, sets of instructions, offers, counter offers, proposals, performances, "appropriated shared certificate", immigration forms, among others.

Contracts, therefore, have been a privileged tool among artists to state their positions, create ambiguity, expose conflicts, and – mainly – to be playful in relation to questions of the production and distribution of their artwork.

From the beginning of my research, the idea of having an agreement in place arose from the need to provide ethical reassurance to the artists I was to approach in relation to the copy I

wanted to make of their work. However, the idea of making an agreement soon became an opportunity to address four issues:

- offer a reliable and ethical protection in relation to the original work and the copy
- use the agreement to clarify and record the positions taken about the relationship between the copy and the original, concerning value and status (which have been discussed in the chapters IV and V)
- consider how the agreement might potentially influence the ontological status
 of the copy, as the definition of the terms of the agreement would require a
 rigorous understanding and commitment between the Originator and the
 Copier, which could amend the positions previously and informally agreed
- reflect on how this could provide a template to expose the social structure of what constitutes an artwork.

The first step in the process of drafting the Agreements was to seek advice from the lawyer and artist Jason File, whose artistic practice makes use of the language of law particularly in the context of certain political situations, to critique and expose incongruities, as well as to challenge the status of the object of art, including questions of authenticity and authorship. The initial comments File made pertained to the role of the agreement as a combination of promises about a specific object. Another aspect of the Agreement was the form it would assume, because, as File identified, "they can be written to do anything (although whether they are legally effective is another question)" (personal communication, 2017).

I chose to create an 'Agreement' because, despite there not being major formal differences between a contract and an agreement, the former is regarded as legally-binding, whereas the latter implies an understanding between the parties which is less apprehensive of future litigation. My interest is not in the enforcement of the terms, but in the way in which the presence of a formal agreement might change my relationship with the artist and the relationship between the copy and the original. Making an Agreement allowed me to record and formalise the status and value of the copy. A contract would also have allowed that, but it would place the focus on the enforcement process, which was not my interest.

The structure that File and I discussed included various alternative terms that Bick and Bowling would accept, reject, or replace with preferred words. One of my PhD peers, who is also a

lawyer, commented at a presentation of my research that it was satisfying to see that I intended to make visible the terms rejected. Normally, with signed contracts, third-parties do not get to see the other options that were considered, and these might provide a different perspective about the contractual relationship. For this reason, the early drafts of the Agreement might be as interesting as the final, signed Agreement.

Ultimately, I decided to remove the 'multiple choices' from the final versions of the Agreements, for the sake of clarity. But their inclusion in the draft versions seems to have been a prompt, to Bick and Bowling, to suggest previously unconsidered options for the future of the copy. For instance, the question of where the copy of *Lent* would be kept or stored, for which, one of the options I included was: "With the Originator". Bowling seems not to have considered the possibility of retaining the copy himself (the actual outcome) until reading this option in the draft.

The first drafts of my Agreement with Andrew Bick, which I started in the initial stages of the research, included very specific details about how, when, and where the copy would be made. Since the terms were proposed before attempting to make the copy, they included:

- How the original drawing would be transported to Chelsea College of Arts
- How I was going to insure it
- What reference to the original was to be used
- The length of time I was to make the copy, which, at the time, I thought it would only be a week

The area I wished the agreement to clarify related to the authorship, storage, signing, sale, and exhibition of the copy, matters that, throughout my negotiations with Bick, proved sufficiently crucial to survive into the final version. The early drafts were shaped around the imagined form and appearance of the copy and anticipated issues. These had not included many factors which subsequently surfaced: e.g., only from Draft 5 with Bick — June 2020 — did we accept the possibility that there might be more than one copy, or even no copy. This was addressed with the inclusion in the *Definitions*: 'attempt' and 'decision procedure'.

There developed a recurrent discrepancy between the stages of the copy and the terms of the Agreement, which had to be continually reformulated to accommodate the shifts in my project. However, while the copies were still being made and because the final shape of what a copy would be remained open, the Agreement, at that time, seemed somehow hypothetical, addressing our relationship to a copy that did not yet exist, the real potential or limitations of which were still uncertain.

Since the terms that Bick, Bowling, and I would choose to include in the Agreement would be dependent on the level of resemblance of the copy with the original, it was impossible fully to grasp the extent to which we would want to control the copies, and define a relationship, until the copies were finalised. I also anticipated that if the terms of the agreement were settled before the completion of the copy, my own commitment to the copying process itself — and therefore the overall outcomes of this research — may be subtly altered.

I found there was tension between the requirements of PhD research and the daily realities of how artists think and operate. When I had planned this project, the agreement was envisaged as underpinning and recording the central importance of the artists' consent to my copying. It would also, I anticipated, provide a template which might be adapted and replicated by future researchers. But having embarked on the actual work, I regularly questioned my insistence on a formal written agreement since the artists themselves appeared to be content with an informal oral agreement. While more flexible, an informal agreement would not have been easily verifiable or reproducible. All the decisions undertaken about the practicalities of the copy had been made collaboratively and without dispute; for me to come to our meetings with a sheet of paper, trying to discuss and agree the terms under which the hypothetical copy would be managed, might have appeared premature, somewhat defensive, or a purely conceptual exercise.

This sense of inadequacy started to fade away during the last stages of the project when the shape of the copies started to be defined. As a result, the need to discuss the status and value of the copy, its conceptual and practical implications, and — in the case of Bick's work — the relationship of the other material produced (*Attempts* and *Approved Copies*) in relation to the original became more practical and also more urgent, mainly when these works needed to be transported. For example, at various points of my research, I exhibited the work, applied to open calls with the work, and in the case of one of my *Approved Copies*, sold it to a collector. In this sense, understanding the autonomy of the copies and under what terms they would be bonded to the original became important. Nevertheless, the Agreements did not cover all the possible issues and circumstances that the copies would encounter. The written terms of the Agreement, as with any legal contract, required further discussion and interpretation by Bick, Bowling, and myself.

I came to consider the Agreements to be essential. The need for an Agreement that would define, as closely as possible the status and the value of the copy also led me to abandon the multiple-choice format, revealing possible alternative wording for the final Agreements, in preference for a more concise, clear, and functional Agreement.

In addition, my focus in relation to what I wanted to define also changed when the copies were close to completion. I requested more autonomy for the *Attempts* at the copy I made of Bick's drawing.

The more time and work I invested in the copying process, the more uncomfortable I became about retaining in the agreement the option for the copy to be destroyed at the end of the project; what had seemed acceptable at the time of writing the first draft, became an intolerable and self-destructive prospect.

In the final stages of copying, the terms of the agreement were updated and modified with increasing frequency, reflecting our evolving relationship to the emerging copies. The most modified terms in the Agreement with Bick, were the terms to differentiate and classify the wider material that had been produced: *OGVDS-GW-SB-AT #6* (copy), *Attempts*, and *Approved Copies*, and the dependence on the original. These changes reflected the need to understand better the status of the work produced, and how to express most clearly our ambitions for the future of the copy.

In the case of copying Bick's work, as the various stages of the drafts of the Agreement demonstrate, I started to claim for my work more autonomy in relation to Bick's work. I had originally suggested to have the *Attempts* authored by Bick and myself (Appendix: Draft 5 with Bick), but, near the conclusion of the project, I proposed myself as their sole author, and also claimed the right to control their use for exhibition or sale (Final Agreement with Bick). For the *Approved Copies*, I preferred to share control and authorship with Bick — highlighting an enhanced value, over and above that of the attempts, arising from their selection and approval by Bick and myself (Appendix: Final Agreement with Bick).

Many of the existing contracts in the art-world — e.g. between artists and art dealers, artists and a patron or commissioning agent — are purely transactional and, therefore, inappropriate to my collaborative working relationships with Bick and Bowling. The Agreements I drafted with Bick and Bowling were created to define the status and the value of the copies I made in relation to their originals, as understood by the originators. The way in which Bick and Bowling decided to define the terms and conditions regarding authorship, title, storage, exhibition,

and sale, are indicative of the value that they attributed to my copies. (This is discussed in *Case-study I* and *Case-study II* chapters.) By value I do not mean the market value *per se*, (although there is a section in the Agreements about how the price at which the copy might be sold would be determined) but rather the standing and importance that is accorded to the copy by the maker of the original, and how this might compare with the value Bick and Bowling accord to their own work.

The aforementioned terms, by which the copies are bound to the originals, not only inform their value but also help to establish their status. In the case of the copy of Bick's work, the title that he attributed to the 'copy' — OGVDS-GW-SB-AT #6 — the shared authorship that he proposed, and the conditions under which he wanted to exhibit the copy (Appendix: Final Agreement with Bick) assign a status to the copy in relation to the original. (The discussion about value and status of the copy of Bick's work is developed in the chapter Case-study I.) Similarly, when Bowling decided to take the copy into storage alongside his archive, and agreed the title of the copy, he explicitly acknowledged the status of the copy in relation to his own work.

In addition, the status of the copy was also determined by the description of what the terms 'copy' and 'original' mean in each case-study (Appendix: section *Definitions*, Final Agreements). In both cases, the status of the works I had made with the intention of them becoming copies, could only acquire that status if they were approved/agreed by Bick and Bowling. "The copy is the artwork (2021) by Ana Teles that successfully reproduces the appearance of the original artwork, as jointly agreed by the Originator and the Copier" and "the copy is one of the approved copies, as determined by the decision procedure".

In my initial discussions with File, he suggested that I should consider who would make the decision as to when a copy had been achieved. In the Agreement with Bick, we included a definition of the "decision procedure", the process that would determine when there is a copy. I took upon myself the responsibility of deciding when to stop attempting to make a copy, but the work could only be approved — and thereby attain the status of Copy or *Approved Copy* — by Bick. The *Definitions* sections in the Agreements, agreed by the copier and the originators, reflect the collaborative decision process in which the ontological status of the copy resides (Appendix: Final Agreements).

The draft of the Agreements also seemed to encourage Bick, Bowling and I to think carefully about what we wanted to control. Ben Bowling consulted with a historian about what position to take in relation to the authorship of the copy of his father. Initially, I proposed to share the

authorship equally, but Ben Bowling decided that I should be recorded as the sole author of the copy (Appendix: Drafts 1 and 2 with Bowling).

Regardless of the efforts I have made to define the terms by which the copy and original are bonded, the Agreements might have to be reformulated, or updated as circumstances change. We cannot be sure that the terms we have agreed with regard to the control, status, and destiny of the copies will be followed as we currently intend them to be: at some point in the future, the parties to the Agreements, and other participants in the art-world who are not signatories to the Agreements, might take a different view about the status and value of the copies. Our desire to define and control may be thwarted by any number of unpredictable future circumstances, and evolving attitudes towards the status and the value of 'copies' (just as attitudes to copying have changed in the past).

The Agreement, even as it proposes to regulate the copy and the original within ethical and legal frameworks, also functions as a form of documentation of the work I have made, through the decisions taken about its means of validation and its ontology. The elucidation embodied in the Agreements of the positions that Bick, Bowling, and I have adopted in relation to the copies, and how those copies are accommodated within my art practice and theirs, may hold the most valuable insights to emerge from this research.

Conclusion

Conclusion

OUTSTANDING QUESTIONS

Since Artist A and Artist B rejected the idea of having their work copied, I could not continue to investigate how the process of copying and negotiating the copy might have developed. Artist A and Artist B, in the exchanges of emails, gave some clues about their motives for rejecting my proposal, but ultimately their reasons for refusal remain unknown to me. Instead of exploring a wide cross-section of different artists, I chose to develop a deep working relationship, mining insights over an extended period, with two artists. It would have been impossible for me to sustain the commitment and effort which I dedicated to making copies of Bick's and Bowling's work with a larger number of case-studies. My insistence in achieving copies that I could consider satisfactory shaped my research outcomes. The extent of my investment in the project, in terms of time and resources, may have demonstrated to Bick and Bowling the depth of my commitment to the research, which helped build their trust in me.

One aim of my research was to consider how seeking the permission — and, as it turned out, the collaboration — of artists impacted on the process of making a copy of their work, and how it changed the value of the copy once it was made. In order that the question of the relationship between the copy and the original was clearly posed, it was important that my copies were 'faithful' copies. While the initial granting of permission was essential, the continuing involvement of the artists throughout the project became important, both helping me with the technical challenges of making the copies, but also with regard to making the Agreements at the end of the research process, through which the status of the copies was established. Copying with permission, therefore, came to mean the development of the relationship between the copier and originator.

CONCLUSIONS

My research examined how the working relationships that I established with the artists, and their involvement in the process affected the perceived status and value of the copy. Based on my practice of copying, on the detailed interviews with the artists about their work, and the negotiation of the destiny of the copy and its relationship with the original, my research shows that the copy has acquired a higher value, in the sense of the term that I set out in the *Methodology* chapter, consequent upon their involvement. The ontological status of the 'copy', together with that word's associated negative connotation, seems to have shifted in a positive direction, as the artists collaborated with me and embraced the copy.

When seeking consent to copy the work of another artist there were three possible outcomes: the artists might accept, reject, or ignore the idea of copying. From this initial step, I observed that the idea of making a copy provoked different responses from different artists, and that the prospect of 'a copy' functioned somewhat as a mirror or an echo of their relationship with their own work. If the copy were to capture those aspects of their practice that they considered most important — either formal elements of their paintings or those aspects which are central to their self-conception as artists — then their willingness to permit me to copy their work might be seen as an indication of their willingness to observe a reflection of themselves. In this sense copies are also portraits of the artists.

One of the differences between instances of copying when artists seek permission and when they do not is that when permission is granted, it becomes more likely that the originator will accept the copy of their work. First, being asked for permission gives the artists the perception of holding some control over the copy. Second, there might be some benefits to the artists associated with the process of being copied, from which they might discover new things about their own practice, when they are directly involved in the process.

Richard Hamilton's reconstruction of *The Large Glass*, despite remaining a replica, could be seen as an artwork in its own right, in part because of Hamilton's standing as an artist but also — importantly — because Duchamp authenticated the reconstruction of his original. In the same way, my copies have gained in status from Bick's and Bowling's involvement in the process, and from the 'authentication' that has been established through the Agreements. The fact that my copies now enjoy a place within their practice, confers upon them a higher value. In part, authenticity can be conferred by authorisation.

In the initial stages of the process, my research into recent cases of artists copying/being

copied, and my own previously more casual experiments with copying led me to anticipate possible friction in my working relationships with Bick and Bowling. However, as the research project shows, by negotiating permission to copy their work, I came to be regarded as a licensed researcher, contributing to the understanding of their work, even (in the Bick case-study) as a collaborator, bilaterally contributing to the work itself.

The way Bick and Bowling chose to participate in the project exceeded my expectations. Both were very generous with the information they revealed and the time they devoted to my research. Bowling, Scott, and their family not only attended to many of my questions, they also proposed that I work in one of Bowling's studio at Peacock's Yard, so that I could maintain a continual dialogue about the copy-in-progress. Bick was always ready to help me to understand his process and actively 'invested' his time in the success of my copy. I had hoped that something similar could be established with Artist A and Artist B — perhaps an even easier working relationship with subjects closer to me in age and profile – but I was forced to revise this assumption.

Concluding Agreements with the artists was an important part of my research project, a form of reconfirmation of the original granting of permission to make the copy. In addition, the existence of the Agreements should help to avoid future doubt or misunderstanding about the relationship between my copies to the originals. Bowling's decisions about the terms of the Agreement, defining the destiny of the copy were different from those selected by Bick, who chose to share control of the copy. However, the relationship between copy and original is not dissimilar. In both cases, the copy is embraced by them and is integrated into their own practice. This outcome confers the 'value' of authorisation, but could also be regarded as a mechanism for the artists to retain some control over the copy.

It is impossible to predict with certainty what future relationship will develop between the copies and their originals. The creation of the copies seems to have already changed the original works. The multiple attempts at a copy that I made seem to have reinforced the 'originality' and the complexity of *OGVDS-GW-SB #6*, while (and as per the Agreement) the 'original' work lost its singularity and is now inseparable from its double *OGVDS-GW-SB-AT #6*. In *Case-study II*, by contrast, the hierarchy between copy and original remains evident. But, since the physical original no longer exists, the main impact the copy has is that it reifies the evidential trace of the original: it is a reconstruction. In *Case-study II*, by contrast, the hierarchy between copy and original is evident. But, since the physical original no longer exists, the main impact the copy has is that it reifies the evidential trace of the original: it is a reconstruction.

Earlier in *Case-study I*, I mentioned the idea that a copy could be an enhancement of the original work. This idea also surfaces in the *Context for Practice*, where I describe literary fictional characters who fear being replaced by the 'improved version' of their doubles. I am not making any assertions about the comparative 'quality' of my copies in relation to the originals, but rather that the copy has a kind of agency through its very existence — it is neither passive nor neutral. The ultimate outcome of this research is to understand the terms under which my copies and the originals co-exist in the art practice of Bick, Bowling, and my own.

Through the process of my research it became clear that copies have a kind of agency through their very existence, which is neither passive nor neutral. Bick and Bowling both accepted the differences between my copy and their work, even in the early stages, when the copies were far from resembling the originals. In Bick's case, when I finalised the *Approved Copies* and after *OGVDS-GW-SB-AT #6* (the 'Copy') was selected, he had two reactions: first that I, as the maker could be seen in the copies, but second that he could accept them as 'a Bick'. In Bowling's case, he clearly saw the copy as my work rather than a close repeat of his style. But in conversation, he also suggested that I had resolved certain formal and technical problems that he remembered from when he made the original (F. Bowling 2021, personal communication, 20 August).

My research contributes new knowledge through a practical investigation of the copying process as a way of gaining insights into another artist's working methods; of how the act of copying is perceived by various artists, and how artists might embrace copies within their own practice. The results of the research pertain to how these artists reacted to the idea of having their work copied, and, for those who accepted it, what their involvement in the process of making a copy of their work consisted of. Copying Bick's and Bowling's work enabled me to observe and reflect on how both artists interpreted the significance of the copies I had made.

The process of making the copy also enabled me to achieve a deeper understanding of the art practices of Bowling and Bick, and their relation to ideas of authenticity. Copying *OGVDS-GW-SB #6* and *Lent* allowed me to acquire a very different level of understanding than, for example, a methodology based on verbal interviews or scholarly research into other written sources. The engagement of my 'hand' in the process of copying — imitating Bowling's brushstrokes and Bick's marker pen line — gave me an opportunity 'to be' the artists Andrew Bick and Frank Bowling. This involved an intimate relationship with the copied works and the processes by which they had been made: a haptic identification with the artists' processes. Copying, therefore, led to deeper insights into the intentions and technical aspects of the work of these artists, allowing me an enhanced understanding of the works' meanings.

Initially, my approach to copying both works was driven by the intention to replicate the originals as closely as possible, even though I was aware of the inherent impossibility of achieving an exact copy. The approaches and methods I used to make the copies varied depending on the specificities of the work, my interpretation of the artists' creative process, and the available references and materials. Throughout the process, I discovered that both Bick and Bowling had their own perspectives, not only on how they had made their work, but on how, potentially, to recreate them.

In *Case-Study I*, my initial approach was to follow a set of semi-structured instructions provided by Bick, which included the exact materials and process used for *OGVDS-GW-SB* #6. In *Case-Study II*, my approach was guided by Bowling's description and advice, which encompassed the materials, processes, as well as the painting's personal significance to him. The subsequent development of the copying process continued to be influenced by Bick and Bowling, but over time I was able to work more autonomously responding to my own mark making. As a result, the methods used were adjusted throughout the research to accommodate failures, limited information, my own skill constraints, availability of materials, and the artists' descriptions of their work processes.

For Bick's work, my approach focused on replicating the surface of the original. This involved performing similar actions and using the same materials as Bick and Bächli had used for the original work. Although some modifications were necessary to achieve the desired surface, the actions involved in the copying process remained very similar to those performed in the original. To copy *Lent*, however, achieving a close resemblance to the original also meant focusing on the surface of the painting, specifically the texture of the paint, transparencies, and brush marks. Since information about the surface was limited, I had to rely on the fact that the original had been expressive and gestural, a characteristic of Bowling's other paintings from that period. Hence, I aimed to convey that impression on the surface of my painting by 'expressive' and 'gestural' actions. This created a conflict for me between reenacting Bowling's gestures and copying the surface, a situation that did not arise with my copies of Bick's work, where the gestures and hand marks needed to be mostly suppressed.

This conflict derived from the two different types of copying. One was the approach that aimed to replicate the visual appearance of the painting, focusing on reproducing its colours, textures, and composition with precision and attention to detail. This aspect was already ingrained in Bick's drawing, so there was minimal deviation in this approach compared to Bowling's painting. On the other hand, copying Bowling's painting revealed that relying solely on this approach was insufficient. To achieve a more accurate reproduction of the surface,

it was necessary in addition to reenact the gestures 'originally' performed by Bowling, to connect directly with the physicality of his act of painting, to capture the expressive surface which is a characteristic feature of his work of this period. These two different approaches arose from my attempt to preserve something from the original work, namely its appearance, which I deemed important for the copy to acquire the status of 'copy'. At the same time, I aimed to capture something more intangible that was also significant for the quality of the copy — Bowling's painterly energy that is evident in his work from the 1960s.

By reenacting the gestures of Bick and Bowling, I was able to gain insights into the embedded knowledge that resides within their painting and drawing processes, including their intentions, attitude to painting, techniques and methods, and overall physicality. Vanessa Agnew (2020, p.54) has shown that re-enactments of historical representations use emotion as a mode of acquiring knowledge about history. In the same way, copying as a form of reenactment involves an emotional aspect: it is a means to acquire not just technical understanding but also a deeper connection to the artist and their work. By actively involving my hand in the act of copying, replicating the brushstrokes of Bowling and the marker pen lines of Bick, I interacted physically with the same materials, textures, and techniques employed by the original artists and gained a more intimate knowledge of the ways in which they made their work.

If reenacting his gestures required an appreciation of Bowling's emotional stance towards the act of painting, on the other hand, immersing myself in the process and materials he used also granted me additional insights into his practice. It required an understanding of where to direct my hand, imagining Bowling's thoughts and intentions as he constructed *Lent*, for me to achieve the same visual appearance, as if my gestures could lead me to the same destination as Bowling. How could I manipulate my hand and body to produce a specific effect on the face of one of the figures in the painting? Naturally, this aspect is highly speculative, yet engaging with his process and materials in such an embodied manner provided a ground for deeper understanding. This challenged me, in turn, to embrace my own way of being expressive, envisioning myself as a youthful Bowling working over a large painting that took him only three months to complete.

Other embodied elements of the research relate to the process of discussion and negotiation with the originators. From my perspective as the copier, the project also involved a process of discovery as to what was reasonable for me to ask Bick and Bowling in my conversations with them. I gradually gained confidence in knowing the most useful and focused questions to ask them about their processes, as well as the ability to accommodate their own uncertainties about how they had made their originals. Their willingness to spend time in conversation with

me, in their studios, looking at their work and their archives together, helped significantly to facilitate my understanding of how to approach making my copies.

Finally, my project has impacted my own art practice. The deliberate mimicry of Bick's and Bowling's methods ceased to be a forced process and gradually became instinctive. Through the intense study of their work and repetition of their gestures and processes, I have internalised some aspects of their way of making. This not only manifests itself in the technical features of my painting practice, but also surfaces as echoes of their voices when I make aesthetic choices. Now, as I arrange materials and colours to make my own paintings, I not only select from the accumulations of sand, rags, wax, and masking tape left over from copying Bowling's work, and the bottles of 'Dr. Ph. Martin's Concentrated Water Color' acquired to make the Bick copy (assured that I have acquired tacit working knowledge of these materials' capabilities, and the competence to deploy them), but I inevitably find myself considering: 'What would Frank or Andrew have chosen to do next?'

In the interviews that I have documented, and the sections of text in which I describe and analyse the working processes and motivations of Bick and Bowling, I have provided a close study of these artists' practices and their self-understanding. This was particularly important in relation to the lost painting *Lent*, about which very little information has ever been published. My conversations with Bowling and his family were crucial to my understanding of the painting's significance to him, its evolution, its iconography, as well as its technical aspects, generating important knowledge about the context and painting process of *Lent* that was previously unavailable.

Copying these artists' works has also created information concerning the broader artistic context in which the works of Bick and Bowling are situated. In the case of Bick, it has generated further knowledge regarding his relationship with Constructivist and System Group artists, notably his connection with Gillian Wise. Similarly, copying *Lent* has led me to record insights into Bowling's visual trajectory, including Bowling's early artistic influences, and those events that left an indelible impact on his development as a painter.

The process of copying also seems to have prompted the artists themselves to gain new knowledge about their own works, as a result of my actions. By observing my failures, witnessing the way I approached and interpreted their work, the artists might have learned something more about their own artistic process. For example, my work might have affirmed for them what is unique about their artistic practice, and what might constitute a 'faithful' copy of their work: which aspects of the original *OGVDS-GW-SB #6* and *Lent*, needed to be preserved

and evident in my work for the copy to be confirmed as successful. The ways in which both artists positioned the copies I made within the context of their artistic practice also raised questions about their own conceptions of authenticity, copying, artistic agency, and the role of difference. Through the subsequent negotiations of the Agreements, the underlying values of the artists became apparent, offering further insights into their artistic practices.

Making the copies provided me with technical insights into their artistic practices. This included understanding the materials they used or the preferred alternatives when the original materials were unavailable. By closely observing and replicating the techniques, brushwork, composition, colour choices, and other elements of the original works, I improved my understanding and execution of their techniques, processes, and intentions. This required in-depth analysis of the original works in terms of composition, proportions, textures, and their overall significance within the work. I foresee that this extensive technical training and formal understanding of another artist's work would inevitably influence a copier's own future practice, beyond the specific act of copying.

Finally, my project reinforces the idea that an artwork, whatever else it is, is always a construction which may be analysed in social and quasi-legal terms. Therefore, my work can be used by other researchers in the sociology of art. The Agreements I produced in collaboration with the artists, and artist and lawyer Jason File, have established a template process that may be useful for securing permission to copy. Further, instead of being automatically placed in contention with the original, the Agreements contribute to creating an explicit relationship between the copy and the original, one that allows for further critical and aesthetic discourse. Although my research project has come to an end, the copies as art objects live on. Their standing and value may evolve in the future as it is possible that they might yet play an unforeseen role in the work of Bick and Bowling. Historical precedents demonstrate that the status of the copy is not fixed.

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Documentation

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Documentation

Case-Study I

Copying the work of Andrew Bick



Fig. 1 Andrew Bick OGVDS-GW-SB #6 (2015)

Pencil, marker pen & watercolour on 610gsm Fabriano paper framed (Archival framing & UV protective glass)
76.8 x 56.1 cm | Framed: 84 x 63 cm
Courtesy of Hales Gallery



Fig. 2 Andrew Bick OGVDS-GW-SB #6 (2015)

Pencil, marker pen & watercolour on 610gsm Fabriano paper framed (Archival framing & UV protective glass)
76.8 x 56.1 cm | Framed: 84 x 63 cm
Photograph by Ana Teles



Fig. 3 Andrew Bick OGVDS-GW-SB #6 (2015)

Pencil, marker pen & watercolour on 610gsm Fabriano paper framed (Archival framing & UV protective glass) 76.8 x 56.1 cm \mid Framed: 84 x 63 cm Photograph by Ben Deakin





Fig. 4

Left: **OGVDS-GW-SB #6** (original) Right: **OGVDS-GW-SB-AT #6** (copy)



Fig. 5
Andrew Bick and Ana Teles
OGVDS-GW-SB-AT #6 (2020) (copy)
Pencil, marker pen & watercolour on 610gsm Fabriano paper framed (Archival framing & UV protective glass)
76.8 x 56.1 cm | Framed: 84 x 63 cm
Photograph by Ben Deakin



Fig. 6
Andrew Bick and Ana Teles
Approved Copy AB/AT OGVDS-GW-SB-AT #6 (2018)
Pencil, marker pen & watercolour on 610gsm Fabriano paper framed
(Archival framing & UV protective glass)
76.8 x 56.1 cm | Framed: 84 x 63 cm
Photograph by Ben Deakin



Fig. 7
Andrew Bick and Ana Teles
Approved Copy AB/AT OGVDS-GW-SB-AT #6 (2018)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 8
Andrew Bick and Ana Teles
Approved Copy AB/AT OGVDS-GW-SB-AT #6 (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 9
Andrew Bick and Ana Teles
Approved Copy AB/AT OGVDS-GW-SB-AT #6 (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 10
Andrew Bick and Ana Teles
Approved Copy AB/AT OGVDS-GW-SB-AT #6 (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 11
Andrew Bick and Ana Teles

Approved Copy AB/AT OGVDS-GW-SB-AT #6 (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm

Photograph by Ben Deakin



Fig. 12
Ana Teles
Attempt I (2018)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 13
Ana Teles
Attempt II (2018)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 14
Ana Teles
Attempt IX (2018)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 15
Ana Teles
Attempt X (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 16
Ana Teles
Attempt XII (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 17
Ana Teles
Attempt XIII (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 18
Ana Teles
Attempt XIV (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 19
Ana Teles
Attempt XV (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 20
Ana Teles
Attempt XVI (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 21
Ana Teles
Attempt XVIII (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 22
Ana Teles
Attempt XIX (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 23
Ana Teles
Attempt XXI (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper 76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 24
Ana Teles
Attempt XXII (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 25
Ana Teles
Attempt XXIII (2019)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 26
Ana Teles
Attempt XXV (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin



Fig. 27
Ana Teles
Attempt XXVI (2020)
Pencil, marker pen & watercolour on 610gsm Fabriano paper
76.8 x 56.1 cm
Photograph by Ben Deakin

Attempt IV, V, VIII, XXI, XVIII, and XX were donated to Andrew Bick for him to use in his work.

Attempt III was lost.

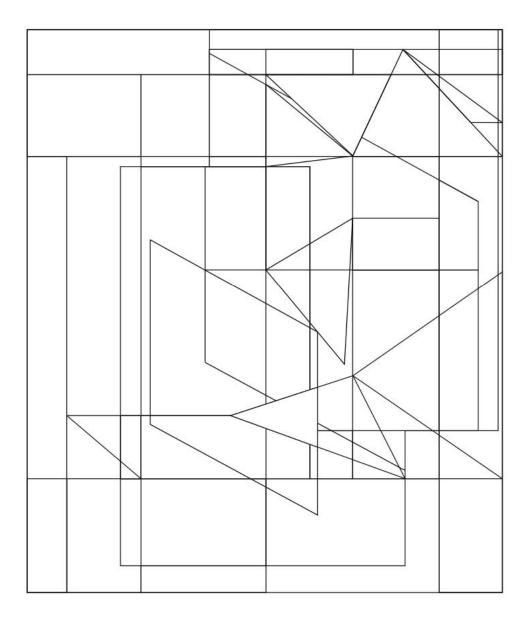


Fig. 28
Andrew Bick
Grid used to make the structural base for the OGVDS-GW series
©Andrew Bick. Courtesy of Andrew Bick



Fig. 29
Andrew Bick
OGVDS-GW-SB #6, #1, #7, #9, and #3
Pencil, marker pen and watercolour on paper
View of The Order of Things, Wilson Gallery, 2017
Courtesy of Andrew Bick





Fig. 30 and 31

Edding 850 Fluorescent marker pens Andrew Bick's studio, Tannery Arts, December 2017



Fig. 32 Dr. Ph. Martin's 9A and Ecoline 205 Andrew Bick's studio, December 2017





Fig. 33 and 34
Promarkers and brushes
Andrew Bick's studio, Tannery Arts, December 2017

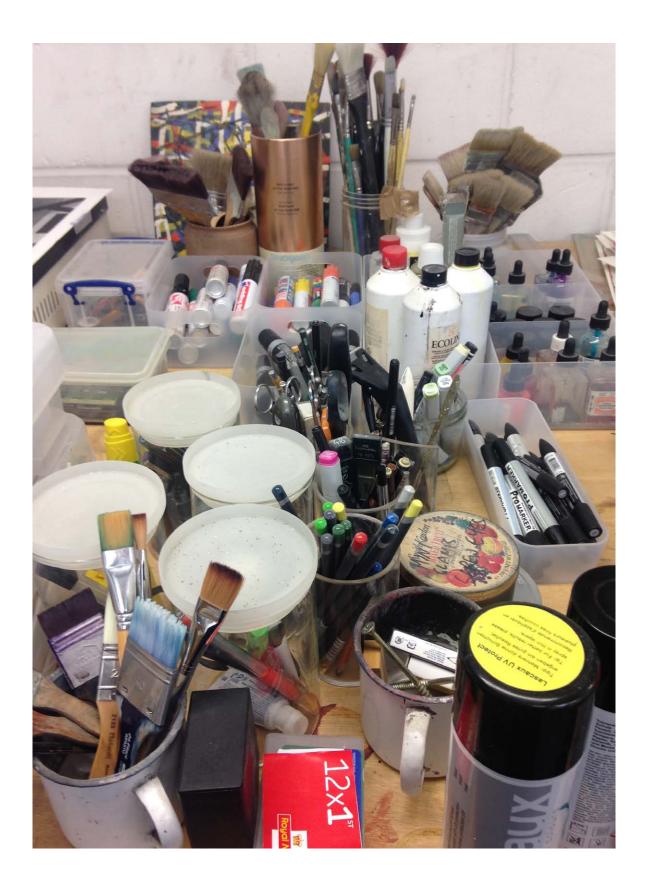


Fig. 35 Andrew Bick's studio desk Andrew Bick's studio, Tannery Arts , October 2018







Fig. 36, 37, and 38
Trying to find the correct markers pens
January-February 2018









Fig. 39, 40, 41, and 42

Colour jars of Dr. Ph. Martin's bought to make the copy of *OGVDS-GW-SB #6*January 2018





Fig. 43 and 44
Copying OGVDS-GW-SB #6
Project Space at Chelsea College of Arts, February 2018



Fig. 45
Study of the gestural movement of the green marker pen
January 2018

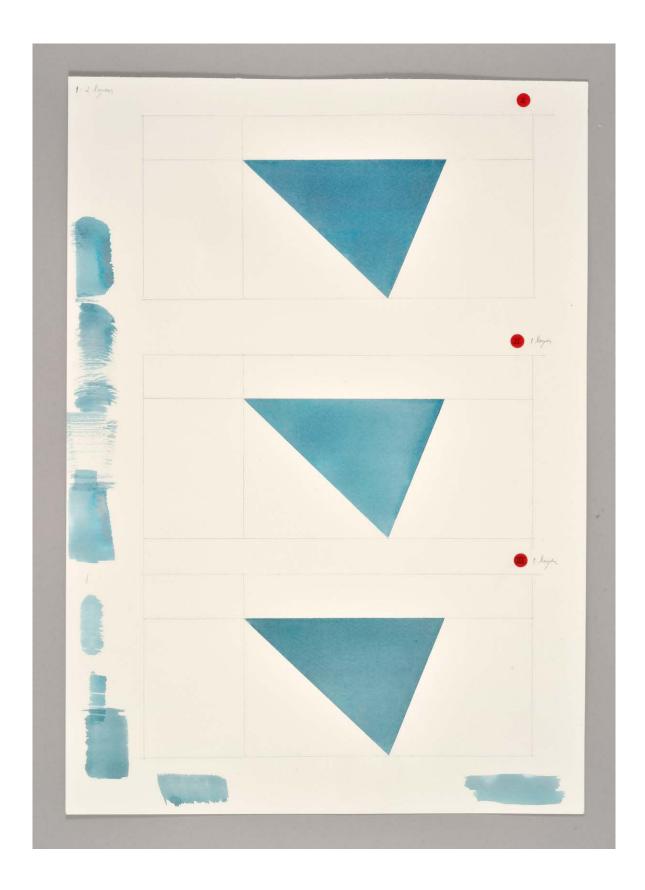


Fig. 46 Study of the layering of the blue triangle January 2018

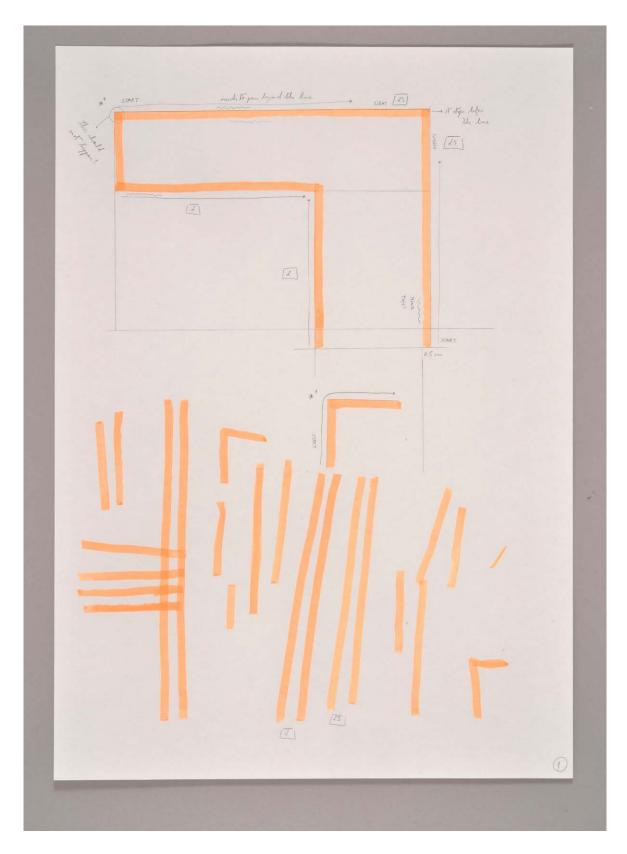


Fig. 47 Study of the gestural movement for the orange highlighter marks February 2018



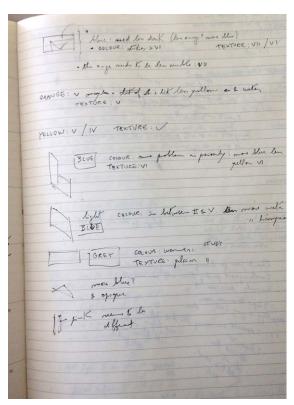




Fig. 48 and 49 Comparing *OGVDS-GW-SB #6* (2015) with the 'attempts' I to X Hales Gallery, July 2018

Fig. 50 Notes on the 'attempts' Hales Gallery, July 2018



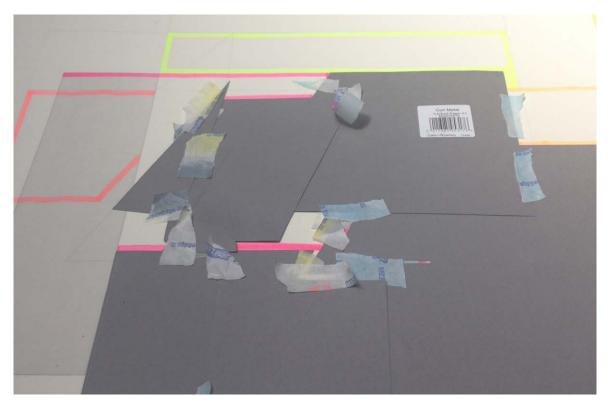


Fig. 51 and 52 Bleaching the highlighter marks by masking the shapes and exposing the lines Cubitt Studios, studio 22, June - August 2018





Fig. 53 and 54 Bleaching the highlighter marks by exposing them in the sun Cubitt Studios, outdoors, June - August 2018



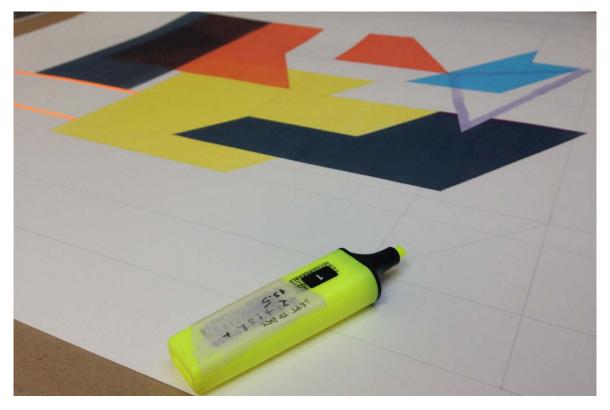


Fig. 55 and 56 Wearing out and drying out the highlighter pens January - December 2018

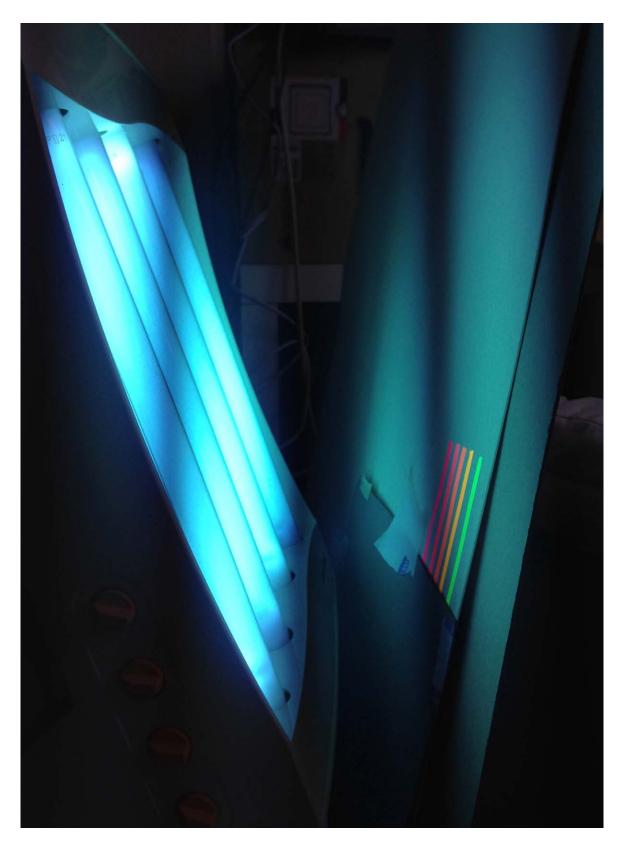


Fig. 57 Bleaching the highlighter marks by using UV lights from a sun-bed December 2018





Fig. 58
Installation view of OGVDS-GW-SB #6
(right wall) and 'attempts' I to IX
Triangle Space, Chelsea College of Arts, December 2018

Fig. 59 Andrew Bick and Ana Teles Triangle Space, Chelsea College of Arts, December 2018



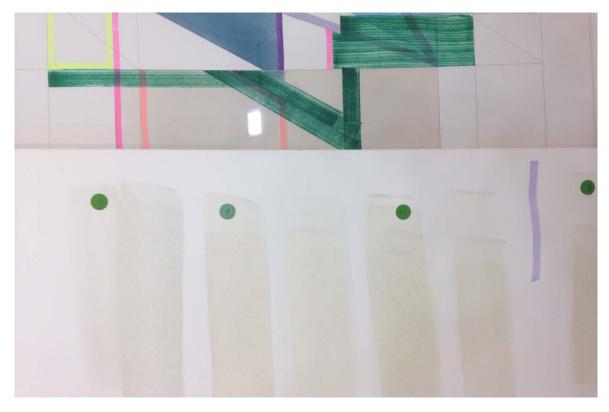


Fig. 60 and 61 Comparing *OGVDS-GW-SB #6* (2015) with 'attempts' I to XX Hales Gallery, October 2019





Fig. 62 and 63 Comparing *OGVDS-GW-SB #6* (2015) with 'attempts' I to XX Hales Gallery, October 2019

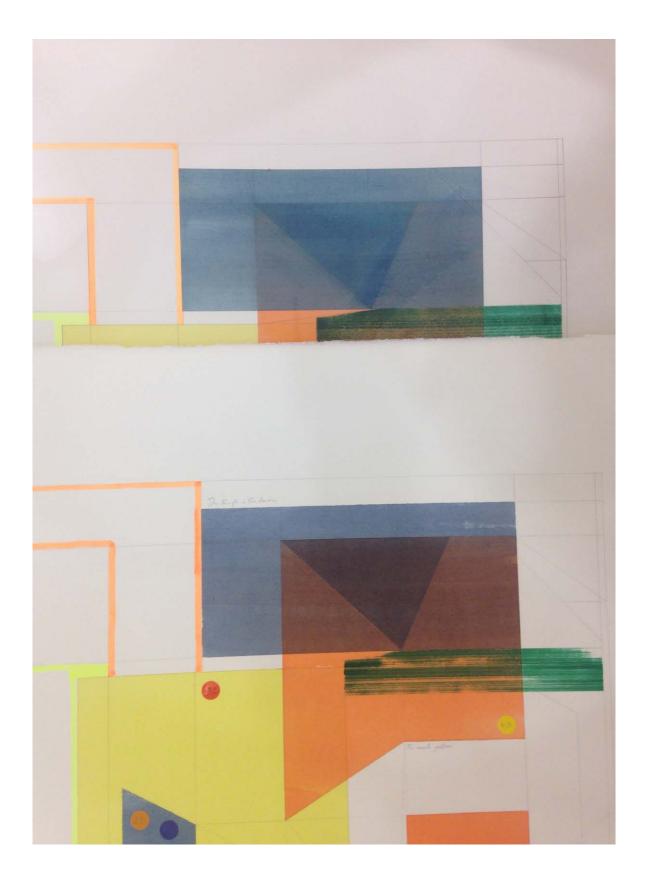


Fig. 64 Comparing *OGVDS-GW-SB #6* (2015) with 'attempts' I to XX Hales Gallery, October 2019





Fig. 65
Copying OGVDS-GW-SB #6 (2015)
Cubitt Studios, studio 22, October 2019

Fig. 66 Copying OGVDS-GW-SB #6 (2015) Living room, January 2020





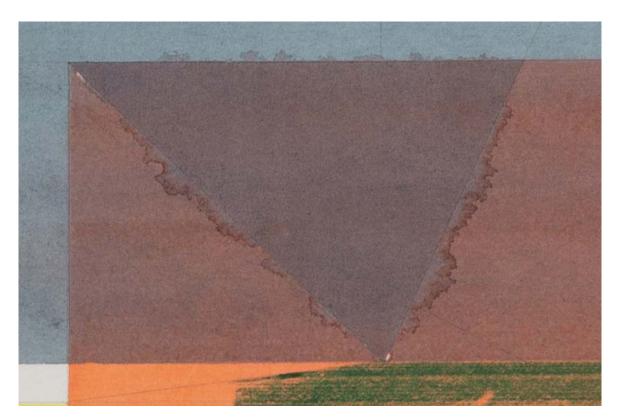


Fig. 67 Round edges Fig. 68 and 69 Bleeding

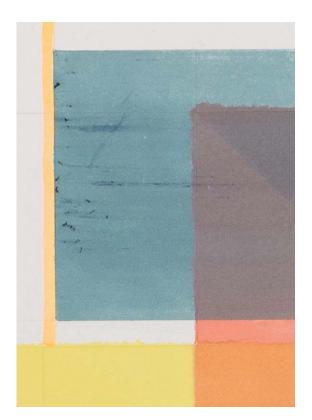


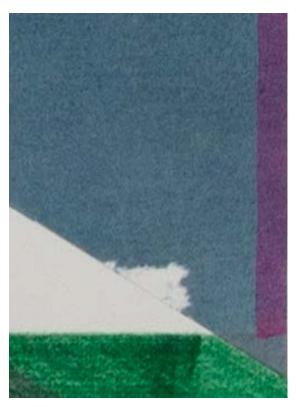


Fig. 70 Mistake: pink highlighter over yellow shape

Fig. 71

Mistake: triangle shape





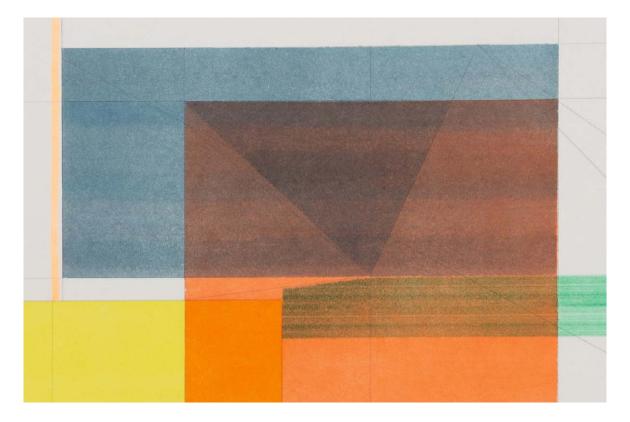


Fig. 72 and 73 Ink residue Torn paper

Fig. 74 Brush marks





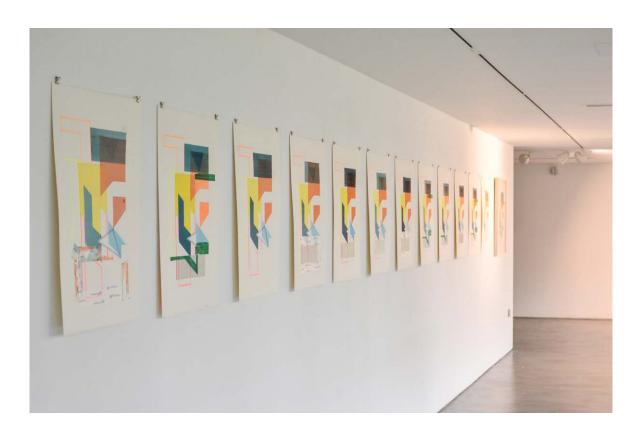




Fig. 77 Installation view of *OGVDS-GW-SB #6* and some of the 'attempts' Camberwell Space, March 2020

Fig. 78 Detail of one of the 'attempts' Camberwell Space, March 2020

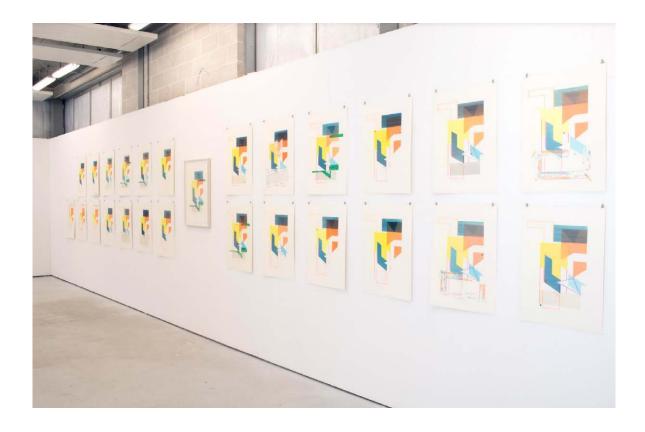




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Triangle Space, Chelsea College of Arts, March 2020

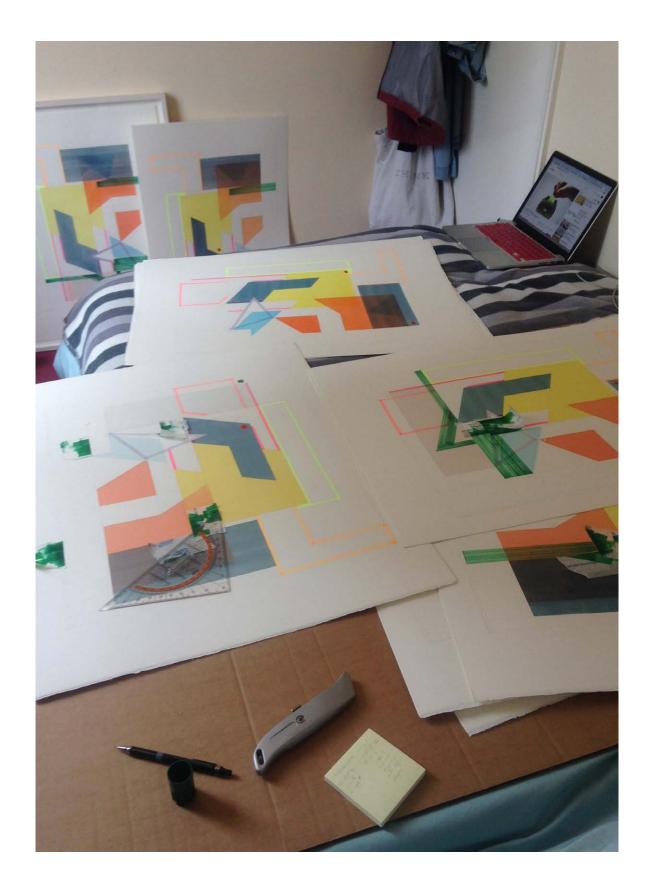


Fig. 83
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Bedroom, August 2020



Fig. 84
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Fig. 85 and 86
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Ana Teles signing *OGVDS-GW-SB-AT #6* (2020)
Bick's studio, Tannery Arts, November 2020

Documentation

Case-Study II

Copying the work of Frank Bowling



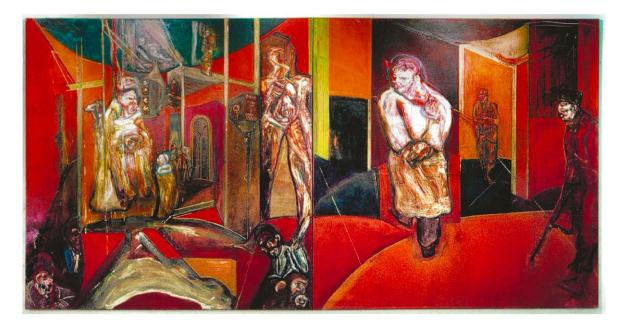


Fig. 87 (FB1

Reproduction of a colour photograph of *Lent* (unedited) ©Frank Bowling. Courtesy of Frank Bowling Archive

Fig. 88 (FB2)

Reproduction of the same photograph digitally edited in consultation with Bowling to enhance the colours and achieve a better pictorial resemblance

©Frank Bowling. Courtesy of Frank Bowling Archive



Fig. 89 (FB3) Frank Bowling **Lent**, 1963 Oil on linen Two panels, 72" x 72" each
Digitally edited photograph
©Frank Bowling. Courtesy of Frank Bowling Archive

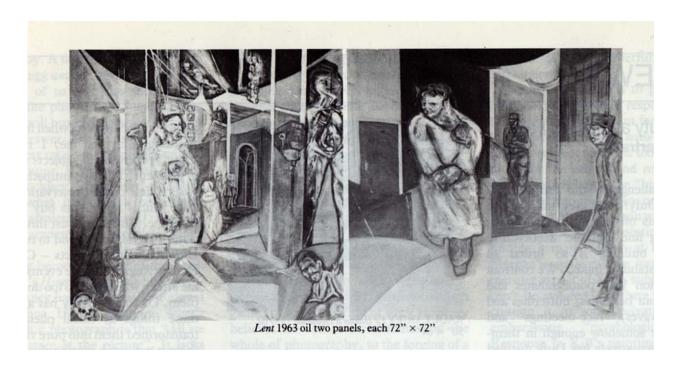




Fig. 90 (FB5)

Reproduction of a black and white newspaper image of *Lent*Courtesy of Frank Bowling Archive.

Fig. 91 (FB4)

Reproduction of a black and white photograph of Bowling standing next to *Lent* in 1963 Photo: Unknown. Courtesy of Frank Bowling Archive.



Fig. 92

Copy by Ana Teles of 'Lent' by Frank Bowling, 2021
Oil on canvas
Two panels, 72" x 72" each







Fig. 93 Applying the ground Bowling's studio, Peacock Yard, September 2018

Fig. 94 Drawing with pencil and charcoal Bowling's studio, Peacock Yard, October 2018





Fig. 95
Detail, pencil and charcoal
Bowling's studio, Peacock Yard, October 2018

Fig. 96
Left and right panels with ochre washes
Bowling's studio, Peacock Yard, October 2018





Fig. 97 and 98 Initial stages of the 'copy' Bowling's studio, Peacock Yard, November 2018





Fig. 99
'Copy' with masking-tape
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Fig. 100
Detail of the 'copy' with masking tape
Bowling's studio, Peacock Yard, November 2018



Fig. 101 Copy with photocopies Bowling's studio, Peacock Yard, November 2018



Fig. 102

Conversation with Frank Bowling and Rachel Scott Bowling's studio, Peacock Yard, November 2018 Still from video by Frederik Bowling. Cinematographer: Frederik Bowling. ©Ana Teles ©Frank Bowling. Courtesy Frank Bowling Archive.



Fig. 103

Copy by Ana Teles of 'Lent' by Frank Bowling (in progress)

Triangle Space, Chelsea College of Arts, December 2018





Fig. 104 Applying green Cubitt Studios, studio 22, July 2019

Fig. 105 Re-drawing the figures with a projector Cubitt Studios, studio 22, July 2019





Fig. 106 Left and right panels of the 'copy' Cubitt Studios, studio 22, July 2019





Fig. 107 and 108 Amending the drawing using a projector Cubitt Studios, studio 22, August 2019





Fig. 109
Detail of the left panel
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Fig. 110
Removing the acrylic gel from the canvas
Cubitt Studios, studio 22, August 2019





Fig. 111
Left and right panels with the amended outlines of the figures
Cubitt Studios, studio 10, November 2019

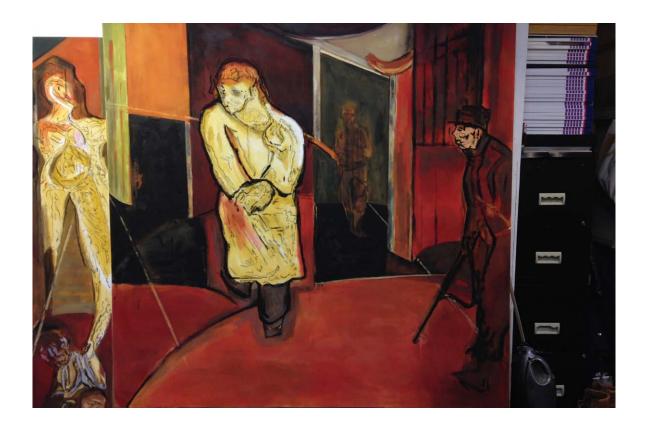




Fig. 112
Right panel with new drawing outlines
Cubitt Studios, studio 10, December 2019

Fig. 113
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Cubitt Studios, studio 10, December 2019





Fig. 114

Copy by Ana Teles of 'Lent' by

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Triangle Space, Chelsea College of Arts, March 2020

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Copy (middle) and reproduction images of *Lent* (on each side) (FB3)
Triangle Space, Chelsea College of Arts, March 2020





Fig. 116 and 117
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Triangle Space, Chelsea College of Arts, March 2020





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Fig. 126 and 127 Detail of the flagellated figure Detail of the reproduction (FB3) May 2020

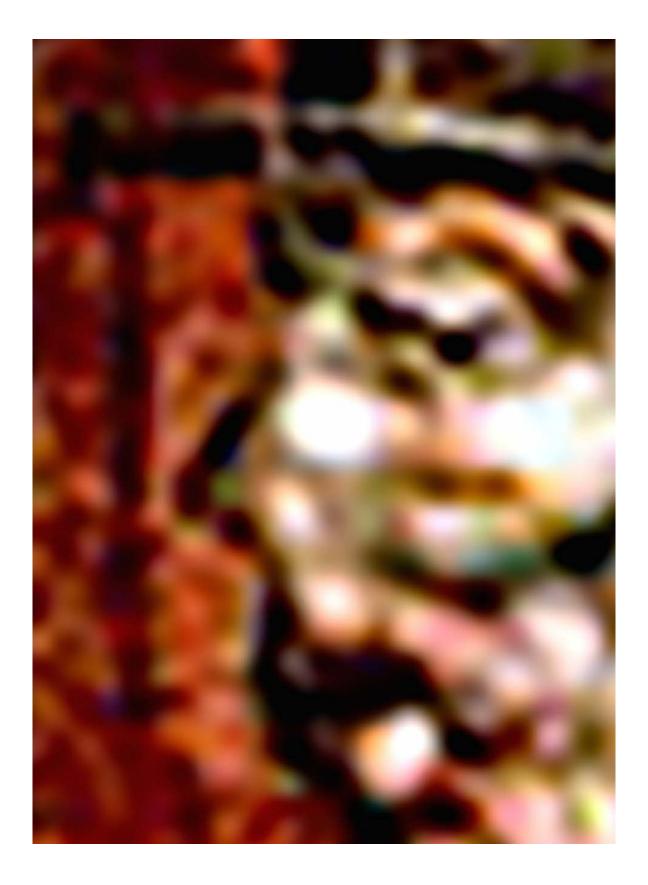


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Fig. 129 and 130
Detail of the flagellated figure (squared)
June 2020





Fig. 131 and 132 Detail of the flagellated figure (squared) June 2020

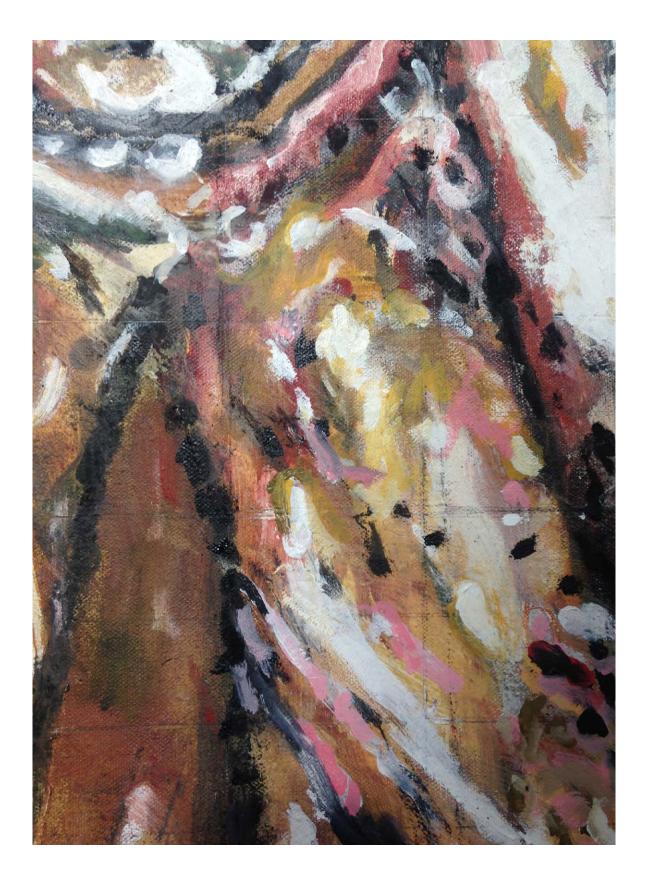


Fig. 133 Detail of the flagellated figure June 2020





Fig. 134 and 135 Detail of the flagellated figure June 2020



Fig. 136
Flagellated figure, with image for reference, on the left side and with detail of Fishperson (1962-63) and Hanging Man (1961) both by Frank Bowling on the right side. June 2020





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Experiment with 'Robersons Matt Medium' for oil paint
June 2020





Fig. 139 and 140 Detail of the left panel (squared) June 2020





Fig. 141 and 142
Theatre light with reference image on the side
Theatre light (detail)
July 2020





Fig. 143 Squaring the painting (left panel) September 2020

Fig. 144
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September 2020





Fig. 145 and 146
Reference image of the head of the man officiating the hanging
Head of the man officiating the hanging
September 2020





Fig. 147 and 148
Squaring the painting and the reference image
September 2020



Fig. 149 **Copy by Ana Teles of 'Lent' by Frank Bowling** (in progress)

Cubitt Studios, studio 10, December 2020





Fig. 150 and 151
Soldier with the reference image
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January 2021







Fig. 152 and 153 Handcuffed man Detail of the robe January 2021

Fig. 154
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January 2021



Fig. 155

Copy by Ana Teles of 'Lent' by Frank Bowling (in progress)
Cubitt Studios, studio 10, January 2021





Fig. 156 and 157 Detail of the flagellated figure March 2021



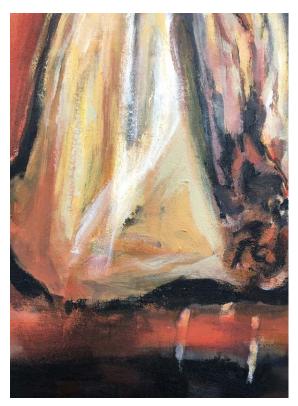


Fig. 158 and 159
Detail of the left panel
March 2021



Fig. 160 Detail of the left panel March 2021





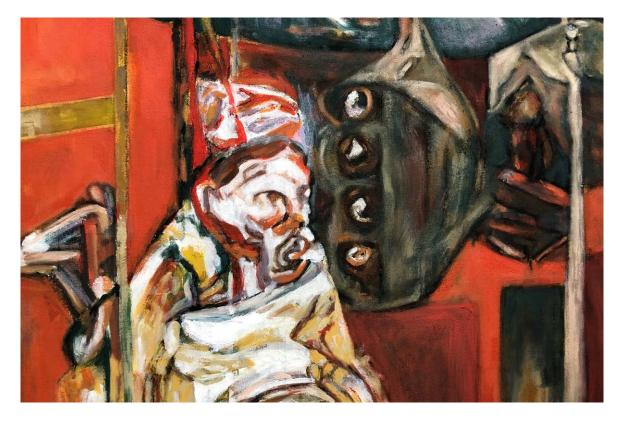
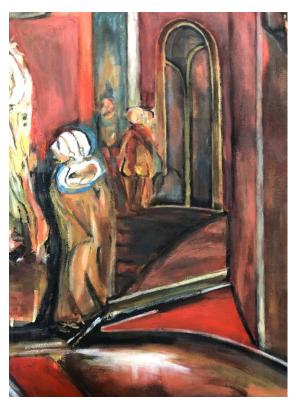


Fig. 161 and 162
Detail of the man officiating the hanging
March 2021

Fig. 163 Detail of the left panel March 2021





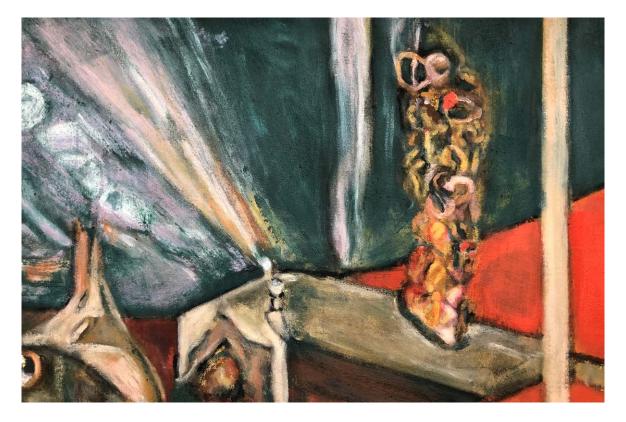


Fig. 164 Detail of the theatre light March 2021

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Fig. 167

Copy by Ana Teles of 'Lent' by Frank Bowling (in progress)

Cubitt Studios, studio 10, June 2021





Fig. 168 Detail of the right panel July 2021

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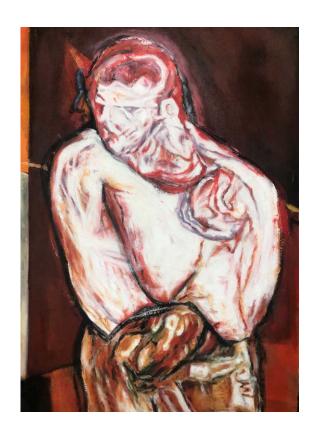




Fig. 170 Torso of the handcuffed man June 2021

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Fig. 172 and 173
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July 2021

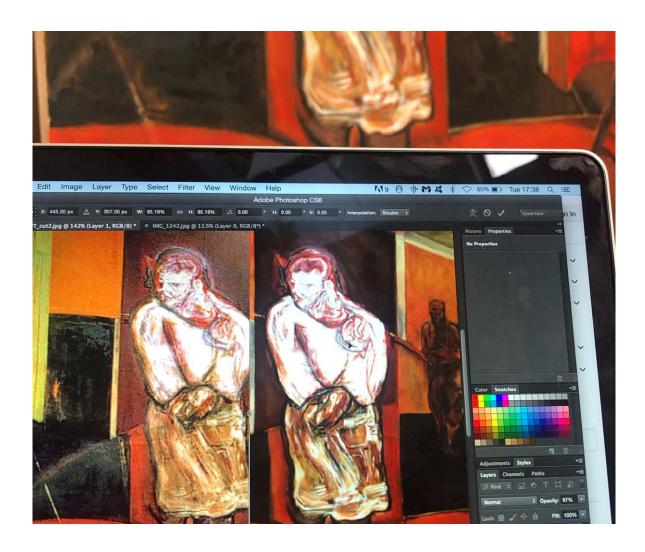


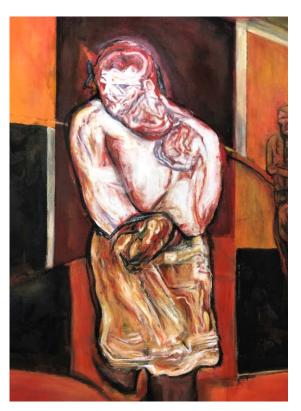
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July 2021





Fig. 175 and 176
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Handcuffed man
July 2021





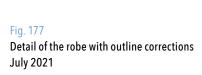




Fig. 178 and 179
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Fig. 180 and 181
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Fig. 182

Copy by Ana Teles of 'Lent' by Frank Bowling
The Florence Trust, August 2021

Photograph by Ben Deakin

Fig. 183
Ana Teles, Frank Bowling and Rachel Scott
The Florence Trust, August 2021
Photograph by Emma Gradin

Documentation

Case-Study III

'Refusals' in context

motivating	e idea of ripping the formal aspects of my work away from these storylines would feel very violent. So essentially I'm saying that, making a copy of my work would feel like a violent gesture."
	"I am so sorry, I am surprised myself at my protective response to this but I won't be able to do it." "It is my fault not to fully understand my feelings about this in relation to the work, which I do so more now and also extends to how I collaborate which extends to my interactions with curators etc."





Fig. 186
Exhibition view of Copy by Ana Teles of 'Lent' by Frank
Bowling and empty wall representing the Refusals
Triangle Space, August 2021

Fig. 187 Excerpt from correspondence with Artist A and Artist B Triangle Space, August 2021





Fig. 188 Installation view of PhD work Triangle Space, Chelsea College of Arts August 2021

Fig. 189
Exhibition view of Attempts and Approved
Copies of OGVDS-GW-SB #6
Triangle Space, August 2021

Documentation

Case-Study III

Being copied





Fig. 190
Ana Teles and Luke Sault *Untitled*, 2018
Acrylic on canvas
100 x 100 cm

Fig. 191
George Wigley **Copy of Untitled**, 2018
Acrylic on canvas
100 x 100 cm





Fig. 192 Image of the 'original' painting by Ana Teles December 2018

Fig.193
Copies by Hannah Delahay, version 1 and version 2, 2018
Oil on wooden panel



Fig. 194
Photograph of the 'original' work by Ana Teles (left) and 'copies' by Hannah Delahay
Triangle Space, Chelsea College of Arts
December 2018

Appendix

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Appendix A Interviews

Conversation with Andrew Bick

Conversation with Andrew Bick, on the 22 January 2020, 14.30, at his studio.

AB: Andrew Bick **AT:** Ana Teles

AT: I was very determined today to bring 'the copy', but then I couldn't even compare the attempted copies I made with the original, and not knowing whether they are good or not, I abandoned the idea.

(AB pours tea into the cups.)

I booked the Triangle Space at Chelsea like last year, for March. And I'm also going to be in an exhibition called Discursivity at Camberwell.

AB: At Camberwell Space?

AT: Yes.

AB: *Great.*

AT: *I* want to show your work with my work. Can *I* borrow your work again?

AB: Yeah, I will get Hales to consign it. No problem.

AT: The show at Chelsea is going to be between the 2^{nd} and the 6^{th} of March.

AB: Ok... I might be at the Armory show in New York,

but I am not 100 percent sure if I am going.

AT: Ok. But is the work available?

AB: Absolutely. I mean, I will not encourage Hales Gallery to offer that work out for sale. It's consigned to them, so it's in the gallery, which means it is easier to reach for you because I am not always at the studio, whereas there's always someone at the gallery. But they know you are working with it, so I could actually make that official, if you want to. I could say to them: look, please, either withdraw this from the inventory, or suspend it from the inventory until the research is complete? That is not a problem.

AT: Oh, do you mind then...

AB: Yeah, I am quite happy to do that, because in terms of ideas about practice and how/what your research does in relation to mine own practice is incredibly interesting for me. So, it's not an obligation on my part, it's more because it has ongoing implications for what I am doing, which I find incredibly interesting. You know, to do with what originality is and all of these other questions. What I will do is I will send a note to Catriona at the gallery, saying: can I confirm with you that for as long as Ana needs this drawing for its research, it remains kind of within Hales' inventory but it's kind of suspended, it's not going to be sold. Not that my work sells like 'hot cakes' anyway, but it's more that they understand that it's doing something else.

AT: Ok.

AB: Does that make sense?

AT: Yes. And do you think it will be ok if I ask them again to see the work? Maybe in the next few weeks, like I did in the end of October?

AB: Yeah. If I send Catriona an email saying that you will be in touch to come and have a look at the actual piece in the next few weeks, and can you also make a record of the fact that I want it to be kind of not for sale until this project is finished.

AT: I am thinking of having all the supposedly copies at the show at Chelsea – if you can't come is fine – and then pick one to be the copy.

AB: Your final copy?

AT: The final copy.

AB: Ok. It is up to you.

AT: I was meant to bring it today. But then I didn't see the original, and I have so many notes with colours that I completely lose reference of what is right and what is wrong. I need to go back to Hales and see if I got it right.

AB: What has been a complete surprise since we have first started talking is how complicated it is.

AT: *Maybe it could be me.*

AB: I don't think it is. I think it is to do with the interface between assistant and improvisation creating much more unpredictability than if something was either completely systemised or completely improvised, because at that point all the variables come into place. Let's say, within the drawing there are variables in terms of weight and thickness of the pencil, they're easy enough to control. If there are variables in terms of the hue and density of the watercolour, they can be measured and controlled. If there are variables in terms of the amount of life left in a Day-Glo highlighter, they are much harder to control...

AT: *That has been my absolute nightmare.*

AB: Because even when I made the drawings originally, they were collaborative, so I wasn't concerned with being in control. There's a certain decisiveness that's within the moment, which is almost like a performance, whether there is one participant, or two, or three. And that has to do with which marker pen you pick up and how much life there is in that marker pen. So, once you list all those basic core ingredients, trying to replicate the moment where they're all at the same point in the same work on paper is actually much more difficult.

AT: You did this one with your assistant, right?

AB: It was a mixture of Selina Bächli and me. But it was done on a warm June day. And who knows what difference atmospheric temperature, hardness and or softness of water in the watercolour inks... all these things can make a huge difference.

AT: But she used your materials.

AB: She used exactly the materials you've used. And I basically said, here are the parameters. First of all, she drew out the grids, which across the whole series of these drawings – and I am not sure how many there are, so far there are probably around 25 – the grid remains constant. But sometimes it is drawn by me, sometimes it has been drawn by her, some have been drawn by Ben Deakin, who works with me freelance. Obviously, you've drawn yours. So, it depends who has done it, the weight of the line and the feeling of the pencil vary slightly, but what decisions then get made are to what colours get painted on, and what colours overlay and underlay other colours is completely random. So, even if I do it on my own, it's improvised and inevitably, as you found with the watercolour, the density of the colour depends on how many layers you paint.

AT: *I have very specific technical questions to ask.*

AB: Go on then.

AT: How much water do you mix? I have been trying all sort of proportions. Mine tend to be more opaque; but maybe I am applying too many layers.

AB: They tend to mostly be no more that 2, absolute maximum 3 layers.

AT: Oh! No! Really?! Ok. Sometimes I apply more than 5.

AB: That's what's causing opacity.

AT: But then they get too transparent, they are not as saturated. Maybe I am mixing...

AB: Well, that depends on how concentrated the colours are, it is easy to recognise with the oranges. For example, the orange on the drawing you are working on is probably – I am guessing, but let's say, in terms of the original liquid watercolour – around 20% to 30% the original liquid watercolour and 70% to 80% water added. If you look at that new drawing from a new series that is on the wall just behind your right shoulder, that's the same colour, is also one or two layers only, but that is probably around 60% the original colour. So, if you want a more intense chroma with these colours, then you almost use the watercolour ink straight from the bottle and only one layer. You can put two layers, and it retains its translucency as well as its

intensity, but, if you pour more than that, it becomes opaque, or more opaque ...

AT: With the orange, do you mix it with a bit of yellow and white?

AB: *No*.

AT: *Oh*, *ok...*

AB: *Never any white. So obviously white will create opacity...*

AT: *Yep...*

AB: ...always. So, the only white in this is the paper.

AT: But the actual orange is quite dark, you need some yellow here.

AB: It could be... I can't remember because I didn't make notes at the time, but I cut the orange with a certain amount of brown watercolour. So, if I put in a bit of brown or a bit of grey, it's a way of muting it, just stopping it being an intense hue. I can't absolutely guarantee because I wasn't expecting this to happen when I made the drawing, I was just getting on with it, but I can image I might have put a tiny of brown watercolour ink. So, again, the crucial with all of these is that they are liquid watercolour inks rather than watercolour mixes from pans. And the reason for that is to get the flatness, because if you use colour mix from pans there's always a slight variation in how the intensity is, so you will never get a completely flat area of colour. So, with this technique, that is why they look like a screen print, because the liquid colour just completely settles flat in the page. But if you are mixing white in, that's going to give you problems with achieving flatness as well as the varied opacity.

AT: So, why did you give me white? What was it for? I recall the list of materials...

AB: ... I don't think I did. I don't think I did. I promise, I didn't intentionally do it to make life more difficult.

AT: I know... I've done all sort of mixtures, and I mixed some of that white...

(AB refills AT's cup with tea)

AB: *I* am assuming you want so more tea, if you don't, don't worry.

AT: *I will have some more.*

(AB continues pouring tea.)

AT: I also struggle with brushstrokes. Mainly with the blue, somehow, they tend to be very obvious.

AB: The blue does reveal brushstrokes more, and in the blue rectangle at the top of that drawing there are granular brushstrokes. I can also remember when I made that drawing there were issues in the top centre with the blue rectangle and triangle overlaying the orange. If you overlay that blue/grey on orange, the orange is always inclined to bleed, as you found out. Whereas if you overlay blue on blue, you don't get a bleeding problem. You know when the watercolour is drying and dissolves and spreads at the edge of a masked area? So, sometimes, when that is a problem, what I would do is, before I remove the masking tape from the orange, I would spray fixative on it once is dry. And then again when I mask out the blue. That usually prevents too much bleeding. But in that drawing it is actually quite crucial that there's a slight amount of lifting and softening at the edge, but not too much.

AT: My last drawings have been bleeding a lot... too much...

AB: Yeah...

AT: *Could it be the paper?*

AB: It's possible that Fabriano paper stock changes in the same way that I can remember talking to a photographer when he would document my work with 5x4 inches transparencies, that you would have to buy the whole roll of film and shoot a few and check them for any colour bias, because, even though it was Kodak film and had guarantees of quality and blah blah, from one batch to another, due to atmospheric variations – slight variations in the chemicals – they might have a slight pink cast, or they might have a slight green cast. So, he would need to do something to compensate for that with filters, so would have to test a few frames of film first. And the same would be true with paper – batches of Fabriano paper – they're the same paper, one from 2020 from a ream of x-number maybe fractionally different in surface to another. Because one thing I've noticed with this particular paper type is that in some batches the surface is softer, so when he uses that low tack masking

tape, it does tear slightly, other batches it doesn't. It just depends on variables in the factory, I think. But, with controlling the bleeding, Lauscaux fixative is the best product.

AT: But still... The first ones I did are fine, but the last ones bled so much. I don't know why. Even with fixative. Maybe I just need to buy some paper...

AB: Maybe change the batch, that might do it. Where are you getting the paper from?

AT: The last batch was from Atlantis.

AB: Right... I mean, they could've just been sitting around, if you are buying them loose, the surface could have just got...

AT: *No, I bought the whole...*

AB: ... you bought the whole ream, so it's in a sealable polythene thing. So, it shouldn't be a problem. I always get from R. K. Burt, but R. K. Burt in Union Street you have to bulk buy. So, you know, you have to spend like 150 quid, otherwise you are not a big enough customer for them.

AT: Haha. OK. I compare mine with yours and the mark of the craft knife is not as obvious. As mine are bleeding, I press harder, but then the mark gets too strong.

AB: Do you mean, in mine the mark is less obvious, or in yours?

AT: In yours.

AB: The trick really with the craft knife is you stick down the clean edge and you cut through that to give you a straight edge, because what you then do is pushing fractionally the edge of your masking tape into the area you want to mask off. So, that improves its water tightness. So, rather than...

(AB goes to his table and starts demonstrating the technique.)

Basically... here this is the same paper. This yellow... just a quick point of comparison: if I mask out an area... and this is the key to it... what you have to be careful of is that you don't ... I show you what you shouldn't do in fact ... if your cut goes over like that, rather than

in, you get a bleed over through that way. But, you know, with both of these... I don't know if this will bleed or not. In theory, that top one might bleed, the one below shouldn't do at all. But it isn't exact science. Yeah, there's a little bit... It's not absolutely razor-sharp. This should be sharp but ... it hasn't even run up those lines. But, in fact, as a line, as an edge it's optically far more tense. Particularly if the knife blade is not absolutely pin sharp, it's pushing some of the fibres of this into the paper and glue obviously as well, so it is blocking off that way... And also, completely gets rid of this thing that has always bugged me, which is when you have a line cross over or a corner, you often get a bleed out. Alright, next question.

AT: *Do you use masking tape for the highlighters?*

AB: Sometimes. When I want an absolute pin sharp end, yeah, I'll use the masking tape. Sometimes I want the end of the line to bleed, or to bulge slightly, so, you know, I use the masking tape more with a super wide slightly dried out marker pen. So, for example, like in that drawing there most of the ends of those are masked. But with the highlighters some of them would be, but not all of them.

AT: Again, with the tape... Hmmm... you might have answered it. When I use masking tape, I never know whether to put it over, or slightly in, or slightly out...

AB: Hmmm... Again, I vary, if the masked out watercolour is following a shape that has already been drawn in pencil, I tend to try to get the masking tape on the line half way through, so you can see a bit of pencil quite clearly, as well as see the edge of the masked out area. Obviously, if it's a shape which is not pre-drawn, then the question doesn't really arise. But, again, it should be obvious from form to form, I don't always stick to a rule on that.

AT: How about the purple pen? What happened here?

AB: I think Selina drew that, and she drew it before the blue areas were put on and was a bit heavy handed because she had only just started on them. So, it was free hand, I think, it wasn't using the ruler, but then when the blue watercolour was overlaid on top of it, the marker pen was probably still fractionally not dry. That's why you've got that slight break up there. Because either it was fractionally not dry, or because she'd been heavy handed, it just slightly lifted up the surface of the paper.

AT: So, this was before the blue... Hmmm... I actually tried to... hmmm... I don't know. Hmmm...The other blue, that one, the darker blue...

AB: ... the kind of blue grey, yeah.

AT: Does it have Payne's Grey with...

AB: ... it's Payne's Grey and...

AT: ... 'normal' blue, the blue you used for...

AB: ... yes, and whatever that blue is, I can't remember.

AT: That 'normal' blue. (AT points to the Dr. Ph. Martin's 9A True Blue at the desk.)

AB: No! It is not that blue. It's a darker blue, that's a cerulean blue. It is more likely to be... (AB looks for the blue he mentions on his desk.)

AT: Oh no, I have been trying to get the colour with that blue... (Dr. Ph Martin's 9A True Blue)

AB: It was more likely to be a touch of a deeper blue like that...

AT: But the 9A True Blue is the one I used for the lighter blue shape.

AB: Was it?! Well... That should be more of... hold on a second... (AB looks for the watercolour blue jar.)

AT: The 9A True Blue works quite well on the light blue shape, it looks exactly the same as yours.

AB: This (AB holds the Ecoline Pastel Blue 580) is almost run out, but this is a much lighter blue, pastel blue. Let me just check, I am not telling you nonsense. Let me just get fresh water. I don't want to be lying...

AT: That's ok. Haha...

(AT and AB laugh.)

AT: It just means that I would make 20 more copies and then I would come up

with some more questions. "Andrew, this is not really working..." Haha.

(AB tests the blue to see if he is right.)

AT: The only thing I was really sure about was that blue.

AB: Yeah?

AT: And... Haha...I can see that I am wrong...

(AB finishes the test)

AB: *Yep, that's the one.*

AT: *Hmmm...*

AB: Obviously this is a bit pale here. But you know, this...

AT: ... with Payne's Grey then.

AB: Here. Oh, no, no. It's not that one. That's too... It's more of a Prussian Blue and I've just got slightly more yellowish tinge to it.

AT: I tried so many variations of blues. I used that Payne's Grey and then I tried to mix yellow as well.

AB: Yeah, I am not sure if I have still the right blue in here... let me just check... this looks like a residue of... here, this is mixed with Payne's Grey, much darker, that's a residue, that's the one. So, it's Payne's Grey and a deeper like a Prussian Blue. Once you start to pull that out, that is probably... that version there has got more blue in it and that's Prussian Blue. So, slightly less grey than what you would need. But that should be easy to adjust once you got the right base colour.

AT: How long do you wait before painting another shape, or colour? Because, I wonder if it bleeds because it is not completely dry.

AB: Sometimes it will bleed if it is not completely dry. And, because it's

paper, it depends on humidity in the room, because, you know, those with Selina Bächli were done in the Summer, so it would've been much dryer, and therefore the waiting times would have been less. Because...

AT: ... that makes sense! These were made in the Summer. And the ones I am doing now are bleeding.

AB: This is much nearer to what was actually going on. I would say that here this darker triangle would probably need a bigger wait time before that other blue is put over the top. Also, this is faded out of the bottom because there have been too many passes of the brush over it.

AT: Also, in the original some of the orange has bled into the blue.

AB: Yeah, I remember, it bled into there, yeah, absolutely. But I think, on that what I might have done is put this other dark triangle on last.

AT: Haha...

AB: I have to look...

AT: Haha. No! I... Haha... I've done so many...

AB: I have to look at the actual...

AT: Haha...

AB: I think what I should try doing is to look at the actual drawing with you. I would be quite happy to do that. If we were at Hales Gallery, we would look at it together because, looking at the actual one, I would know.

AT: Haha. I did so many experiments and I thought that you had done the triangle first...

AB: I'll do anything is the short answer. If I've done things one way at one time, then I would do it another way the next time. But, the point as well with those Selina was working with me for two weeks, or a week, I can't remember... But it was over a fairly short period of time, so we did all six of them during that time, and it was definitely in June, in the

Summer, because she was on a break between leaving one illustration course and joining another. She was leaving, I think, from Geneva to Zurich. So, her aunt emailed me to say, would I be able to work with her as an intern? So, she was asking if I knew someone her niece could work with in London, could I recommend someone in the art world and I offered work in my studio? And that is why I decided to start operating in this way with the drawing to make them in a sort of a collaborative exercise. They never cease to be my work, but exposing the ideas of the drawing to the work of someone else was always an important factor because they were making decisions and I was responding to them...

(Sound of birds walking across the skylight.)



Skylight, Bick's studio, Tannery Arts

... It's brilliant when the birds go on that skylight...ah, it's flown off. It is so cool when they walk across...

...so, that is why the collaborators in making the drawings are always acknowledged in the initials in the title. You know, as much as Gillian Wise is, with her initials.

I think the Winter/Summer thing will be part of it. Although, I don't know how much, because obviously at Chelsea, the studio space is dry. They don't have the temperature

fluctuation I would get in here. And, therefore, you won't have the variations in humidity.

AT: I don't work at Chelsea, I am at Cubitt.

AB: Ah! So, you are.

AT: Actually, I have been doing these at home. All my housemates left, and I turned the living room into a studio.

AB: Interestingly, because, I've just worked on these new series, bleeding hasn't been a problem. But, on all of them there're very few overlays between the bright colours, which tend to bleed more – like orange and yellow – and, most of the overlays of the kind of Payne's grey and blue on Payne's grey and blue those you know you can control without bleeding. But where the orange is overlaying on that one, overlaying the Payne's grey there is about 3 days between the application of the Payne's grey and the orange.

AT: Regarding the highlighters, I spoke with some conservators, and it sounded like it would be very complicated to bleach the highlighters.

AB: What were they suggesting you do?

AT: Well, there are all sort of things involved. It is not just to do with the light, but with the temperature... whatever. So, even if I used that sun-bed – that was also suggested by a conservator... I spoke with someone else and she said, "oh, you should put the paper in the oven." Haha... "and try to put it at different temperatures."

AB: But, surely, if you put it in the oven, because it's alcohol, the colour would be more intense.

AT: I don't know. My oven isn't that big, so I couldn't even try. Because I started this 2 years ago, my highlighters have actually faded slightly.

AB: There is another interesting question about it, that is the one that when something is done to start with – regardless of the ideas that as an artist you might have about its originality or not and the questioning of originality in relation to a kind of mixture of systems and random decisions made by a collaborative partner in producing the drawing – if it comes to replicating it, which is what you are trying to do, it runs

the risk of it being even more irreplicable because there're even more variables involved, because across the whole series there's not just one person, there's various people who've worked on them. So, you've got all these things that conservators are dealing with all the time, but they've just became harder to pin down. And for me, that's really interesting. If it can't be done, that doesn't defeat the purpose I hope of your research, it just throws up different nuances in relation to the questions.

AT: I know that there will be compromises when we choose the final copy. For example, the highlighters, the last ones are not as saturated as the very first ones I did, but they are not as bleached as the original drawing.

AB: But, you see, there is another aspect of the original drawing, it's in UV glass and the conservation level framing, but it's been exhibited in a public gallery where the lux levels would not be allowed by a major museum if it were a work by a major artist with a high value. They just wouldn't allow those drawings to be shown in that light level. I mean, I don't care. At this stage, it is not my worry. But inevitably I think there will have been some fading after the drawing was framed. I don't know if it changed since the first time you've looked at it...

AT: I don't think so.

AB: No. But the weird thing for me is sometimes my memory of things is different to when I actually see them. So, there might be a drawing from that series that I know went to a private collection three years ago, and I go and see it, and I am a bit surprised because it's not as quite I remember. It doesn't mean it changed; it means that you kind of... you've had to be in front of things to remind yourself what you did to them when you did them. It's kind of obvious, but we forget that.

AT: When you have time, could you give me the contact of the person who frames your work?

AB: I can. The person who framed that one is Kristian Jones of John Jones Framers, but they've gone out of business. However, for the last show I did at Hales Gallery this time last year, I worked with a framer in Islington and I can get you the contact. Basically, I took one of the John Jones ones and I got them to replicate it. So, they have the precise tint, the precise moulding, and they've kept the record of that. The other person who would know is Charlie Littlewood at Hales, so if you needed to find out in a hurry, he would... let me just check if I have their name... I don't often get things framed ... I'll find

it ... hang on a second, I'll forward it to you... yeah, they are called Frame London.

AT: I mean, I will need it only when I have the copy, because eventually I would like to frame it.

AB: So, there're in Islington, they're in 59 Downham Road in De Beauvoir Town. The person who is the director of that company is a really nice guy who did his MA at Saint Martin's when I was teaching on the MA. We didn't really cross over, you know he was with other tutors, but he was there then and so he is now running a friendly business rather than making his own practice. But he is an artist, so he understands and he cares, and I like them and I thought they were very professional. I've worked with John Jones for years and you know they were very expensive but they knew what they were doing. It's never cheap to get a frame done. Those people have the formula so to speak. Alright. Other questions?

AT: Yes, I have all of these... hmm... I still have the agreement... We don't need to do it now, but eventually we need to decide the relationship between the copy and the original. The agreement is basically the documentation of this relationship, what's going on... and, I think that is going to be the contribution to knowledge. I have been neglecting it for a while...

AB: Have you been working on that with legal advice?

AT: Yes, with Jason File.

AB: Ok. Brilliant.

AT: Hmmm... and then, I was also thinking of showing the agreement and the agreement drafts

AB: *Is this for me to take away?*

AT: You can if you want to.

AB: *Ok*.

AT: This is the last agreement I've been...

AB: Are the crossings out on this relevant or not?

AT: They are. They are the things I have been thinking about. When I have the final agreement, I would like to show it with the drafts at Chelsea Library, and eventually show them with the actual copy. I wrote this ages ago, so there are a few points that don't make sense anymore. For example, I don't think we have to think about how long I will be making the copy for...

AB: No.

AT: Or even like the references... I don't know. We need to think about what we want to control. You might want to suggest some other terms.

AB: You see, there's another aspect of this, which I would like you to think about and you don't have to give an answer until you have the chance. And obviously it might not work with what's happening with the PhD., and that is that I am co-curating in a museum in Germany with Katie Pratt and Jonathan Parsons the development of the ideas in that exhibition 'The Order of Things', which is where we met when you came to the seminar where I was talking. So, that original exhibition my drawing was in it along with the rest of that first set and underneath them there was an archive set of constructionist prints called Seven Rational Artists. What I am interested in doing for this museum in Soest in Germany is actually showing my original and your copy and in vitrines the whole set of the non-approved, or the non-completed attempts at copies, plus any other documentation that we both agree to. So, in other words, what would interest me in relation to this idea of interrogating how contemporary systems work and how the sub-text of this exhibition is the relationship between current thinking and language in cyber security and current ideas about reinterpreting systems. The reason it's happening is that someone from the national centre for cyber security saw the exhibition that you saw and wrote me an email and said: look, I have to talk to you because I am fascinated by the fact that your interpretation language, the imagery of your exhibition seemed so equivalent to the ideas, discourse, language that we're using in systems now, in 2018, when he initially contacted me, and let's talk. So, the idea is that an exhibition which extends that would also look at ideas of how things mutate in terms of contemporary systems, how a system can kind of inherently be unstable, and within that the idea that we might show this is of great interest to me. It doesn't have to happen, I can show something else, but if you are interested in doing that...

AT: Yeah...

AB: ...then we could see how we could make it work. That exhibition is scheduled for late 2021 or early 2022. And I will be working on it with a German curator, who is also

going to be doing the curation as part of a PhD. So, everything is, in terms of practicebased research, everything about it is interconnected. Soest is a small, beautiful medieval town in Westphalia. It's near Dortmund, which is horrible. But, Soest is quite nice, but it's also in terms of getting there, the nicest way of doing it, is not to fly to Dortmund, but to get a Eurostar and then an ICE train to Cologne, and then to change on to a local train, and then the local train takes about 2.5 hours. So, it's slower, but it's a great way to get there. Yeah, if that appeals and it seems interesting then we can talk about that. But obviously this, on a first read through, makes absolute sense to agree something, and my instinct is that within my way of thinking about things, your research and practice has altered the state of that drawing. Therefore, that drawing is inseparable from your research now, because your research, in a sense, has taken ownership of what the drawing is therefore, logically, they become as much your controlling authorship as mine, if controlling authorship actually exists. So, now, instead, I would never be saying: now you've finished - I am taking it away, it's going to this collection in this place, or something like that. I'm much more interxested in the fact that they remain in parallel somehow. You know, if anyone else is interested, which we don't know. Haha.

AT: Haha. I am happy to show them. But, by 2021/22, you will have around 40 attempted copies to choose from.

AB: I am quite interested in... because I thought in the Triangle Space, they looked amazing to see them on the wall. The other thing is recently, because I've got at least one Chinese student who's starting to work with me...

AT: *a PhD student? You gave me her contact details(?)*

AB: Yeah, she is Xiao she is still sorting out her research proposal, but another student Junnan Lusha is starting his PhD with me in a couple of weeks. Because of that, you know, and because of interest anyway, I've been reading essays by a Belgian sinologist called Simon Leys. They are essays that have been published collectively in a volume by The New York Review of Books, they are essays are on all sort of subjects, but the most interesting section is the section on his research into Chinese culture and history. He describes within Chinese brush painting how there were certain artists whose original work, who've been not exactly reproduced, but all the moves of that brush drawing had been recreated by many subsequent masters going back though centuries starting on about 8 century B.C., or even earlier, who knows, I can't remember, it's in the essay. But what was fascinating about what he discovered was that recent research in China suggests that there never was

the original master. So, these copies of copies of copies based on a set of conditions and qualities, which have been described and accounted for, and certain works that are in certain important and significant collections were not based on a lost original, but they were based on an idea of an original, for which the original probably never existed. So, it's not even a fake nor is it even this idea we have of Chinese whispers, that you start up with something and then gets distorted and distorted. It's something completely other to anything we are used to thinking about in western culture. I find that fascinating. And it's like starting a train of thought that I'm wanting to continue with, because those questions of how we are affected by ideas of originality, and ideas of authenticity, you know, of course they relate to gender, identity, and power and control over those other factors, but they reach into everything in a way, and when we're looking from a point of view of someone like a Chinese scholar who is an expert in the history of Chinese painting, or a Belgian scholar such is this guy Simon Leys, then, there is so much to learn from that, I think. Anyway...

AT: I will have a look.

(...)

AB: Anymore questions?

AT: *No. It is just that we need to think about the agreement.*

AB: When do you need this?

AT: I am not exactly in a hurry. Hmm... It is a bit difficult to think about the relationship between copy and original when there is no final copy. It's only hypothetical.

AB: Have you factored in the idea that there might never be?

AT and AB: Haha.

AB: In a way, that to me is also just as interesting, not simply for the superficial reason that it could be flattering that, "oh, this is an artist who created something that, despite hours of research, it can't be copied.", I think that's very shallow and irrelevant. I think it is more the factors that are set in train that interest me. Because, you know, it suggests that there might be something more productive than an absolute copy.

AT: I agree. But I proposed to make a copy. (I don't know exactly what that is...) So, I am still thinking that I will have a copy, and I am working to have a copy. But it is true that I might not ever be happy with what I make. All my attempts might bleed...

AB: Yeah, but that aspect that is out of control, the moment you put two things against each other – copy and the original – it proposes the authority of the original and the authenticity of the copy. If, in a way, I am being slightly evasive about whether the original has any authority – which I am – then, the copy is somehow released from having to be an authentic copy, in my view. You might have a completely different opinion, and that is of course valid.

The thing I've started and wanted to talk to you about with this new series is actually laminating them with the working drawing underneath and cutting holes through, so that the marks of the working drawing underneath are revealed, but they don't necessarily agree. There is an actual overlay, there is an overlap between the grid of the drawing and the working drawing underneath, but it is not necessarily completely correctly joined up. So, in a sense, it is something which is not a palimpsest, nor is it a collage. It is two drawings laminated together. The points where the top drawing has got holes cut in are intuitively picked on intersections, where it seems that it might be interesting, rather than picked with a shrewd idea of what might be underneath. So, in other words, the relationship between those two is also out of control. So, in those terms, if there are surplus to requirement drawings that you have, that you are prepared to let me have them back, I am interested in doing that with those at some point.

AT: Ok.

AB: Or I could do that with one of them.

AT: You can have a few...

AB: Yeah?!

AT and AB: Haha.

AB: You had enough of my drawings...

AT: You can have them. I quite like 'my' drawings... but I think I can dispense some...

AB: You choose... You decide when and just let me know. It can take its time, because you are busy with other things.

AT: I would like to document this. Ideally, I would like to have them all in March for this exhibition...

AB: Sure. After March. Let me just look at the diary in March as well, as if I am around...

AT: It would be great if you could come.

AB: I will book the 2^{nd} and that would be in the evening, would it?

AT: *I will be there from Monday late morning till the end of the week.*

(...)

AB: Can I hang onto that draft agreement?

AT: Yes, you can. You can scribble on it.

AB: I will keep it on my desk and email me when you need comments, and I'll send you any thoughts I have. But, basically, my thinking is that there should be some sort of tiering between that drawing and your research. So, I like the idea of them remaining in as a sort of two-part piece of collaborative work. But we would have to work out how and what happen to it.

AT: I think that's it for now. I will send you an email with the things we need to do. Do you think it's ok if I ask Hales if I can come to see the drawing again?

AB: What I will do now is, firstly, I will see them tomorrow because there's an opening tomorrow night. But I will email Catriona when you've gone and say that I've just met you and that you need to go and see the drawing in a couple of weeks, and could you please make sure Sasha and Paul Hedge know to not offer that drawing out to clients, but it needs to remain kind of ring fenced within the inventory until Ana has resolved everything she needs to in relation to it, at least, possibly permanently. They will be fine because it's not that they're selling for a million pounds and that they've got only three to sell. And I think they respect the idea that as an artist my work is open to research

and the research is part of it that it isn't' simply commercial. And I am very happy to not get stuck in the old binaries where research is what art schools do, commercial is what commercial artists do, and the two are not in any way related. Because, I think, that's usually what happens to artists when they get too academic and a bit too bitter...

AT: Haha. Thank you.

Conversation with Frank Bowling I

Conversation with Frank Bowling, Rachel Scott and Spencer Richards, on the 7th July 2018, 14.30, at his studio.

AT: Ana Teles

FB: Frank Bowling

RS: Rachel Scott (FB's wife and assistant)

SR: Spencer Richards (FB's long-time friend)

(AT projected an image of a photograph of Lent (1963) against a wall in FB's studio.)

FB: The structure is pretty obvious, it's linear, because the painting is meant to be, not in perspective, but a mass. You know there's a flattened-out movement. I think the colours are straight forward, aren't they?

AT: Yeah, you remember the original. This is a projection, so what's the difference between the original and the images that you gave me? This picture that Rose sent me, she had already used photoshop to try to get the colours look...

RS: ... brighter, because it was very dark, the actual slide, wasn't it? (FB1 and FB2)

FB: I prefer the light... the colours are remote, as I remember them. But, you know, works do get darker as they get older.

SR: *Was it originally dark?*

FB: No, no, the painting is like those in the slide, but the brighter ones. The image was reproduced but I think it has darkened down over time, not just the painting but the photography.

AT: The photograph was taken in the 1980s? With a 35mm camera.

FB: *The photograph was taken with a 35mm?*

AT: Yes, that one.

RS: It was taken in the 1980s? Because, by then Claverton Street... what date was it that we lost it? Because people went to Claverton Street and chucked everything out... that was in the early '80s. The slide must have been taken quite soon after it was made.

FB: Yes, it was, yes.

RS: Because we've got a photo from 1963 of Frank standing in front of it, a black and white photograph. So, maybe the slide was taken just after that (FB4).

FB: *The slide was from that guy up in ...*

RS: *Newcastle*

FB: ... yes, who berated me because I didn't offer him any money.

RS: 1978 that was. And after 1978 it was only a few years before it disappeared. So, the slide couldn't have been from the 80s. Because Frank was in this very confined space there. There was nowhere to take a photograph.

FB: ... and the small room I worked in, (unclear) Street. ... It was taken maybe even by Tina.

RS: Because it must have been hanging somewhere where you had a decent wall.

FB: Yes, I mean, it would have been in London, the fiftieth anniversary in of the Tate Gallery. They might even have another slide of it.

RS: 1964

FB: What was bothering you about it?

AT: *I* want to start painting and *I* want to know more about the process.

FB: *The process is pretty obvious, isn't it? There's no other process than brushes.*

AT: Yeah, yeah, and paint.

FB: I used a knife, obviously, to make those heads, out of Goya, and Francis Bacon, and people like that. You can see the soldiers coming out of here, is very much less knife work, it's all brushes.

(RS points to the soldier on the right side of the right panel.)

RS: He looks rather French, doesn't he? He looks like de Gaulle.

SR: *In the cap?*

FB: ... yes, in the cap, but you see the Cubans wore those caps also. All over the Caribbean there are those type of hats.

RS: These curves, you must, you must have drawn those out... with charcoal?

FB: No, it was a line, yes, it could have been charcoal, but it would be more pencil. And that very fine stuff that I used to do with the tape – slice it, you know – and so now you've seen it yourself ... And the curve, I just did it all by hand.

RS: This sort of mark must have been with masking tape there.

FB: Yes, all those fine lines are masking tape.

RS: And that must be masking tape there.

FB: Yes, it's all masking tape.

RS: That's a long line down here, look.

FB: It's all masking tape like I did with the other works at that time. So, it's charcoal and oil paint.

RS: I know that photograph of you jumping up to get to the Shakespeare paintings.

FB: ... with a bit of charcoal in my hand, yeah... These are all masking tape, or charcoal, or crayon... making those structures.

AT: Oh, ok, crayon. So, was that how you started the process? By, first, drawing using charcoal and crayon, using the masking tape just to define the structure?

FB: To define the structure, yes. The masking tape is to draw the lines, it's stuck there, then I will put some glue over it to hold it in place.

AT: Ok. Because, I've seen in the storage – Hales Gallery's storage – the other ones from that period, and some of them had that sort of feeling that you put some masking tape...

FB: Yes. There's a lot of masking tape. Yes, so it had a little depth, the depth of the thickness of the masking tape. And all those heads and stuff were just, one night, wrist-action out of Goya, or the newspapers, or whatever.

AT: I know you told me this before, but could you tell me again about what you were trying to communicate, or represent? You found those pictures in newspapers, you said...

FB: Yes, magazines and newspapers. I mean, the hanging man being already hung, and then this pretty slight person, the smaller figure, all those were done by, you know, by brush and knife.

AT: You also said before that there were prisoners from the Cuban Missile Crisis. How about those figures on the left?

FB: These are all sort of taken from Catholic structures that I've known about over the years. Whatever that structure is, it has to do with hanging. It's all to do with ritual murder, really.

RS: In a sort of church architecture, because this looks like something from a church building. And this one looks likes from a sort of medieval...

FB: ...yes... a Catholic... **RS:** ... a little angel, or a little friar, or something. **FB:** *He is supposed to be hanging there.* **RS:** *This person is hanging?* **FB:** *It is an execution.* **RS:** Oh golly, I thought he looked like a king sitting on his throne! **FB:** *It needs to be interpreted? But it was.* **RS:** *Because, what is this behind?* FB: I can't see it. (RS got up, picked up a picture, and showed it to FB.) **RS:** Because it looks like a bearded man sitting like a pope. FB: Yes **RS:** Sitting in his... **FB:** ...in his chair. **RS:** ... in his chair. Because, he looks too happy to be hanging. **FB:** Well, he's officiating on the hanging as I recall, they

used to take these people and butcher them.

FB: Well, yes, because that's how they appeared

RS: Gosh. Because, you've got him almost in a glass box

SR: Kind of like ...

RS: Lumumba was in a glass box.

FB: *No he wasn't, he was in a kind of cage.*

SR: Cage...?

FB: He was in a cage. I wish we had that photo.

RS: Yes, because there was a wonderful little figure there. A little person looking on, in the corner.

AT: *The same thing with those figures here on the front.*

FB: Oh, yes. You know flagellation, he is pulling that man's body apart, that almost naked figure.

RS: Flaying him?

FB: Flaying him. Yeah. It is, it is.

RS: *Gosh...*

AT: Why did you paint this? Is there any other painting that has the same references?

FB: About killing? Yes, there's one...

RS: ... yes, there's a hanging...

FB: ... a hanging man in one of the painting that might be, but so far is not, the Gibson picture.

RS: It might be in the retrospective because the curator is getting in touch with Jessica Gibson who owns the painting. It isn't stretched, it is un-stretched. And it must be about this sort of size ... It's a hanging man.

FB: It's taller than this. And now it is in Arabia, where they used to hang people in trees.

AT: *Did you get those images also from the newspapers?*

FB: Yes, again, and magazines. If you want to go and look, at Cuba, go and look in the libraries about people being herded. And look at Guyana. People like that.

RS: Yes, the disasters of war...

FB: *Goya, the black paintings.*

AT: Where were you living when you made the painting?

FB: *I* was living here in London. And all the suffering, the images are all about people giving birth, people dying, the beggars. Not the fashionable pop art...

SR: Frank, a lot of them were about suffering and kindness.

FB: Yes, yes. About suffering. I mean, I was hooked on this business of suffering. I didn't understand what suffering is. I still don't. Why do we suffer? Why am I in such pain all the time?

RS: And it wasn't just dying with swans, because Frank did quite a few paintings, he found a swan on the riverbank – the Thames – covered in oil, trying to raise up out of the water, and it died. But there was no way it could survive, with the oil on its wings. So, these swans were also suffering creatures. It wasn't just people.

FB: No, it wasn't.

AT: And what were your peers doing at that time?

FB: There was Francis Bacon, and Andrews and Kitaj. Do you know about Ron Kitaj?

AT: Yes.

FB: David Hockney, people like that. I was at college with ... you don't know very much about me, do you?

AT: Well, I know a little bit...

FB: You would know that at that time I was with David Hockney and people...

AT: Yes, I know that. I am wondering why your work is so different.

FB: Because I am very different, I guess. You know, my life, what I observed in my life, is probably not the same thing as theirs, you know what I mean? What struck me was the suffering in the world as I grew up. I grew up in the same country as Spencer here, talk to him about that. It was a part of my life's work. My mother had a business in New Amsterdam. Every month she fed the beggars. You know, people feed beggars. So, as a small boy I had to go and find the beggars, bring them to the store, wash their feet and their hands, before each of them were fed. And that influences my work, I suppose. I've always been acutely aware of suffering, because my childhood was full of violence. But I found this hard to know why you don't know more about my work, it's available everywhere, isn't it? School library?

AT: Yes.

RS: You have the monograph by Mel Gooding, have you?

AT: Yes. I have all those books from Chelsea's library.

AT: *I am going to concentrate on the painting: when was the last time you actually saw the painting?*

FB: Before I went back to New York, right?

RS: Thinking back, 1979, Frank had got the tenancy of the Maclise House, which was a studio flat just behind the Tate Gallery, because he was given that by Westminster Council. Then he had to move the work from Claverton Street, where he had a small studio, where Lent was. And, in the car, I remember taking all the paintings over to the Maclise House.

FB: *But this one was too big.*

RS: But this was too big. So, Frank was going to walk it over with his son Sasha. So, it must have been 1979.

FB: '79 the last time I saw it.

RS: It was in Claverton Street, which is on the other side of Pimlico. So, when he got back from New York...

FB: They had broken into my studio and taken all the work out.

RS: Yes, they had taken everything out of that studio what had been left there. And this disappeared. So, it was 1979 that that happened. So, it was gone by then. We didn't know if someone had actually saved it and walked off with it, or whether it had been put in the skip, we still don't know.

AT: What do you think it happen?

RS: *I hope someone walked off with it...*

FB: *They probably cut it out.*

RS: *It was a large work for anybody to manhandle – six-foot square.*

AT: Yes... I could imagine it. They're two panels, right?

RS: *Two panels.*

AT: *And they were detachable?*

RS: Yes.

AT: What would you do if, all of a sudden, someone appeared with the work?

FB: *That would be a miracle.*

SR: Say hallelujah!

RS: Too good to be true.

AT: You suggested me to copy this painting. Why did you choose this specific painting?

FB: Why am I obsessed with getting this back? It was one of the major paintings I completed in my life. Have you ever seen the staircase painting?

AT: Yes.

FB: Well, it's one of the one's I treasure.

RS: And the curious thing is when you came around and Frank's idea was you should do this, the next day in the paper, I think in Sotheby's, someone was giving money to people, well, quite a few people, to actually remake paintings which have been lost.

AT: Really?

RS: *I think... I am trying to remember...*

FB: Yes, there was a piece in the paper

RS: There was a piece in the paper about it. So, it was all up in the air. You know that is what people are doing.

FB: You just jumped the gun, with us.

RS: *My memory is so bad... there have been lost paintings, haven't they?*

FB: Yes. Great paintings are always disappearing. I find it hard to believe that you're asking me why I want this, because, I would say it's pretty obvious. It's a very unusual work and I think this is a work that has a very important place in my oeuvre, the work that I've done in my life. It's one of the one's that I've set great store by, feeling attached to it. I don't know how I left it to the mercy of others.

SR: And this was what year? '60?

RS: This was '63. But I suppose for people who know how to do these things if you went back over the reporting of the Cuban revolution you would probably find photographs.

FB: *Images of all this stuff.*

RS: Where Frank would have got these images from. Because that sort of image there... someone who looks like a woman in a white overall, is it a woman?

FB: No, I think it's a bloke.

RS: ...who was that?

FB: I don't even know who it was really. It was somebody who was... on the way to being killed.

RS: But he's handcuffed.

FB: Yes handcuffed. And the fact that he is looking round. He she or it, in this robe and he's looking round.

RS: Frank's paintings were real about suffering. When you think about Francis Bacon it was all superimposed, it wasn't real at all. It was just something that came out of his head.

FB: He got a lot of that out of Velazquez, as I did too. His painting were influenced by old art, even if what he did was new. The faces, like face have always ever been. It's derived from Velazquez, people like that.

RS: It came from deep within, whereas I think Francis Bacon's was just sort of put on top, on the surface. Frank's is far more... I mean it's just ... it's his painting... it's his experience.

AT: How do you want the copy to be ideally?

FB: *Good*, *good*.

RS: Ha ha.

FB: You know how to paint? You can draw? Else you wouldn't want to take it on?

AT: Will you help me? Will you give me instructions?

FB: I don't know about that. But you know, while you're working, I might pass by and see how you are getting on and talk ... yes, I am quite willing to do that and so is Rachel.

AT: *Do you know his painting process, Rachel?*

FB: I am not going to leave you alone now... I've seen you and if you need something...

RS: You need to figure it out, Ana. You can see how the paint put on very thinly really. The figures are slightly more thickly put on. But if you look at Mirror, which was painted just after this, I think you can get a lot of information from Mirror. At the moment that isn't in the Tate Gallery, that is at the Royal Academy. It's in the 250 Years of the Summer Exhibition up on the Sackler Galleries. It will be there until the mid-August, I think.

FB: When the exhibition closes.

SR: And then, like, Tumbled up Bed. It's flat. You know, the tryptic ...

FB: ... they have it in Portugal.

SR: No, not that one. Maybe that one too. But the tryptic from '62. It's very textured...

FB: Yes, yes.

RS: ... it's quite different.

SR: It's flat, unlike Tumbled up Bed. To the extent that rolling over the years gave it those speed bumps.

FB: *Like the paint was out of the tube.*

SR: And the geometry is that kind of acute. Who was it who was saying you turned into (unclear) then?

FB: Yes, yes, ... from this painting.

RS: But this was oil, wasn't it? Whereas Mirror was acrylic because you'd done the Shakespeare by then. But this would have been oil paint.

FB: Yes, that's oil paint, it is.

RS: So, you have to use oil paint.

FB: No, she doesn't have to. You know, you can use acrylic. And you can put oil paint over it.

RS: Yes, oil paint, turpentine-diluted oil paint.

FB: Yes. Wax too.

AT: Wax?

FB: Yes, beeswax.

AT: I have some questions about the actual materials: for example, the frames, where did you get them? Or did you make them?

RS: *The stretchers would have been from Bird & Davis.*

FB: *Oh yes, in those days.*

RS: They're on the outskirts of London now. But I am sure they would deliver them. Or you could use Russell & Chapple who are just off Tottenham Court Road. But you probably would have to get them delivered, wouldn't you? The stretchers.

FB: Yes, it would have to be.

RS: Yes.

AT: *Do you remember how thick they were?*

FB: The thickness? They do them automatically, the actual stretchers are made standard, it's a standard size.

RS: It's a standard stretcher.

FB: You don't have to... unless you want to dictate the thickness.

RS: *If you get the exhibition sort of stretchers, you know the bespoke*

stretchers in inches. Presumably, you would get yours – they would do them in inches I think, but the equivalent in centimetres I am sure it would be fine – maybe they don't do inches anymore, but it's not bespoke.

FB: *In thickness? I don't know.*

RS: They would advise you.

AT: Some of the canvases in the Hales storage were very thin...

SR: *The stretchers?*

AT: The stretchers, some of them were very thin. I'm just asking because...

FB: *They were never... I don't know what you're talking about...*

SR: ...the early ones, like the 'crawl picture' and the 'white painting' and ... the very early ones?

FB: No, the stretchers have always been standard. I don't know about ... unless you are an amateur, and you just want some stretchers that are for amateurs, you know?

SR: Hmmm.

FB: *I don't know of any thin stretchers. Do you, Rachel?*

RS: *No, they have to be sturdy stretchers...*

SR: *Do you remember when you gifted those white canvases from Dan's friend?*

RS: *Those were ready-made.*

SR: Yeah.

FB: *Do you mean the woman?*

SR: Yeah.

FB: They were just for people who want to paint... I was not ... you go to the shop and you buy a two by three canvas for amateurs ... and it's not the same. Ready-made stuff.

RS: Because you stretch your own canvas, don't you?

AT: Yes, I normally make the frames and then stretch them.

RS: You make the frames yourself?

FB: You make the stretchers and the canvases? The canvas is stretched on your stretchers?

RS: Homemade stretchers

AT: Yes.

FB: *I* would order these from the art shops.

RS: Then, it's 12oz canvas, cotton duck.

AT: *Do you remember where you bought the fabric for the canvas?*

FB: This particular painting was made on linen and the same stores that sell duck, sells linen also, you know. You can choose.

RS: If you want to use linen – I would steer clear from linen – but if you want to use linen...

FB: *It's tougher.*

RS: It is much more difficult to stretch

AT: Yeah, yeah, I know, I've stretched a few linen and it didn't go well.

RS: *I* would use cotton duck.

AT: *Ok. How did you prime them?*

FB: Well, what I tended to do... You use that word prime, I ground. This

ground was almost all high-key colour. I was unconcerned with priming.

RS: I'm thinking that if they were 72 inches square, the canvas at Russell & Chapple is 72 inches wide. So, you have to have a wider canvas than 72 inches.

FB: They must have been ... I don't frame, I don't prepare, I use a ground and it depends on the kind of painting I'm doing. The ground is any old bit of watery stuff. Have you been over there?

SR: *Not today, no.*

FB: No. Well, there's some stuff on the floor there, that's the ground I'm going to use for my next work.

RS: *I think they should be 68 inches square to allow the over-hang.*

FB: The over-hang, yeah. Are you stretching it yourself, or are you going to ask someone else to do it?

AT: *I* might be able to stretch myself.

RS: The stretchers should be 68 inches not 72 inches. Otherwise you will have to join canvases on. I don't know how Frank did it back on those days.

FB: *I don't remember, you know. I didn't have any systems, sorry.*

RS: But the actual width of the canvas would've been more than six feet, wouldn't it?

FB: *I* suppose, yeah, but you know, it was bought by bulk like we do now.

RS: In roll?

FB: *In a roll, yeah.*

AT: Where do you advise me to buy the canvas?

RS: Russell & Chapple are the easiest. They are on Tottenham Court Road.

AT: So, you said you used a medium...?

FB: You can put a ground or, what was the word you used? A primer. You can use anything you like. It's the surface that you work on.

AT: *I* want to use the same thing you used.

FB: If you know what you have been using in the past, use the same thing. You block it out in terms of the colour range in the picture, you know. That would be the smart idea.

AT: How about the brushes?

FB: That's so painful to hear... Use any brush you like. Use your hand, use a rag. You know, scrape sand.

AT: You used a knife?

FB: I used a knife as you can see. I used brushes... big, small, I used ... brushes ... a 3-inch brush, 2-inch brush, you know, brush it on. I find that so strange. Use any brushes you like, you don't need to restrict yourself. It is not academic. Use anything you like. Rub your foot, cut your hair off and put it in. That's what's happening now, isn't it?

AT: *It's true. Do you still have any brushes from that time?*

FB: *I don't think so. The brushes ... get gummed up and thrown away.*

AT: What sort of oil paint? Also, did you use any emulsion on this painting?

RS: Emulsion is water-based. So, no. I think, Frank would have used Rowney's in those days. Rowney's oil paint. Or Winsor & Newton.

FB: And Grumbacher, who had marvellous yellow from Holland.

AT: Where did you use to buy the paint?

FB: From any art shop. Any art shop. Rowney's, Winsor & Newton, there's no standard, no unusual strictures in terms of the material.

RS: You can get them from the Chelsea Shop.

FB: Can you get them from the art shop in the school?

AT: Yeah, yeah, they have Winsor & Newton. How long did it take to make the painting?

FB: I worked very quickly in those days. I don't know. I mean, I made a lot of big paintings very quickly around that time. If it took three months, that would be long.

AT: *Really?*

FB: Yeah.

AT: Were you working on anything else at the same time?

FB: I was working on more than just this one. You will find as a painter ... all my work is wet into wet, so, you know, the bigger areas, the forms, would have been put on with a big brush, and then before it all dries, some other paint, like between the two whites there, wet into wet. So, things take time to dry and you can drag the paint skin off... All the heads, two or three strokes...and there's a head.

AT: *I can see I will have to practise some of the gestures and the figures.*

FB: *Practise*, *yeah...*

AT: So, you used wax?

FB: *Beeswax. Soft wax.*

AT: What did you use to dilute?

FB: Turpentine, pure turpentine. No, I don't use white spirit for anything except mixing and diluting. Pure turps.

AT: *I* found it difficult to find pure turpentine.

FB: *Why? It's everywhere.*

AT: I tried a few times to dilute wax and I didn't find it.

RS: They always have small bottles.

FB: *No, you can buy a five gallon can of turps.*

RS: Pure turpentine is difficult. But you can buy ordinary bottles, small bottles of it.

FB: *That's a waste.*

AT: Yeah... I guess those are easier. The pure is more difficult.

RS: Yes, Leyland's definitely have pure turpentine.

AT: In those times how often did you used to go to the studio?

FB: Everyday. And sometimes, if I can't sleep I go to the studio in the middle of the night.

AT: Wow. What?!

FB: Yes, if you want to do this stuff you need to get up and do it. And it is very good late night to work because there's nobody around and it's quiet. You don't have to give yourself any restrictions. You know, do it when you feel good and don't do it when you're not feeling good, you know, just lay down and sleep or whatever. Or, go into the galleries and look at good art.

AT: Were there any times when you were not happy with the painting? Or were not happy with the results?

FB: I am not like that, you see. If I don't feel, well I don't work. Sometimes I'm not feeling well, so I don't work in the studio. As I keep saying to you, you don't have to think about any restrictions, just do your work, feel good and go back the next day and if it's not right, change it, repaint it, scrap it. Do whatever you like, you make it work for yourself. Don't forget to keep a good amount of rags around you, so that you can wipe your brush, you can clean it and put it back in the painting with some new bright colours, something. Wipe it off if it doesn't work. Scrap it, you know, any kind of blunt

instrument like a knife, scratch it off and put some more in. Do anything you like.

AT: When you started, I suppose you had already an idea of what you wanted...

FB: ... the main structure, yes.

AT: I was thinking if you had already an idea of what you wanted, or that happened along the process.

FB: Yes, it gets done from beginning to end. The blue here and the orange and red, must have just been done. There's no rules, no doubt about that. I don't have any rules... I go with the flow and I think you should do if you want to.

AT: Go with the flow...

RS: How about the geometry? You might have to square it up.

FB: The geometry is pretty obvious. Take the basic geometry, divide up the picture, and decide where to go next.

AT: How am I going to... I know you don't want to tell me everything, but...

FB: What do you mean I don't want to tell you everything?

AT: *Just wondering how you would advise me how to start. By drawing the figures?*

FB: Get the basic structure, rock it out. I mean, I don't really feel able to tell you how to work. I mean, I can give you... The structure is pretty obvious because it is all lines. Open up the structure and do it that way and then start filling the areas if you feel you can do it without biting your nails.

AT: Making a copy is not that easy... I guess that there will be moments where I'm going to be completely frustrated.

FB: Well yes, take your frustration out on it. Change it and do it as your instinct goes. I can't tell you how to do it mate.

RS: It's up to you now. You've had Frank's input. Start away Ana, now, you know, this week.

AT: Yes, fair enough...

RS: *Is that what you're intending to do? Start now, work here.*

AT: Yes, whenever you let me...

RS: Yes. If you order the stretchers and canvas.

FB: *Get them to make the canvas for you.*

RS: Get them to stretch, it's up to you, to stretch the canvas on the...

FB: You get the canvas naked. If you want a ground on it, ask them to do that, you know, ochre, you know light ochre? That's always a good colour to start on, because you can make it white fairly (unclear)

AT: I am sure this is not relevant for now, but did you put any varnish at the end?

FB: *Don't worry about varnish yet.*

AT: Did you make any studies for this painting?

FB: *No, no. The painting just went.*

AT: I'm wondering if there was any specific part of the painting that represented a challenge for you?

FB: It all meant something for me. It was just a painting about this kind of ... you know in my life there were always these wars and these killings, and that's what I was trying to, you know, present. My background, being brought up catholic, maybe there are references to things in a church, obscure things, but I wouldn't bother about that. Because it's all to do with confronting the feeling I had against war, against fighting, you know, stuff like that, execution, poverty, suffering.

AT: Anything you would like to change?

FB: *No. The entire thing is what I want.*

Conversation with Frank Bowling II

Conversation with Frank Bowling and Rachel Scott on the 22nd of November 2018, at his studio.

AT: Ana Teles

FB: Frank Bowling

RS: Rachel Scott (FB's wife and assistant)

[Teles was working on the early stages of the copy of Lent, when Bowling and Scott arrived at the studio with Frederik Bowling (filming).]

FB: I think because it's in this rough state, you know, this rough, walled figure – also competing for one's attention, I think – boards behind and the crumbly whitish wall. It's a picture! And don't stop, just because I think I would like to have done that. When you say to me you want to paint like me, you've already done it!

RS and AT: Haha.

FB: I was pouring and spilling and dripping, you know, doing wrist-action and stuff, and all you've done is scratch the surface. It's so well lit, isn't it Rachel?

RS: *Yes...*

FB: ... you are painting against, if you think of it, what you are painting against is to make the overall colour light and well-lit.

RS: How much further do you think you're going to put it now? How many more 'goes' at it? This could be finished...

FB: *I don't think she's finished!*

AT: There's still lots of work to do. Everything I've done was to put some colour almost as a guidance. What I was doing now was drawing to define the figures. Because things get lost when painting and when copying I need to be constantly drawing and comparing.

So, I was now doing the masking tape 'trick' to define the structure. But I'm not really sure...

FB: Yeah, I like the structure, that's the word. I used masking tape myself, and I used it as a kind of structural thing. Cutting, drawing and stuff. But this is so much more direct. The shooting feel about it, flattened out in the picture itself, that shove of lines makes the picture come right back in your face. And I'm so pleased with that. I don't know what else to say.



Frank Bowling and Ana Teles Bowling's studio, Peacock Yard, 22 November 2018

Still from video by Frederik Bowling

Cinematographer: Frederik Bowling. @Ana Teles @Frank Bowling. Courtesy of Frank Bowling Archive.

Appendix B

Agreements

Final Agreement with Andrew Bick

AGREEMENT

This Agreement governs the relationship of the original work *OGVDS-GW-SB #6* (2015) by Andrew Bick (Originator) and the copy made by Ana Teles (Copier), as provided below:

DEFINITIONS

I Original Work.

For purposes of this Agreement, the original artwork *OGVDS-GW-SB* #6 (2015) by Andrew Bick.

II Attempt.

For purposes of this Agreement, an attempt is an object that more or less successfully recreates the appearance of the original artwork.

III. Approved copy.

For purposes of this Agreement, the approved copy is an object that successfully recreates the appearance of the original artwork, in the judgement of both the Copier and the Originator.

IV. Copy.

For purposes of this Agreement, the copy is one of the approved copies, as determined by the decision procedure.

V. "Decision procedure".

For purposes of this Agreement, the "decision procedure" is completed when one of the approved copies is nominated by the Originator as the copy and agreed by the Copier as the copy.

TERMS

- 1. The title of the copy will be: OGVDS-GW-SB-AT #6.
- 2. The copy will be **signed** by both the Originator and the Copier.
- 3. The authorship of the copy will be attributed to both the Originator and the Copier.
- 4. The copy will **be stored** alongside/with the original.
- 5. The copy can only be **exhibited** with the original. The original can only be **exhibited** with the copy. From the point of the copy being agreed, both original and copy become inseparable as one work.
- **6.** The copy can only be **sold** with the original and the original can only be **sold** with the copy.
- The proceeds from the sale will be shared equally between the Originator and the Copier.
- 8. It will be the Copier's responsibility to decide what to do with the materials produced, including studies, and other materials, and will not need to seek the Originator's permission. If the Originator requests access to or use of these materials, permission will not be unreasonably denied.

Note that materials produced, including attempts or approved copies, can be the subject of new work made in exchange between Originator and Copier.

APPROVED COPIES

- 1. The **title** of the approved copies will be: Approved Copy AB/AT OGVDS-GW-SB-AT #6.
- 2. The **authorship** of the approved copies will be attributed to both the Originator and the Copier.
- 3. The approved copies will be **stored** with the Copier.
- 4. The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the approved copies will be exhibited, published, or used in any other way.
- 5. The approved copies will be for sale.
 - The Copier will be responsible for deciding the amount the approved copies will be sold for
 - b. The **proceeds** from sales will be shared equally between the Originator and the Copier.

ATTEMPTS

- 1. The attempts will be **numbered**.
- 2. The authorship of the attempts will be attributed to the Copier.
- 3. The attempts will be **stored** with the Copier.
- 4. The Copier will have permission to exhibit, publish, or use in any other way the attempts whenever the Copier wants, and the Copier does not need to negotiate the terms under which the attempts are exhibited, published, or used. If the Originator requests access to or use of the attempts, permission will not be unreasonably denied.
- 5. The attempts will be for sale.
 - a. The Copier will be responsible for deciding the amount the attempts will be sold for.
 - b. The proceeds from sales will be shared equally between the Originator and the Copier.

COMPLETE AGREEMENT

The **Agreement** expresses the complete understanding of the **Parties** regarding the subject matter and may not be amended except in a written statement signed by both **Parties**.

SIGNATURES

Andrew Bick

orte 6 MRIL 2022

Ana Teles

Date 6 April 2022

Appendix B

Agreements

Final Agreement with Frank Bowling

AGREEMENT

This Agreement governs the relationship of the original work *Lent* by Frank Bowling (Originator) and the copy made by Ana Teles (Copier), as provided below:

DEFINITIONS

I ORIGINAL WORK.
For purposes of this Agreement, the **original** is the artwork *Lent* (1963) by Frank Bowling.

II COPY.

For purposes of this Agreement, the **copy** is the artwork (2021) by Ana Teles that successfully reproduces the appearance of the original artwork, as jointly agreed by the Originator and the Copier.

TERMS

- 1. The **title** of the copy will be: Copy by Ana Teles of *Lent* by Frank Bowling.
- 2. The authorship of the copy will be attributed to the Copier.
- 3. The copy will be stored with the Originator.
- 4. The Copier will require the Originator's permission to exhibit the copy.
- 5. The copy will not be for **sale** (unless decided otherwise in the future by the Originator or his managers. In that event the Copier will be notified).
- 6. The copy will not be for sale, but for insurance purposes, and in the event that for any reason the Originator or his managers decide that it should be sold, the Originator will be responsible for deciding the conditions of the sale and the amount the copy will be sold at.
- 7. The copy will not be for sale. But in the event that for any reason it must be sold, the Originator will be responsible for deciding the conditions of the sale and any proceeds from the sales will be shared equally between the Originator and the Copier.
- 8. The **Agreement** expresses the complete understanding of the Parties regarding the subject matter and may not be amended except in a written statement signed by both Parties.

or behalf of

Frank Bowling

Date. 2/ June 2022

Ana Teles

Date 21/06/2022

Appendix B

Agreements

Draft Agreements with Andrew Bick

(pre) DRAFT

(Could I send Bick this Draft and then the agreement? Could I use the draft as part of the documentation?)

(What sort of tone should the agreement have?)

This Agreement (henceforth the "Agreement") governs the making of a copy of Andrew Bick's (Artist) {title of the work} during the period of {13/11/2017 until the 1/12/2017} by Ana Teles (Artist researcher)

(To attach the description and the image of the work) (Define what I mean by copying)

The Parties intend to enter into an agreement with respect to the making of the copy* as stated below:

(Categories: choice of the work; time and place of the collection of the work; meetings with Bick? make a template for these terms?)

Section 1 - the Copy (Cross out as appropriate)

(Intention)

*The copy intends to create the appearance of {title of the original work}

(Date and place)

- The copy will be made on {date} at {title of the work}

(Attribution - What the 'copy' is in relation to the original and the author)
The work created from the process of copying will be designated/titled as:

- Copy of _____
- After_
- Other: _____
- I do not want to decide
- I prefer to decide later (the artist researcher will follow up with another document after the copy is achieved)

(Here I have to decide how much control I can give to Bick)

(The ownership of the copy)

The work {title of the copy} will be owned by:

- Both Andrew Bick (Artist) and Ana Teles (Artist researcher);
- Andrew Bick (Artist)*

* The au	thorship will still be attributed to Teles (the maker)
(Or, perh	aps, I could give up authorship All I will have from the process of copying will be the
documen	tation.)
(Exhibiti	on)
Before ex	chibiting the {title of the copy}
	tist Researcher will seek permission from the Artist, who has the right to reject the ing of the copy
	tist Researcher will not need to seek permission from the Artist
- The {ti	tle of the copy} will not be exhibited
The {title	of the copy} will only be exhibited in the following conditions:
	ide the original*
 Withouthe pro 	It the original. (The original will need to be acknowledged through images and text about piect.)
	It the original and there will be no obligation to acknowledge it
- Other:	
(The des	tiny of the copy) of the copy) will be stored with:
- Teles	
- Bick	
	tle of the copy} will be destroyed (another document with instructions of how to destroy
	the copy} will be agreed)
	tle of the copy} will be given to
- Other	
- The (ti	the of the conv.) will not be for cale
	tle of the copy} will not be for sale tle of the copy} will be for sale*
- The {ti	e {title of the copy} is sold:
The {tire*When theThe presented	oceeds will be given to Bick
The {ti *When th The pr The pr	oceeds will be given to Bick oceeds will be given to Teles
The {ti *When th The pr The pr	oceeds will be given to Bick

(The 'finished' copy)

The {title of the copy} will be considered finished when:

- Bick approves the {title of the copy}*;
- Teles decides {title of the copy} is finished
- After {period of time}
- Other: _____

*If Bick does not approve the {title of the copy} Teles will modify the work as required until Bick approves it.

(Studies for the copy)

The studies made for the {title of the copy}, including failed copies and other materials of study will be:

- Kept with Bick and acknowledged as studies by Teles
- Kept with the Teles and acknowledged as studies of the copy of Bick's work
- Other_____ (to propose different combinations)

(Information about the original work Teles can access)

(To ask Bick)

Is there anything else you would like to cover?

TERMS

- 1. Definition of copy. For purposes of this Agreement, the "Copy" ...
- 2. Duty of Andrew Bick (Artist)
- 3. Duty of Ana Teles (Artist / Researcher)
- 4. Time Limit
- 5. Warranty of the Researcher
- 6. Governing Law ??? shall be governed by the law?
- 7. <u>Complete Agreement</u>. The Agreement expresses the <u>initial understanding</u> of the Parties regarding the subject matter and <u>may be amended</u> in writing and signed by both Parties

Other questions?

- What to call the agreement?
- Andrew Bick (the copied artist?)
- Could I copy more than one work?

Original work

{to complete by AB and AT}

TITLE:

(unframed)

DIMENSIONS: 76 X 56 cm

WEIGHT:

MATERIALS: on 640gsm Fabriano

(framed)

DIMENSIONS: cm WEIGHT: approx. 3 kilos

LOCATION: Hales Gallery

VALUE: £4,000

IMAGES:



{other information AB wants to provide}

	Copy approval (to complete by AB and AT)	
Original: {title} Copy: {reference, e.g. att	empt 1}	
{image}		
{AB to write whether he a	pproves the copy}	
{Comments}		
{AB to sign}		

	EXHIBITION CONTEXT
	EXHIBITION CONTEXT
	ent (henceforth the "Agreement") governs the exhibition/publication of {title of the Teles (Artist researcher), in the {name of the exhibition}, on {date}, at {place} as ow:
□ W	of the copy} will be exhibited: ithout the original and the original will not be acknowledge ong with the original accompanied by:
conditions}	{description of documents, images, texts, information or description of other
□w	ithout the original and accompanied by:
conditions}	{description of documents, images, texts, information or description of other
	ther:

Studies and other materials (archive) {to complete by AB and AT} Title: Date: Medium: Dimensions: Weight: Location: Comments: Photograph: {Add another contract if necessary}

AGREEMENT (draft)

This Agreement (henceforth the "Agreement") governs the making and destiny of the copy of {title of the work} by Andrew Bick (Artist), to be created by Ana Teles (Artist researcher), as provided below:

TERMS

- 1. <u>Definition of copy</u>. For purposes of this Agreement, the copy intends to create the appearance of the original artwork.
- 2. <u>Definition of original</u>. For purposes of this Agreement, the original work is the artwork that the copy intends to re-create and whose author/artist is Andrew Bick. (A document with the description of the original work will be enclosed with the Agreement.)

with the Agreement.)	
3. Duration of the period of the making of the copy: There is no limit of duration, the making of the copy will last until AB approve the copy AT will have the responsibility to decide when the copy is finished After a period of {period of time} Other:	res
4. <u>Place of making the copy.</u> The copy will be carried out at Chelsea College of Arts	
5. To make the copy AT will use as reference: The original Reproductions Other:	
6. The title of the copy will be: Copy of {title of the original work} {Title of the original work} AT will have the responsibility to choose the title Other:	
7. The ownership of the copy will be attributed to: Both AB and AT AB AT	

	AT will have the responsibility to decide who will own the copy
	Other:
8. Th	e authorship of the copy will be attributed to:
	Both AB and AT
	AB
	_AT
	AT will have the responsibility to decide who will be the author
	Other:
O.Th.	a convivil ha in the managing of
7.111	e copy will be in the possession of: AT
	AB
	The copy will be destroyed
	The copy will be given to:
	_ Other:
<u>10. V</u>	When there will be the opportunity to exhibit or/and publish the copy:
	AT will not have permission to exhibit or publish the copy
	AT will have permission to exhibit and publish the copy anytime she wants
	and does not need to negotiate the terms and conditions in which the copy is
	exhibited/publishedEvery time AT intends to exhibit or publish the copy, AT will ask for AB's
	permission and will negotiate with AB the terms and conditions in which the
	copy will be exhibited (A document addressing the exhibiting and publishing of
	the copy will be agreed, signed and enclosed with the Agreement)
	_ Other:
11 T	he copy:
	Will not be for sale
	Will be for sale only if AT acknowledges the original (a separate document will
	be signed and agreed to address terms and conditions between AT, AB and the
	buyer)
	Will be for sale and AT does not need to acknowledge the original
	AT will be responsible to decide whether or not the copy will be for sale
	Other:
12 H	the copy is for sale :
12.1	AT will be responsible to decide the amount the copy will be sold at
	The copy will be for sale at the amount of {amount}
	_ The copy will not be for sale
	Other:

3. The profits from sales will be gi	iven to:
AT	<u>vento.</u>
AB	
AT% and AB%	
	ility to decide who will receive the profits
Other:	
14 The materials produced inclu	ding studies, 'failed' copies and other materials will
<u>be:</u>	ding studies, failed copies and other materials will
	agreement and a separate document will be
created and signed by both p	parties
	de what to do with the materials produced and will
not need to negotiate with Al	В
Other:	
15. Complete Agreement. The Agr e	reement expresses the complete understanding of
the Parties regarding the subject m	natter and may not be amended except in a writing
signed by both Parties .	
	Signatures
	3
(Ana Teles)	(Andrew Bick)
(,	,,

he	s Agreement (henceforth called the 'Agreement') governs the making and destiny of copy of {title of the work} by Andrew Bick ('Artist') to be created by Ana Teles ('Artist searcher'), as provided below:
	TERMS
	Definition of copy . For purposes of this Agreement, the copy intends to create the appearance of the original artwork.
	2. <u>Definition of original.</u> For purposes of this Agreement, the original work is the artwork that the copy intends to re-create and whose author/artist is Andrew Bick. (A document with the description of the original work will be enclosed with the Agreement.)
	3. Duration of the period of making the copy:
	 There is no limit of duration, the making of the copy will last till AB approves the copy (another document will be given) AT will have the responsibility of deciding when the copy is finished After a period of {period of time} Other:
4.	Place of making the copy. The copy will be made at Chelsea College of Arts
5.	The original will be transported from Hales Gallery to Chelsea College of Arts on the 27 November 2017 and returned to Hales Gallery on the 14 December 2017 by Cadogan Tate
5.	The original will be insured by: 1. UAL when at Chelsea College of Arts 2.
7.	To make the copy AT will use as reference : The original Reproductions Other:
3.	The title of the copy will be: Copy of {title of the original work} {title of the original work} AT will have the responsibility of choosing the title Other:
	The ownership of the copy will be attributed to:

] AB
	AT
	AT will have the responsibility of deciding who will own the copy
	Other:
10 The -	tak anakin of the conveyill be established to
10. <u>The a</u>	uthorship of the copy will be attributed to: Both AB and AT
F	AB
-	TAT
	I AT will have the responsibility to decide the authorship
	Other:
11. <u>The c</u>	opy will be in the possession of:
] AT
	JAB
L	The copy will be destroyed
-	The copy will be given to: Other:
_	Johner.
12. When	there will be the opportunity to exhibit or publish the copy:
	AT will not have permission to exhibit or publish the copy
	AT will have permission to exhibit and publish the copy whenever AT wants and does
	not need to negotiate the terms and conditions in which the copy is exhibited/
-	published
L	Every time AT intends to exhibit or publish the copy, AT will ask for AB's permission
	and will negotiate with AB the terms and conditions in which the copy will be exhibited (A document addressing the exhibiting and publishing of the copy will be
	agreed, signed and enclosed with the Agreement)
	Other:
13. The c	
_	Will not be for sale Will be for sale only if AT acknowledges the original (a separate decument will be
L	Will be for sale only if AT acknowledges the original (a separate document will be signed and agreed to address terms and conditions between AT, AB and the buyer)
	Will be for sale and AT does not need to acknowledge the original
	AT will have responsibility of deciding whether the copy will be for sale
	Other:
14. <u>If the</u>	copy is for sale :
L	AT will be responsible for deciding the amount the copy will be sold at
_	The copy will be for sale at the amount of {amount} The copy will not be for sale
-	The copy will not be for sale Other:
_	1 Other.
	rofits from sales will be given to:
15. <u>The</u> p	
15. <u>The</u>] AT
15. <u>The</u>	

AT will have the respo Other:	nsibility of deciding who will receive the profits
Addressed in an ident signed by both parties	decide what to do with the materials produced and will not
	process, techniques and materials used: any circumstance
Will be disclosed AT will have the respons Other: 18. <u>Complete Agreement.</u> The A	ibility of deciding greement expresses the complete understanding of the t matter and may not be amended except in a written statement
Will be disclosed AT will have the respons Other: 18. Complete Agreement. The Agreement are regarding the subject signed by both Parties.	greement expresses the complete understanding of the
Will be disclosed AT will have the respons Other: 18. Complete Agreement. The Agreement are regarding the subject signed by both Parties. Ana Teles:	greement expresses the complete understanding of the t matter and may not be amended except in a written statement
Will be disclosed AT will have the respons Other: 18. Complete Agreement. The Agreement are regarding the subject signed by both Parties. Ana Teles:	greement expresses the complete understanding of the t matter and may not be amended except in a written statement (Date):

Nº3 Thur's med
AGREEMENT (draft) to so the state of the sound of the sou
This Agreement (henceforth called the 'Agreement') governs the making and destiny of the copy of {title of the work} by Andrew Bick ('Artist') to be created by Ana Teles ('Artist Researcher'), as provided below:
Researcher'), as provided below: perhaps this agree at much to be agreed during or TERMS TERMS
TERMS
TERMS 1. Definition of copy. For purposes of this Agreement, the copy intends to create the appearance of the original artwork. 2. Definition of original. For purposes of this Agreement, the original work is the artwork that the copy intends to re-create and whose author/artist is Andrew Bick.
2. <u>Definition of original.</u> For purposes of this Agreement, the original work is the artwork that the copy intends to re-create and whose author/artist is Andrew Bick.
3. Duration of the period of making the copy:
There is no limit of duration, the making of the copy will last till AB approves the copy AT will have the responsibility of deciding when the copy is finished After a period of {period of time} Other: 4. To make the copy AT will use as reference: The original Reproductions The arm to the copy AT will use as reference: At the copy AT will use as reference:
Other:
5. The title of the copy will be: Copy of {title of the original work} {title of the original work} AT will have the responsibility of choosing the title Other:
6. The ownership of the copy will be attributed to: Both AB and AT AB AT AT will have the responsibility of deciding who will own the copy Other:
7. The authorship of the copy will be attributed to: Both AB and AT AB AB AT I AT will have the responsibility to decide the authorship

Other:
8. The copy will be in the possession of:
AT 4 7
☐ AB
The copy will be destroyed
The copy will be given to:
Other:
×
9. When there will be the opportunity to exhibit or publish the copy:
AT will not have permission to exhibit or publish the copy
AT will have permission to exhibit and publish the copy whenever AT wants and does
not need to negotiate the terms and conditions in which the copy is exhibited/ published
Every time AT intends to exhibit or publish the copy, AT will ask for AB's permission
and will negotiate with AB the terms and conditions in which the copy will be
exhibited (A document addressing the exhibiting and publishing of the copy will be
agreed, signed and enclosed with the Agreement) Other: THE CORY CAN ONLY BE SHOWN WITH THE ORIGINAL
Other. The stand of the stand o
10. <u>The copy:</u>
Will not be for sale
Will be for sale only if AT acknowledges the original (a separate document will be
signed and agreed to address terms and conditions between AT, AB and the buyer). Will be for sale and AT does not need to acknowledge the original.
AT will have responsibility of deciding whether the copy will be for sale
Other: THE COPY CAN ONLY BE SOLD WITH THE ORIGINAL
(AND VICE-NERSA) HOW
11. If the copy is for sale:
AT will be responsible for deciding the amount the copy will be sold at
The copy will be for sale at the amount of {amount} The copy will not be for sale
Other: 00:00 pts (000 00 - What a Ru
Natur of the copy?
12. The profits from sales will be given to:
AT
\square AB \square shared AT \square % and AB \square %
AT will have the responsibility of deciding who will receive the profits
Other:
Other:
13. The materials produced, including studies, 'failed' copies and other materials will be:
Addressed in an identical agreement and a separate document will be created and signed by both parties
AT's responsibility to decide what to do with the materials produced and will not
need to negotiate with AB
Prenehili ATK
- What's the destroy of the retadies and failed copies?
of The bound on devendenthe from the original?

Other:	
14. Any information about the process, technique	use and materials used:
_ Will not be disclosed in any circumstance	ce
Will be disclosedAT will have the responsibility of decidir	Tom I publish the
Other:	detailed moan of materiors,
45.0	meanurement
regarding the subject matter and may not be	esses the complete understanding of the Parties eamended except in a written statement signed
by both Parties .	the san
	gid und?
Ana Teles:	
Andrew Bick:	(Date):

AGREEMENT (draft 4)	
This Agreement (henceforth called the 'Agreement') governs the making relationship of the original work OGVDS-GW-SB #6 by Andrew Bick ('Artist' Originator) to be created and the copy and the attempts made by Ana Teles ('Artist-Researcher' Copier), as provided below: DEFINITIONS	Ana Teles 22/6/20 10:23 Comment: You can call something else, if you like. Ana Teles 22/6/20 10:16 Comment: I think there's no point in including the making. Instead, it's the relationship that is important to sort out.
1. <u>Definition of original.</u> For purposes of this Agreement, the original work is the	
artwork that the copy intends to re-create and whose author/artist is Andrew Bick. For purposes of this Agreement, the original work is OGVDS-GW-SB #6 (2015) by Andrew Bick.	
 <u>Definition of attempt.</u> For purposes of this Agreement, an attempt is an object that more or less successfully recreates the appearance of the original artwork. 	
 Definition of copy. For purposes of this Agreement, the copy is an object that successfully recreates the appearance of the original artwork, according to the "decision procedure". 	Ana Teles 22/6/20 11:43 Comment: We need to decide whether the copy is one of the attempted copies I made, or all
4. <u>Definition of the "decision procedure"</u> . For purposes of this Agreement, the "decision procedure" is completed when an object that is nominated by the Copier as a copy is agreed by the Originator as a copy.	of them, some of them, or none of them
TERMS	
3. Duration of the period of making the copy:	
There is no limit of duration, the making of the copy will last till AB approves the copy (another document will be given)	
AT will have the responsibility of deciding when the copy is finished After a period of {period of time}	
Other:	
4. Place of making the copy. The copy will be made at Chelsea College of Arts	
5. The original will be transported from Hales Gallery to Chelsea College of Arts on the 27 November 2017 and returned to Hales Gallery on the 14 December 2017 by Cadogan Tate	
6. The original will be insured by: 1. UAL when at Chelsea College of Arts	

2.— 7. To make the copy AT will use as reference: The original	
Reproductions	
Uther:	
COPY 1. The title of the copy will be:	
Copy of OGVDS-GW-SB #6 by Andrew Bick	
☐{title of the original work}	
└─Other:	
2. The copy will be signed by:	
Both the Originator and the Copier	
The Originator	
The Copier	
L_lOther:	
3. The ownership of the copy will be attributed to: Control of the image	Ana Teles 22/6/20 20:22
3. The ownership of the copy will be attributed to: Control of the image Sale of the object	Ana Teles 22/6/20 20:22 Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term.
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to:	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author?
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:28 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator The Copier	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator The Copier	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the idea of making a copy is
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator The Copier Other:	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the idea of making a copy is
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator Other: 5. The copy will be stored:	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the idea of making a copy is mine.
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator Other: 5. The copy will be stored: Alongside with the original	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment:
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator The Copier Other: 5. The copy will be stored: Alongside with the original With the Originator	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment: Hell no!
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator The Copier Other: 5. The copy will be stored: Alongside with the original With the Originator With the Copier	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment:
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator Other: 5. The copy will be stored: Alongside with the original With the Originator With the Copier The copy will be destroyed	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the Idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment: Hell no! This was here initially in case the artists would grant me permission to copy their work with the condition that it would be
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator Other: 5. The copy will be stored: Alongside with the original With the Originator With the Copier The copy will be destroyed	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the Idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment: Hell no! This was here initially in case the artists would grant me permission to copy their work with the condition that it would be
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator Other: 5. The copy will be stored: Alongside with the original With the Originator With the Copier The copy will be destroyed	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the Idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment: Hell no! This was here initially in case the artists would grant me permission to copy their work with the condition that it would be
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator Other: 5. The copy will be stored: Alongside with the original With the Originator With the Copier The copy will be destroyed	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the Idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment: Hell no! This was here initially in case the artists would grant me permission to copy their work with the condition that it would be
3. The ownership of the copy will be attributed to: Control of the image Sale of the object 4. The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator Other: 5. The copy will be stored: Alongside with the original With the Originator With the Copier The copy will be destroyed	Comment: Ownership refers to the rights to use the image and sell the artwork, which will be addressed in this agreement. So there's no need to have it as a separate term. Ana Teles 22/6/20 20:26 Comment: Who is the author? This seems to be related with my role in relation to your work. On one hand, what I did is not very different from what Selina did, and she is not the author. On the other hand, the Idea of making a copy is mine. Ana Teles 22/6/20 12:03 Comment: Hell no! This was here initially in case the artists would grant me permission to copy their work with the condition that it would be

Agreement with Andrew Bick (AT to AB) - draft 5, June 2020, p.2

6. When there will be the opportunity to exhibit the copy: The Copier will not have permission to exhibit the copy The Copier will have permission to exhibit the copy only if the original is acknowledged and the Originator informed. The Originator will also have permission to exhibit the original only if the copy is acknowledged and the Copier informed.	
The copy can only be exhibited with the original. The original can only be exhibited with the copy The Copier will have permission to exhibit the copy whenever the Copier wants and does not need to negotiate the terms under which the copy is exhibited. The Originator will also have permission to exhibit the original whenever the Originator wants and does not need to negotiate the terms under which the original is exhibited or published. The Copier will seek the Originator's permission and will negotiate with the	
Originator the terms under which the copy will be exhibited. The Originator will also seek the Copier's permission and will negotiate with the Copier the terms under which the original will be exhibited. Other:	
7. The sale of the copy: The copy will not be for sale The copy will be for sale only if the Copier acknowledges the original The copy will be for sale and the Copier does not need to acknowledge the original	Ana Teles 23/6/20 09:34 Comment: Although the copy will always
The copy can only be sold with the original and the original can only be sold with the copy Other: a. The monetary value of the copy:	acknowledge the original through the title. Ana Teles 22/6/20 21:52 Comment: Your initial idea was that both copy and original would be sold together.
The Copier will be responsible for deciding the amount the copy will be sold at The copy will be for sale at the amount of {amount} The copy will be sold at the same amount as the original Other:	
b. The proceeds from sales will be given to: The Originator The Copier Shared between the Originator% and the Copier% Shared equally between the Originator and the Copier	

Other:	
8. The materials produced, including studies, and other materials will be: Addressed in an identical agreement and a separate document will be creating signed by both parties The Copier's responsibility to decide what to do with the materials produced not need to seek the Originator's permission. If the Originator requests accounse of these materials, permission will not be unreasonably denied. Other:	ed and will
17. Any information about the process, techniques and materials used: — Will not be disclosed in any circumstance — Will be disclosed — AT will have the responsibility of deciding — Other:	
ATTEMPT(S) 1. The title of the attempt(s) will be: Attempted copies of OGVDS-GW-SB #6 by Andrew Bick. (Each attempt will identified with #number) Untitled Other:	l be
2. The attempt(s) will be signed by: Both the Originator and the Copier The Originator The Copier The attempt(s) will not be signed Other:	
3. The authorship of the attempt(s) will be attributed to: Both the Originator and the Copier Originator Copier Other:	

4. The attempt(s) will be stored: Alongside with the original Alongside with the copy With the Originator With the Copier Other:	
5. When there will be the opportunity to exhibit, publish, or use in any other way the	
attempt(s): The Copier will not have permission to exhibit, publish, or use in any other way the attempt(s) The Copier will have permission to exhibit, publish, or use in any other way the attempt(s) only if the original is acknowledged and the Originator informed	Ana Teles 23/6/20 10:13 Comment: I want to claim more autonomy for the attempts in relation to the original than that I have for the copy. This means that I suggest the possibility of showing them
The Copier will have permission to exhibit, publish, or use in any other way the attempt(s) whenever the Copier wants and does not need to negotiate the terms under which the attempt(s) is/are exhibited, published, or used in any other way. If the Originator requests access to or use of the attempt(s), permission will not be unreasonably denied	without the original. Although, the original will always be acknowledged in the title.
 The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the attempt(s) will be exhibited, published, or used in any other way. Other: 	
6. Sale of the attempt(s):	
☐The attempt(s) will not be for sale	
☐ The attempt(s) will be for sale only if the Copier acknowledges the original The attempt(s) will be for sale and the Copier does not need to acknowledge the original	
Other: a. The monetary value of the attempt(s):	Ana Teles 23/6/20 10:41 Comment: The original and the idea of the copy will always be acknowledge in the title
The Copier will be responsible for deciding the amount the attempt(s) will be sold at The attempt(s) will be for sale at the amount of {amount}	
The attempt(s) will be sold at the same amount as the copy Other:	
b. The proceeds from sales will be given to:	

The Originator The Copier Shared between the Originator 25% and the Shared equally between the Originator and Other:	
 Complete Agreement. The Agreement expresses the regarding the subject matter and may not be amen by both Parties. 	
Ana Teles:	_ (Date):
Andrew Bick:	(Date):

|--|

1. <u>1</u>	The title of the copy will be: Copy of OGVDS-GW-SB #6 by Andrew Bick with Selina Baechli {title of the original work} Other:	
2.	The copy will be signed by: Both the Originator and the Copier The Originator The Copier Other:	
3. :	The ownership of the copy will be attributed to: Control of the image Sale of the object	
4	The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator The Copier Other:	
5. <u>(</u>	The copy will be stored : Alongside with the original With the Originator With the Copier The copy will be destroyed Other:	
6. 1	When there will be the opportunity to exhibit the copy: The Copier will not have permission to exhibit the copy The Copier will have permission to exhibit the copy only if the original is acknowledged and the Originator informed. The Originator will also have permission to exhibit the original only if the copy is acknowledged and the Copier informed. The copy can only be exhibited with the original. The original can only be exhibited with the copy. From the point of the copy being agreed, both original and copy become inseparable as one work. The Copier will have permission to exhibit the copy whenever the Copier wants and does not need to negotiate the terms under which the copy is exhibited. The Originator will also	Commented [2]:

a b	have permission to exhibit the original whenever the Originator wants and does not need to negotiate the terms under which the original is exhibited or published. The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the copy will be exhibited. The Originator will also seek the Copier's permission and will negotiate with the Copier the terms under which the original will be exhibited. Other: the sale of the copy: The copy will be for sale only if the Copier acknowledges the original The copy will be for sale and the Copier does not need to acknowledge the original The copy can only be sold with the original and the original can only be sold with the copy Other: The monetary value of the copy: The copier will be responsible for deciding the amount the copy will be sold at The copy will be sold at the amount of {mount} The copy will be sold at the same amount as the original with the original Other: The proceeds from sales will be given to: The Originator The Copier Shared between the Originator _% and the Copier _% Shared equally between the Originator and the Copier Other: The Copier's responsibility to decide what to do with the materials produced and will not need to seek the Originator's permission. If the Originator requests access to or use of these materials, permission will not be unreasonably denied. Other: Note that materials produced, including tentative or incomplete copies, can be the subject of new work made in exchange between Originator and Copier my information about the process, techniques and materials used: Will have the responsibility of deciding	Commented [3]:	

Other:
ATTEMPT(S)
1. The title of the attempt(s) will be:
Attempted copies of OGVDS-GW-SB #6 by Andrew Bick. (Each attempt will be identified with #number)
Untitled
Other:
2. The attempt(s) will be signed by: Both the Originator and the Copier
The Originator
The Copier
The attempt(s) will not be signed
Uther:
3. The authorship of the attempt(s) will be attributed to:
Both the Originator and the Copier
└─Originator └─Copier
Other:
4. The attempt(s) will be stored:
Alongside with the original
Alongside with the copy
With the Originator
With the Copier Other:
5. When there will be the opportunity to exhibit, publish, or use in any other way the attempt(s): The Copier will not have permission to exhibit, publish, or use in any other way the
attempt(s)
The Copier will have permission to exhibit, publish, or use in any other way the attempt(s) only if the original is acknowledged and the Originator informed
The Copier will have permission to exhibit, publish, or use in any other way the attempt(s)
whenever the Copier wants and does not need to negotiate the terms under which the attempt(s) is/are exhibited, published, or used in any other way. If the Originator requests
access to or use of the attempt(s), permission will not be unreasonably denied The Copier will seek the Originator's permission and will negotiate with the Originator the
terms under which the attempt(s) will be exhibited, published, or used in any other way.

Other:		
	if the Copier acknowledges the original he Copier does not need to acknowledge the original	
The attempt(s) will be for sale at the The attempt(s) will be sold at the sa	eciding the amount the attempt(s) will be sold at e amount of {amount} une amount as the copy	
b. The proceeds from sales will be given to The Originator The Copier Shared between the Originator 25% Shared equally between the Origina Other:	and the Copier 75%	
 Complete Agreement. The Agreement expr regarding the subject matter and may not be both Parties. 	resses the complete understanding of the Parties e amended except in a written statement signed by	
Ana Teles:		

	The Copier Other:	
4.	The copy will be stored: Alongside with the original With the Originator With the Copier The copy will be destroyed Other:	
5.	When there will be the opportunity to exhibit the copy: The Copier will not have permission to exhibit the copy The Copier will have permission to exhibit the copy only if the original is acknowledged and the Originator informed. The Originator will also have permission to exhibit the original only if the copy is acknowledged and the Copier informed. The copy can only be exhibited with the original. The original can only be exhibited with the copy. From the point of the copy being agreed, both original and copy become inseparable as one work. The Copier will have permission to exhibit the copy whenever the Copier wants and does not need to negotiate the terms under which the copy is exhibited. The Originator will also have permission to exhibit the original whenever the Originator wants and does not need to negotiate the terms under which the original is exhibited or published. The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the copy will be exhibited. The Originator will also seek the Copier's permission and will negotiate with the Original will be exhibited. Other:	
6.	The sale of the copy: The copy will not be for sale The copy can only be sold with the original and the original can only be sold with the copy. Other: a. The monetary value of the copy: The Copier will be responsible for deciding the amount the copy will be sold at The copy will be for sale at the amount of (amount)	Commented [1]: Who owns the work? Hales Gallery? Or Bick?
	The copy will be sold at the same amount as the original with the original Other: b. The proceeds from sales will be given to:	Commented [2]: Are they priced separately, or as one work? Does the one work cost double? Or halve it?

	The Originator The Copier Shared between the Originator _% and the Copier _%	
	Shared equally between the Originator and the Copier	Commented [3]: This is subject to who owns the work.
	Other:	
7. T	the materials produced, including studies, and other materials will be: Addressed in an identical agreement and a separate document will be created and signed by both parties The Copier's responsibility to decide what to do with the materials produced and will not need to seek the Originator's permission. If the Originator requests access to or use of these materials, permission will not be unreasonably denied. Other: Note that materials produced, including attempts or approved attempts, can be the subject of new work made in exchange between Originator and Copier.	
API	PROVED ATTEMPT(S)	
1. T	the title of the approved attempt(s) will be: Approved Attempt at OGVDS-GW-SB #6 (Each approved attempt will be identified with a number and date) Untitled Other:	
2. <u>T</u>	the approved attempt(s) will be signed by: Both the Originator and the Copier The Originator The Copier The attempt(s) will not be signed	
3. <u>T</u>	the authorship of the approved attempt(s) will be attributed to: Both the Originator and the Copier Originator Copier Other:	
4. <u>T</u>	the approved attempt(s) will be stored : Alongside with the original	

Alongside with the copy With the Originator With the Copier Other:	
5. When there will be the opportunity to exhibit, publish, or use in any other way the approved attempt(s): The Copier will not have permission to exhibit, publish, or use in any other way the approved attempt(s) The Copier will have permission to exhibit, publish, or use in any other way the approved attempt(s) whenever the Copier wants and does not need to negotiate the terms under which the approved attempt(s) is/are exhibited, published, or used in any other way. If the Originator requests access to or use of the approved attempt(s), permission will not be unreasonably denied The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the approved attempt(s) will be exhibited, published, or used in any other way.	
6. Sale of the approved attempt(s): The attempt(s) will not be for sale The attempt(s) will be for sale Other: a. The monetary value of the approved attempt(s): The Copier will be responsible for deciding the amount the attempt(s) will be sold at The attempt(s) will be for sale at the amount of {amount} The attempt(s) will be sold at the same amount as the copy Other: b. The proceeds from sales will be given to: The Originator The Copier Shared between the Originator 50% and the Copier 75%	
Shared equally between the Originator and the Copier Other:	Commented [4]: This depends on Hales Gallery. Can Bick receive money for his work, since these Attempts are now related to his work?
ATTEMPT(S)	
1. The title of the attempt(s) will be:	

	Attempt at <i>OGVDS-GW-SB #6</i> (Each attempt will be identified with a number and date) Untitled Other:	
2.	The attempt(s) will be signed by: Both the Originator and the Copier The Originator The Copier The tempt(s) will not be signed	
	The authorship of the attempt(s) will be attributed to: Both the Originator and the Copier Originator Copier Other:	
4.	The attempt(s) will be stored: Alongside with the original Alongside with the copy With the Originator With the Copier Other:	
5.	When there will be the opportunity to exhibit, publish, or use in any other way the attempt(s): The Copier will not have permission to exhibit, publish, or use in any other way the attempt(s) The Copier will have permission to exhibit, publish, or use in any other way the attempt(s) only if the original is acknowledged and the Originator informed The Copier will have permission to exhibit, publish, or use in any other way the attempt(s) whenever the Copier wants and does not need to negotiate the terms under which the attempt(s) is/are exhibited, published, or used in any other way. If the Originator requests access to or use of the attempt(s), permission will not be unreasonably denied. The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the attempt(s) will be exhibited, published, or used in any other way.	
6.	Sale of the attempt(s): The attempt(s) will not be for sale The attempt(s) will be for sale Other:	

a. The monetary value of the attempt(s): The Copier will be responsible for deciding the amount the attempt(s) will be sold at The attempt(s) will be for sale at the amount of {amount} The attempt(s) will be sold at the same amount as the copy Other:	
b. The proceeds from sales will be given to: The Originator The Copier Shared between the Originator 25% and the Copier 75%	
Shared equally between the Originator and the Copier Other:	
 Complete Agreement. The Agreement expresses the complete understanding of the Parties regarding the subject matter and may not be amended except in a written statement signed by both Parties. 	
Ana Teles: (Date): Andrew Bick: (Date):	

AGREEMENT (draft 9)

This Agreement (henceforth called the 'Agreement') governs the relationship of the original work OGVDS-GW-SB #6 by Andrew Bick (Originator) and the copy and the attempts made by Ana Teles (Copier), as provided below:

DEFINITIONS

- <u>Definition of original artwork.</u> For purposes of this Agreement, the original artwork is OGVDS-GW-SB #6 (2015) by Andrew Bick.
- <u>Definition of attempt.</u> For purposes of this Agreement, an attempt is an object that more or less successfully recreates the appearance of the original artwork.
- <u>Definition of approved attempt.</u> For purposes of this Agreement, the approved attempt is an object that successfully recreates the appearance of the original artwork, in the judgement of both the Copier and the Originator.
- 4. <u>Definition of **the copy**.</u> For purposes of this Agreement, the copy is one of the approved attempts, as determined by the decision procedure.
- 5. <u>Definition of the "decision procedure"</u>. For purposes of this Agreement, the "decision procedure" is completed when an approved attempt is nominated by the Originator as the copy and agreed by the Copier as the copy.

TERMS

COPY

- 1. The title of the copy will be OGVDS-GW-SB-AT #6 (2020)
- 2. The copy will be **signed** by both the Originator and the Copier.
- 3. The **authorship** of the copy will be attributed to both the Originator and the Copier.
- 4. The copy will be **stored** alongside with the original.
- 5. When there will be the opportunity to **exhibit** the copy, the copy can only be exhibited with the original. The original can only be exhibited with the copy. From the point of the copy being agreed, both original and copy become inseparable as one work.

- 6. The **sale** of the copy. The copy can only be sold with the original and the original can only be sold with the copy.
- 7. The **proceeds** from sales will be shared equally between the Originator and the Copier.
- 8. It will be the Copier's responsibility to decide what to do with the materials produced, including studies, and other materials, and will not need to seek the Originator's permission. If the Originator requests access to or use of these materials, permission will not be unreasonably denied. Note that materials produced, including attempts or approved attempts, can be the subject of new work made in exchange between Originator and Copier.

APPROVED ATTEMPT(S)

- 1. The **title** of the approved attempt(s) will be: Approved Attempt at *OGVDS-GW-SB #6* (Each approved attempt will be identified with a number and date).
- 2. The approved attempt(s) will be **signed** by both the Originator and the Copier.
- The authorship of the approved attempt(s) will be attributed to both the Originator and the Copier.
- 4. The approved attempt(s) will be stored with the Copier
- 5. When there will be the opportunity to exhibit, publish, or use in any other way the approved attempt(s). The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the approved attempt(s) will be exhibited, published, or used in any other way.
- 6. Sale of the approved attempt(s): The attempt(s) will be for sale.
 - The monetary value of the approved attempt(s): The Copier will be responsible for deciding the amount the attempt(s) will be sold at.
 - b. The **proceeds** from sales will be shared equally between the Originator and the Copier.

ATTEMPT(S)

1. The **title** of the attempt(s) will be: Attempt at *OGVDS-GW-SB #6* (Each attempt will be identified with a number and date).

2.	The attempt(s) will be signed by the Copier.
3.	The authorship of the attempt(s) will be attributed to the Copier.
4.	The attempt(s) will be stored with the Copier.
	When there will be the opportunity to exhibit, publish, or use in any other way the attempt(s). The Copier will have permission to exhibit, publish, or use in any other way the attempt(s) whenever the Copier wants and does not need to negotiate the terms under which the attempt(s) is/are exhibited, published, or used in any other way. If the Originator requests access to or use of the attempt(s), permission will not be unreasonably denied.
6.	Sale of the attempt(s): The attempt(s) will be for sale.
	a. The monetary value of the attempt(s): The Copier will be responsible for deciding the amount the attempt(s) will be sold at.
	 The proceeds from sales will be shared between the Originator 25% and the Copier 75%.
ma	tter and may not be amended except in a written statement signed by both Parties . SIGNATURES
	Originator Copier
	(Date)

AGREEMENT (draft 10 AT-AB)

This Agreement governs the relationship of the original work *OGVDS-GW-SB #6* (2015) by Andrew Bick (Originator) and the copy and the attempts made by Ana Teles (Copier), as provided below:

DEFINITIONS

- Original artwork. For purposes of this Agreement, the original artwork is OGVDS-GW-SB #6 (2015) by Andrew Bick.
- Attempt. For purposes of this Agreement, an attempt is an object that more or less successfully recreates the appearance of the original artwork.
- 3. <u>Approved copy.</u> For purposes of this Agreement, the approved copy is an object that successfully recreates the appearance of the original artwork, in the judgement of both the Copier and the Originator.
- 4. <u>Copy.</u> For purposes of this Agreement, the copy is one of the approved copies, as determined by the decision procedure.
- 5. <u>"Decision procedure"</u>. For purposes of this Agreement, the "decision procedure" is completed when one of the approved copies is nominated by the Originator as the copy and agreed by the Copier as the copy.

TERMS

COPY

- 1. The **title** of the copy will be OGVDS-GW-SB-AT #6
- 2. The copy will be **signed** by both the Originator and the Copier.
- 3. The authorship of the copy will be attributed to both the Originator and the Copier.
- 4. The copy will be **stored** alongside with the original.
- The copy can only be exhibited with the original. The original can only be exhibited with the copy. From the point of the copy being agreed, both original and copy become inseparable as one work.

- 6. The copy can only be **sold** with the original and the original can only be **sold** with the copy.
- 7. The **proceeds** from the sale will be shared equally between the Originator and the Copier.
- 8. It will be the Copier's responsibility to decide what to do with the **materials produced**, including studies, and other materials, and will not need to seek the Originator's permission. If the Originator requests access to or use of these materials, permission will not be unreasonably denied.

Note that materials produced, including attempts or approved copies, can be the subject of new work made in exchange between Originator and Copier.

APPROVED COPIES

- 1. The **title** of the approved copies will be: Approved Copy AB/AT OGVDS-GW-SB-AT #6
- The authorship of the approved copies will be attributed to both the Originator and the Copier.
- 3. The approved copies will be **stored** with the Copier.
- The Copier will seek the Originator's permission and will negotiate with the Originator the terms under which the approved copies will be **exhibited**, **published**, or **used** in any other way.
- 5. The approved copies will be for sale.
 - a. The Copier will be responsible for deciding the amount the approved copies will be sold for.
 - b. The **proceeds** from sales will be shared equally between the Originator and the Copier.

ATTEMPTS

- 1. The attempts will be **numbered**.
- 2. The authorship of the attempts will be attributed to the Copier.
- 3. The attempts will be **stored** with the Copier.
- 4. The Copier will have permission to **exhibit**, **publish**, or **use** in any other way the attempts whenever the Copier wants, and the Copier does not need to negotiate the terms under

which the attempts are exhibited, use of the attempts, permission wi		the Originator requests access to or or denied.	
5. The attempts will be for sale .			
a. The Copier will be responsible	for deciding the amo	unt the attempts will be sold for.	
b. The proceeds from sales will b	e shared equally betw	veen the Originator and the Copier.	
СОМІ	PLETE AGREEM	MENT	
The Agreement expresses the compl matter and may not be amended exce			
	SIGNATURES		
Originator		Copier	
	(Date)		

Appendix B

Agreements

Draft Agreements with Frank Bowling

AGREEMENT (draft 1)

This Agreement (henceforth called the 'Agreement') governs the relationship of the original work *Lent* by Frank Bowling (Originator) and the copy made by Ana Teles (Copier), as provided below:

DEFINITIONS

- 1. <u>Definition of **original**</u>. For purposes of this Agreement, the original is the artwork *Lent* (1963) by Frank Bowling.
- 2. <u>Definition of **copy**</u>. For purposes of this Agreement, the copy is the artwork (2021) by Ana Teles that successfully reproduces the appearance of the original artwork, as jointly agreed by the Originator and the Copier.

TERMS

1.	The title of the copy will be: Copy of Lent by Frank Bowling Copy by Ana Teles of Lent by Frank Bowling Other:
2.	The authorship of the copy will be attributed to: Both the Originator and the Copier The Originator The Copier Other:
<u>3.</u>	The copy will be stored/kept: With the Originator With the Copier The copy will be destroyed, as the original was Other:
<u>4.</u>	When there will be the opportunity to exhibit the copy: The Copier will not have permission to exhibit the copy

Agreement with Frank Bowling, draft 1, February 2021, p.1

	The Copier will have permission to exhibit the copy The Copier will require the Originator's permission to exhibit the copy Other: The copy will not be for sale The copy will be for sale Other: Inonetary value of the copy: The Copier will be responsible for deciding the amount the copy will be sold at The Originator will be responsible for deciding the amount the copy will be sold at
	The Copier will require the Originator's permission to exhibit the copy Other: The copy will not be for sale The copy will be for sale Other: The Copier will be responsible for deciding the amount the copy will be sold at The Originator will be responsible for deciding the amount the copy will be sold at
	The copy will not be for sale Other: Concetary value of the copy: The Copier will be responsible for deciding the amount the copy will be sold at The Originator will be responsible for deciding the amount the copy will be sold at
6. The n	The Copier will be responsible for deciding the amount the copy will be sold at The Originator will be responsible for deciding the amount the copy will be sold at
	The copy will be for sale at the amount of {amount} Other:
7. The p	The Originator The Copier Shared between the Originator% and the Copier% Shared equally between the Originator and the Copier Other:
regar	plete Agreement. The Agreement expresses the complete understanding of the Parties ding the subject matter and may not be amended except in a written statement signed th Parties .
Ana Tele	s: (Date):
Frank Bo	wling: (Date):

AGREEMENT (draft2 BB)

This Agreement (henceforth called the 'Agreement') governs the relationship of the original work *Lent* by Frank Bowling (Originator) and the copy made by Ana Teles (Copier), as provided below:

DEFINITIONS

- 1. <u>Definition of **original**</u>. For purposes of this Agreement, the original is the artwork *Lent* (1963) by Frank Bowling.
- 2. <u>Definition of **copy**</u>. For purposes of this Agreement, the copy is the artwork (2020) by Ana Teles that successfully reproduces the appearance of the original artwork, as jointly agreed by the Originator and the Copier.

TERMS

1.	The title of the copy will be: Copy of Lent by Frank Bowling X Copy by Ana Teles of Lent by Frank Bowling Other:
2.	The authorship of the copy will be attributed to: X Both the Originator and the Copier The Originator Other:
<u>3.</u>	The copy will be stored/kept: X With the Originator With the Copier The copy will be destroyed, as the original was Other:
<u>4.</u>	When there will be the opportunity to exhibit the copy: The Copier will not have permission to exhibit the copy The Copier will have permission to exhibit the copy

Agreement with Frank Bowling, draft 2, March 2021, p.1

	X The Copier will require the Originator's permission to exhibit the copy Other:
<u>5.</u> <u>I</u>	The sale of the copy: X The copy will not be for sale (unless decided otherwise in the future by the Originator or his managers. In that event the Copier will be notified)
<u>6.</u>]	The Copier will be responsible for deciding the amount the copy will be sold at The Originator will be responsible for deciding the amount the copy will be sold at The copy will be for sale at the amount of {amount} X Other: The copy will not be for sale, but for insurance purposes, and in the event that for any reason The Originator or his managers decide that it should be sold, the Originator will be responsible for deciding the conditions of the sale and the amount the copy will be sold at.
<u>7.</u>]	The Originator The Copier Shared between the Originator% and the Copier% Shared equally between the Originator and the Copier X Other: The copy will not be for sale. But in the event that for any reason it must be sold, the Originator will be responsible for deciding the conditions of the sale and any proceeds from the sales will be Shared equally between the Originator and the Copier
r	Complete Agreement. The Agreement expresses the complete understanding of the Parties egarding the subject matter and may not be amended except in a written statement signed by both Parties .
Ana	Teles: (Date):
Fran	k Bowling: (Date):

A C	GREEMENT (draft2 BB)
7	ment (henceforth called the 'Agreement') governs the relationship of the original work nk Bowling (Originator) and the copy made by Ana Teles (Copier), as provided below:
	DEFINITIONS
	nition of original. For purposes of this Agreement, the original is the artwork <i>Lent</i> (1963) Frank Bowling.
Tel	nition of copy. For purposes of this Agreement, the copy is the artwork (2020) by Ana es that successfully reproduces the appearance of the original artwork, as jointly agreed the Originator and the Copier.
	TERMS
	le of the copy will be: Copy of <i>Lent</i> by Frank Bowling Copy by Ana Teles of <i>Lent</i> by Frank Bowling Other:
	thorship of the copy will be attributed to: toth the Originator and Ithe Copier The Originator Other:
XV	y will be stored/kept: Vith the Originator With the Copier The copy will be destroyed, as the original was Other:
	The Copier will not have permission to exhibit the copy The Copier will have permission to exhibit the copy The Copier will have permission to exhibit the copy The Copier will require the Originator's permission to exhibit the copy Other:
5. The sal	le of the copy:

Agreement with Frank Bowling, draft 3, November 2021, p.1

X The copy will not be for sale managers. In that event the Co	(unless decided otherwise in the future by the Originator or his opier will be notified)
6. The monetary value of the copy:	
The Copier will be respons	sible for deciding the amount the copy will be sold at
The Originator will be resp	consible for deciding the amount the copy will be sold at
reason The Originator or his m	t the amount of {amount} for sale, but for insurance purposes, and in the event that for any nanagers decide that it should be sold, the Originator will be nonditions of the sale and the amount the copy will be sold at.
Shared equally between t	ven to: nator% and the Copier% he Originator and the Copier for sale. But in the event that for any reason it must be sold, the
sales will be Shared equally be 8. Complete Agreement. The Agreen	for deciding the conditions of the sale and any proceeds from the etween the Originator and the Copier nent expresses the complete understanding of the Parties regarding
the subject matter and may not be	e amended except in a written statement signed by both Parties.
Ana Teles:	(Date):
Frank Bowling:	(Date):

