

CURRENT EXHIBITION

*The Spaces In
Between*
by
Maggie Brockie, Sue
Jurd &
Margaret Ohan Dowe

25TH February to 23rd March

Three very accomplished
artists interpret one
concept in very different
ways through drawings,
paintings, sculptures,
textiles and mixed media
works.

*Official Opening 11am
Sunday 3rd March*

(See page 6)

DON'T FORGET!

- **MEMBERSHIP RENEWALS ARE DUE NOW!** Membership Renewal slips to accompany your payment are on the carousel at TAS.
- **SIGN UP FOR THE TRIP TO APT7 AT QAGOMA ON 3RD APRIL.** (See February Newsflash). Booking & payment due by 20TH MARCH.
- **Notify TAS of any change of address and/or telephone number.**
- **List your email address with TAS to receive timely and more colourful Newsletters and Newsflashes.**

CONGRATULATIONS to Michael Cook for once again being brave enough to hold the first exhibition of the year, a difficult time when many people are still on holidays and many classes and group activities have not yet begun. Michael's exhibition 'Tubular Variations' was very favourably reviewed by Sandy Pottinger in *The Chronicle*, and visitors wrote very positive comments. Well done and thank you Michael!

Current Corridor Exhibition

Digital Art by Lee Perinet

Using her own
photographs, most taken
recently in Toowoomba,
Lee has used Adobe
Photoshop and its infinite
variety of techniques and
tools to create interesting
and sometimes surprising
images printed on canvas.



Mark Phillips and Lee Perinet are keen to share their knowledge and expertise in the creation digital artworks. If you are interested in attending either evening classes on Tuesdays or weekend workshops, please sign up on the noticeboard and, with sufficient expressions of interest, they will endeavour to create a program to suit demand.

Mark: 0410 313603: maphillips@optusnet.com.au

Lee: 46134 382: lleep@bigpond.com



Intimate Connections

TAS member, Catherine Ketton warmly invites you to view her exhibition, *Intimate Connections*, in the Cam Robertson Gallery at Toowoomba Regional Art Gallery. The official opening by Evan Hollis will be at 2pm on Sunday, 17th March.

The exhibition runs from 5th March to 28th March.

President's Report

Just a few weeks into the New Year and I'm happy to report a number of new memberships, thirteen at last count. On behalf of the committee, welcome to TAS and we look forward to meeting you during the year. **(A reminder that membership renewals are now due for the rest of us.)**

Most classes are underway now, but we've had people who have expressed interest in joining a class and then do not turn up which is frustrating and disappointing for the tutors.

As I write there are still 5 places left on the bus to QAGOMA for the APT7. You are only guaranteed a seat if you have paid Peggy \$35 by 20th March. Please sign the list in the corridor.

I'd like to congratulate new Gallery Coordinator Lee Perinet on her most impressive corridor exhibition, Digital Art. Thanks to Charlie for organising the design and construction of our new display plinths by KBH in time for the current exhibition in the main gallery. I think you'll agree they look very professional and should last for many years if treated with care.

I have a couple of concerns though. Firstly there are far more Culliford House door keys in circulation than were ever authorised by the Committee. It seems people have been making their own copies. This practice clearly compromises the security of the building, and means we may yet have to change the locks and issue keys which can't be copied. Secondly, every Thursday afternoon the Life Drawing class discovers more damage to our easels: missing pieces, screws removed, nuts over-tightened. This week we found every easel had been interfered with. If you see this happening please report it as it's beyond a joke.

Allan Bruce

Paper Making Workshop

Despite incredibly horrible weather, the turnout for last Saturday's workshop was very pleasing. Under the very capable direction of Sandra Relf, 17 people pulped, poured and patted shredded paper into frames, adding such things as flower petals, leaves and food colouring to produce beautiful handmade papers. Much fun was had by all and the paper makers thought it stimulating and creative, and they enjoyed working in such a friendly group. Thank you Sandra!



PHOTO GALLERY – BACK INTO THE SWING OF THINGS IN 2013!



Tuesday and Wednesday Painting and the Artists' Books groups busy at work.



Charlie the Happy Hangman



VISUAL PLAGIARISM, APPROPRIATION and COPYING

Some of our members have asked for clarification on these tricky and sometimes confusing issues.

Visual plagiarism occurs where an artist copies or relies too heavily on image-based works (including original artworks and published photographs). There are ethical, legal, and professional consequences for borrowing others' work too liberally. Jeff Koons was sued successfully for creating a sculpture based on a photograph not his own. (See pictures below and refer to: http://en.wikipedia.org/wiki/Rogers_v._Koons and http://www.nytimes.com/2011/01/20/arts/design/20suit.html?_r=0, for the ins and outs of the lawsuits against Koons.

Appropriation is the use of pre-existing objects or images with **little or no transformation applied to them**. It can be understood as "the use of borrowed elements in the creation of a new work." In the visual arts, to appropriate means to properly adopt, borrow, recycle or sample aspects (or the entire form) of man-made visual culture. Most notable in this respect are the Readymades of Marcel Duchamp and Pop artists. (There is a long list of artists who use appropriation at [http://en.wikipedia.org/wiki/Appropriation_\(art\)#Artists_using_appropriation](http://en.wikipedia.org/wiki/Appropriation_(art)#Artists_using_appropriation))

Other appropriation strategies include re-vision, variation, imitation, derive, parody, homage, fair use & pastiche. The term appropriation can also refer to the new work itself (as in 'this is a piece of appropriation art'). Inherent in our understanding of appropriation is the concept that the new work **recontextualises** whatever it borrows to create the new work. In most cases the original 'thing' remains accessible as the original, without change.

Can I Make Paintings from Reference Photos in Books or Field Guides? Read an interesting and informative article on: <http://painting.about.com/cs/artistscopyright/f/copyrightfaq7.htm>

Copying: Is it ok to copy another person's artwork? Yes, of course. However, it is all about how you distribute, by any means, the copied work. To put it simply, you become a thief when you represent copied material as your own, sell it without authorization as a copy or otherwise diminish the value of the original work. This is a complex legal area, but if you copy a Manet for your own pleasure it is doubtful that the art police will come knocking at your door. However, if you get very good at it, some would become very interested in your work, legally. Copy away, but don't misrepresent it or sell it without permission.

<http://www.independent.co.uk/arts-entertainment/art/never-say-fake-forget-forgery-its-got-to-be-copy-or-pastiche-1599527.html>

The Qld Studies Authority (QSA) refers to Appropriation in the 2007 Senior Visual Arts Syllabus as such:

Appropriation is where an artist borrows an idea or image and reconceptualises it to give new meaning. And further,

Appropriation of images: Appropriation is the borrowing of an idea or image and re-contextualising it to give it another meaning. Borrowed images are acceptable when they are:

- placed in a new **context**, whether altered or not
- not culturally sensitive
- acknowledging the original artist and artwork.

Copying images is a valid approach when developing particular media processes and techniques.

A couple of appropriate quotations

1. *It should be obvious why it's easier to copy someone else's painting (or photograph), rather than work on site or even from (your own) photograph. All the selection, rejection and design have already been done for you.* (Ron Ranson)
2. *Gathering your own reference materials, sketches and using your own imagination is going to help you grow as an artist far more than stealing someone else's work.* (Bonnie Hamlin)

<http://quote.robertgenn.com/getquotes.php?catid=228>

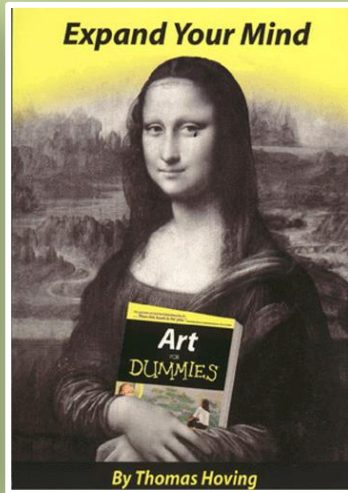


Art Rogers, *Puppies*, photograph, 1980



Jeff Koons, *String of Puppies*, painted wood sculpture, 1998

APPROPRIATION GONE MAD!



Archives

from Rhyl Dearden

The Toowoomba Art Society will be 90 yrs. old in 2015 and I would like to have compiled an accurate list of Office Bearers, Exhibitions and noteworthy events, etc. by then. It was the first Art Society outside Brisbane and was very involved in the formation of the Toowoomba Regional Art Gallery.

TAS has a spotty archive. Catalogues from exhibitions are a wonderful resource, so if anyone has a copy of a TAS exhibition that they attended, or participated in, I would love to borrow it to make an electronic copy so it can be stored on the website. Each Annual Members' Exhibition and each individual or group exhibition should have a list of works, creator, medium and price. If there are photographs to go with it, even better!

Our own Web site (when activated) will be one place where such records will be stored and be accessible to anyone interested in the history and happenings of the Toowoomba Art Society.



A **BIG THANK YOU** to all those who braved the nasty weather to come to the official opening of Maggie Brockie, Sue Jurd and Margaret Oban Dowe's exhibition "**The Spaces in Between**" last Sunday. New TAS members, Margaret and Maggie (photo left) come from Tenterfield, and Sue (photo right) from near Stanthorpe. Many of their friends as well as family members were unable to come to the opening because of flooded roads. However, our three artists remained stoical as do all country people when faced with the elements.

THANK YOU MAGGIE, SUE and MARGARET!

