

VRIENDE SE NUUS 16

BWH-0001-0001-009

update



Van die
Voorsitter ...

Die Skotnes-projek

Die voortreflike skenking van 'n meesterlike skildery aan die Vriende deur Cecil Skotnes het gelei na 'n reeks buitengewone skeppende gevolge. As alles goed gaan sal die projek steeds voortduur.

Elders vertel Philip Todres oor die slypskool vir grafiese kunstenaars wat deur die finansiële opbrengs uit die kompetisie geborg is en die welslae en resultate. 'n Werklik opwindende portefeulje unieke etse word nou deur die Vriende uit hierdie skema te koop aangebied. Gelde uit dié verkope sal weer eens ingespan word om voort te bou op die ondersteuning van jong talent uit ons geweste.

Die SANK-winkel

Noudat die koffiewinkel goed op dreef is — lyk die kunswerke intertyd deur die Vriende aangekoop nie gaaf teen die muur nie!? — kan die Vriende hul na nog 'n SANK-taak wend: die opgradering en verskaffing van behoorlike ameublement aan die winkeltjie.

Alreeds 'n groot gunsteling by besoekers, glo ons dat die winkel met 'n bietjie durf en daad 'n meer professionele voorkoms kan kry wat die SANK ook beter sal dien. Ons sal waarskynlik hiervoor weer 'n insameling moet hou. En op u steun staatmaak.

Copying art — rights ...

One of London's most august art museums had to fork out R250 000 last year for a postcard that was sold in its gallery shop. It

wasn't a loss that the gallery could easily take, but the principle was solid: copyright. The museum had not had the permission of the artist's estate to reproduce the picture for selling to patrons.

Although the SANG has a clear policy on works in its collection and the matter is carefully administered, copyright infringement in the world of the visual arts is legion. South Africa is no exception — for the simple reason that the legal situation is often unclear, not monitored and hardly ever lawfully enforced.

Not so in the UK where a powerful Design and Artists Copyright Society keeps a watchful eye on such matters. Registered as a non-profit-making association, a hefty membership of 40 000 members annually pays subscriptions for running a very effective body. Perhaps South African artists and designers should mobilise to protect themselves.

There seems to be great uncertainty about artist's rights and myths. However, according to a legal expert, such rights are pretty secure and inviolable. Many misconceptions exist: that an artist must "register" his/her work somewhere; that visual arts displayed in galleries or museums are in the public domain and thus free for all; that copyright can be transferred without proper written agreement; and that copyright falls away once a small detail is changed.

All these conceptions are wrong and dangerous. Under common law stealing anyone else's creativity — *droit moral* — moral rights, as the French say — is as punishable as material embezzlement. All these so-called fakes and copies and transfers on crockery of well-known paintings may fall victim to strict enforcement of the artist's right to his art.

Best wishes.

Melvyn Minnaar

FRIENDS' NEWS

update

17



Hamilton Budaza, untitled (1994), aquatint.

Printmaking Workshop

Sponsored by the Friends of the SA National Gallery

The funds raised through the Skotnes Raffle Project, and earmarked for education, were used most creatively. Crucial to the Friends providing money for a Printmaking Workshop, was the principle that the workshop should be structured to generate income, so that the programme could continue to grow.

The Printmaking Workshop, held from 6 to 16 December 1994, was the first workshop in the SANG's Artists' Development Programme. This umbrella programme is intended to develop the skills and expertise of artists who have not had access to formal art education. The printmaking component,

sponsored by the Friends, was limited to 10 participants, and run by Jonathan Comerford at the Hard Ground Printmakers' Workshop. This provided a totally professional environment for artists with varying degrees of printmaking experience to explore their potential in the fields of monoprinting and etching in particular.

Besides the emphasis on improving technical skills, the workshop was planned to incorporate other practical aspects. The issues of marketing art, professionalism, organising exhibitions and generally gaining a sound background to the conventions and history of printmaking, are essential to equip participants to develop professionally as artists. These aspects are currently being addressed prior to the prints being shown publicly by the SANG later this year in an exhibition covering all the work produced as part of their Artists' Development Programme.

Friends will have had a preview of the high standard of printmaking achieved at this ten-day workshop, through the exhibition of the prints at the AGM of the Friends on 20 March at the Natale Labia Museum. The selection of these images was made at a small party to mark the end of the concentrated course at Hard Ground.

Cecil Skotnes, who has been named patron of the project, was invited to this informal celebration. He, together with the Director of the Gallery, Marilyn Martin; the Curator of Prints and Drawings, Joe Dolby; and myself as the Council's Liaison Officer for the project, selected a portfolio of 10 works. These works were displayed at the AGM and will form a limited edition portfolio to be offered for sale to Friends.

Money raised through the sale of these portfolios of 10 prints, limited to an edition of 10 portfolios, will be used to run further print workshops.