

**Da originalidade ao plágio e vice-versa:
os limites e expressões da criação artística**

*From originality to plagiarism and vice versa:
the Limits and Expressions of Artistic Creation*

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Resumo

A apropriação e o plágio têm sido temáticas muito debatidas no último século. Desde o aparecimento dos ready-mades de Duchamp, na primeira metade do século XX, que se tornou impossível ignorar a questão da utilização por parte de determinados artistas, de obras ou conceitos desenvolvidos por outros. O fenómeno já existia anteriormente, mas com Marcel Duchamp passou a ser debatido criticamente no seio da arte e genericamente pelo público. O que faz de um artista o autor da sua obra de arte? Que relação existe entre autoria e significado que faz com que a obra de arte deva ser interpretada à luz dos significados do artista? Este artigo procura, através da objetividade dos conceitos, pesquisar, debater e explorar a interligação entre a apropriação, o plágio e a originalidade artística.

Palavras-chave: arte, autoria, apropriação, originalidade, plágio.

Abstract

Appropriation and plagiarism have been themes much debated in the last century. Since the emergence of Duchamp's ready-mades in the first half of the twentieth century, it has become impossible to ignore the issue of the use, by certain artists, of works or concepts developed by others. The phenomenon already existed previously, but with Marcel Duchamp it began to be debated critically in the bosom of the art and generally by the public. What makes an artist the author of his work of art? What relation exists between authorship and interpretation of meaning, that makes the work of art to be interpreted in the light of the artist's meanings? This article seeks, through the objectivity of the concepts, to research, debate and explore the interconnection between appropriation, plagiarism and artistic originality.

Keywords: art, authorship, appropriation, originality, plagiarism.

Introdução

What makes an artist the author of his work of art? What special relationship exists in this authorship that causes the work of art to be interpreted in terms of the artist's meanings? Or in terms of the meanings the artist could have had? It was in the twentieth century that the notion of author began to be systematized and one of his earliest thinkers, Roland Barthes, writes about the end of the author, suggesting that “the myth must be reversed: the birth of the reader must be paid for with death of the

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Author” (Barthes, 1968: 64). Michel Foucault agrees, arguing that the concept of author is authoritarian and does little more than restrict the reader's free thinking, and therefore suggests that “we should do without the writer (the author) and study the work itself. The word work and the unity that it designates are probably as problematic as the status of the author's individuality.” (Foucault, 1992: 90)

Therefore, the question raised in this article seeks to answer the question:

Is there creative plagiarism in the field of visual arts?

To better answer this question, the article will be guided by four more explicit approaches or questions that serve to operationalize the central concern:

1. How and why do artists appropriate existing artistic material to create new works?
2. To what extent does appropriation constitute a fertile territory for artistic creation?
3. When we think of appropriation as “archive”, is it operative only from the conceptual field or does it configure other realities of the work?
4. How do new creations offer new perspectives on previous work?

Methodologically and in order to be able to answer the research questions, the article seeks to combine different analytical fields: its main focus will be closely linked with History of Art, but will also make use of theories of Aesthetics and Law, namely Intellectual Property Law.

The final considerations or conclusions reached seek to answer the basic question of the research and its four most explicit derivations. It is not intended for the study presented here to be conclusive, on the contrary, this research may clarify some of the problematic issues that this theme involves.

1. Plagiarism

For Gordon Stein (1993) the concept of plagiarism consists in using work, achieved by the intellectual effort of another, as having been his own. In other words, it is the theft of someone else's Intellectual Property. Thus, it can be deduced that Intellectual Property, copyright, internet piracy and plagiarism are linked to copyright as an area of law under Intellectual Property. Internet piracy is the act of stealing copyrighted media and plagiarism is the use of material as your own.

However, to define visual plagiarism it is necessary to further deepen these concepts. There are ways to plagiarize in the visual universe that coincide with text-based plagiarism, but there are also more original and complex ways.

Sven Meyer zu Eissen and Benno Stein (2006) divide text-based plagiarism into two groups: exact copy and modified copy. Exact copy occurs when the text is literally copied and represented as the plagiarist's own work and the modified copy appears when the plagiarist attempts to cover up the crime by rewriting the document in his own words. If this model is applied to visual plagiarism, it can be redefined as follows:

1. Exact copy - Exactly represents the visual work, be it data or a physical object, intended to be presented as a creation of its own intellectual endeavors or to attempt to mislead the recipient with regards to its origin.
2. Modified Copy - Represents a visual work in which the plagiarist has applied specific skills to modify the resulting artwork of the original, with the intention of presenting it as a creation of the plagiarist's own intellectual endeavor.

Both the exact copy and the modified copy can be divided into subgroups:

- Exact copy

- a. The Equal Copy - Represents visual art as that of another artist, whether a given or a physical object, intended to be presented as a creation of his own intellectual endeavors.
- b. Auto-plagiarism - Represents the original work itself that includes adornments intended to mislead and display the piece as if it were the first time, when it was actually displayed before or the date of creation was falsified. Any misrepresentation of the work itself intended to mislead is included in this statement.

- Modified Copy

- a. Exact Fit Copy - Represents the exact visual work, whether it is data or a physical object, with the addition of adjustments that modify the original work of art, with the intention of showing it as a creation of its own intellectual endeavor. For example, applying the black and white conversion to a color photograph of someone else and pretending to be your own.
- b. Conceptual Copy - Extensive use of ideas and concepts from a visual work created by another artist and incorporating those ideas and concepts into your own work of art with the intention of presenting it as a creation of your own intellectual endeavor. This form of plagiarism occurs when an artist uses his or her own skills to create the artwork but has used another artist's concept, method, idea, or approach without proper attribution.
- c. Appropriation - Appropriation is the extensive use of physical elements of a visual artwork created by another artist and incorporating these elements into their own artwork with the intention of presenting it as a creation of their own intellectual endeavor. Pastiche works and compositions are

examples of appropriation. Appropriation is considered plagiarism only if there is no attribution to works of art and original artists.

The terms copyright and plagiarism are often confused or misused. John W. Snapper (1999) suggests that this is due to the fact that the most mediatic cases of such actions involve a combination of both. Copyright of a work of art may be infringed when it is exactly copied and sold as the work of the original artist. Since the artist was accredited for the creation of the work, it is not an act of plagiarism either. However, if the work was copied and sold as the creation of the person who copied the original, it would be considered copyright infringement and plagiarism. Since copyright infringement involves monetary loss, this violation is governed by well-defined and documented laws. On the other hand, plagiarism doesn't necessarily result in lost revenue, it is more of a loss of credibility as the visual plagiarist tries to make the viewer believe he's more talented as an artist.

1.1 The origin of plagiarism

According to Eduardo Vieira Manso (1987), around the first century BC there was a practice among the Romans, which used as victims citizens who had few family ties or who were from more disadvantaged social classes, usually former slaves who had gained freedom. These citizens were in danger of being held by a kidnapper, who in the Latin language of the time was called *plagiarius*, and quickly passed from free men to slaves. Since they had no one to defend them, these people became the property of the kidnappers, serving in forced labor or for bargaining purposes. To protect this group of vulnerable citizens, Roman law instituted the law in which the term *plagium* gained the definition of misappropriation of something alien. Historically, the definition of plagiarism thus appears to be the practice of fraudulent and dishonest property, controlled by a specific law.

Each society's stance on plagiarism largely reflects the views of the time on issues such as originality, individuality, and intellectual property. According to William Osler (1913), during the golden age of Greek antiquity, the repetition of content without any attribution to the original author was valued - and even encouraged. The ideas of Hippocrates and Galen belonging to this age were paraphrased and repeated for 15 centuries, as well as the thoughts of Aristotle.

For Stuart Green (2002), originality and individuality are concepts which gained strength and were asserted in late eighteenth and early nineteenth-century society with the emergence of Romanticism, which regarded originality as an essential feature for an author or artist during the creation process. The process of creation out of nothing is possible through the faculty of imagination. For Howard Caygill (2000), this faculty can be both empirical and poetic-productive. As far as poetic imagination is concerned, it has the capacity to represent the object before experience. Being an original representation that does not derive from experience, it can provide conditions of experience. The

faculty of imagination, associated with the concept of freedom, allowed the genius to be original. It is this process of creation out of nothing that romantics come to apply in their artistic works. The criticism of the practice of plagiarism continued until the nineteenth and twentieth centuries. During this period there were cases where plagiarism overlapped with copyright infringement, unfair competition or even some form of fraud, but they were not normally considered in the light of justice.

The values of society of each era have influenced the role of the artist and author throughout the ages. From medieval times to the eighteenth century, the monarchy controlled the commerce, the market, and the ownership of creative works, with particular emphasis on written production. With the invention of the printing press in the mid-fifteenth century, the author's role began to change. For Martha Woodmansee and Peter Jaszi in *The Construction of Authorship*, “The modern idea of the author as a creative artist and independent being with legal and proprietary rights in and to his work, is among other things one of the long-term results of the introduction of print into Western culture.” (Woodmansee & Jaszi, 1994: 175).



Figure 1. Andy Warhol
Campbell's Soup Cans, 1962
(image: [The Museum of Modern Art](#))

The concept of plagiarism in the arts is a complex subject, and even if one tries to differentiate what is appropriate from what is inappropriate, there are still many gray areas that raise even more questions. Undoubtedly, the digital and information age, where the technical facilities of reproduction are deeply rooted, along with the theoretical approach to postmodernist appropriation, have significantly changed creative approaches and interpretations of what can be considered as legal or illegal copying of contents, concepts and information.

There is also no doubt that inspiration and references to other artists are part of the creative process. Ideas come from various sources, take on new forms and turn into new things. The differences between what constitutes plagiarism and what constitutes legitimate appropriation can take many and varied forms such as homage, pastiche, parody, satirical parody, among others. Within these artistic practices, there are often cases where it is difficult and complex to determine whether the artist's intention was to hide or omit the reference of origin, thus becoming a case of fraud, or if his intention is associated with a ideological behavior of the postmodernist current, which seeks above all to create a new approach to issues of reference of origin, thus becoming pastiche.

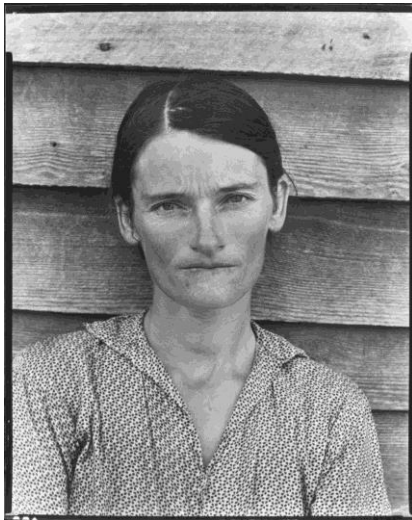


Figure 2. Walker Evans
*[Allie Mae Burroughs, Hale
County, Alabama]*, 1936
(image: [The Metropolitan
Museum of Art](#))

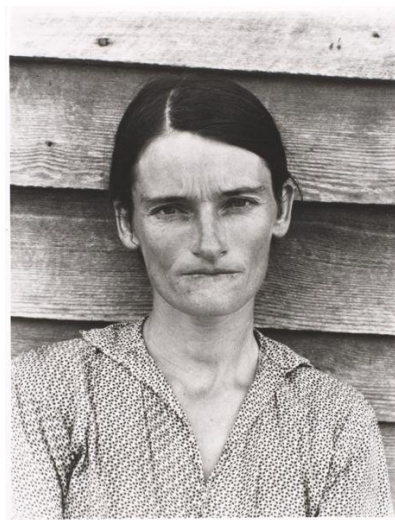


Figure 3. Sherrie Levine
After Walker Evans: 4, 1981
(image: [The Metropolitan
Museum of Art](#))

Although it is possible to identify and classify plagiarism in the visual arts through theoretical approaches, it is much more difficult and complex to determine what the intentions of a work are in its practical sense. In concrete situations, theoretical generalizations can become problematic and the determination of each situation can only be assessed on a case by case basis. However, it is obviously important to understand from a theoretical point of view how culture and art history have influenced appropriationist practice and plagiarism behaviors in the visual arts field.

1.2 Plagiarism in contemporary times

As our contemporary age progresses, it seems evident that the concepts of individuality and Intellectual Property continue to be challenged and tested. It may well be said that today's concept of plagiarism is based on a capitalist view of possession and property. This concept assumes that everything that has economic value can be bought and sold. Ideas, knowledge and art are things

created by individuals and therefore are assumed to have property rights. This is undoubtedly a view that is deeply rooted in Western culture. But there is a very thin line in this notion that ideas can be traced to an author or an owner. As Jonathan Lethem (2008) tells us, if contemporary society would abide by this capitalist norm, then each time Happy Birthday was sung in a public space, those who sang it would have to pay a fee to the American Society of Composers, Authors and Editors, and fortunately that doesn't happen.

With the digital revolution, Henry Jenkins (2006) stresses, the traditional definition of plagiarism is being challenged again. The way knowledge is produced today, and how it is distributed, requires that the concept of plagiarism be rethought and constantly being considered in the eyes of new technological developments, as these increasingly expand the number of people who can produce and circulate cultural materials. Access to a large amount of information is becoming easier and easier, and the task of monitoring and filtering what is the appropriation and plagiarism of ideas is almost impossible. Increasing technological development, easy access to any kind of information, is making new generations have a different view of concepts such as knowledge, ownership, acquisition and distribution from the previous generation.

The idea of common public goods, suggested by Jonathan Lethem (2008), offers an alternative view of knowledge, ideas and art. The commons are all that can belong to everyone and no one at the same time. Physical examples can be taken as air, water, streets, avenues, parks, among others. Another common public good is language, used by all members of a language community, governed by rules that derive from common consent, modified by all who use it, not to make it incomprehensible, but rather to approach contemporary reality. In short, language is owned by everyone and at the same time by no one.

As Alan McCord (2008) tells us, it is possible to see that the practice of plagiarism is an ancestral phenomenon that manifests itself in the most varied areas and situations of contemporary society, but has acquired specific contours in the artistic milieu. In the artistic field, the phenomenon has intensified with the emergence and growth of the information society, due to the constant development of new information technologies, as well as the evolution of equipment and software that facilitate access to content.

The strong influences of digital technologies, especially the internet and social networks such as Facebook, have resulted in significant changes in the way communities interact in contemporary times, changing the power structures within societies and the way knowledge is created, how it is shared, analyzed, disseminated and evaluated. There is no doubt that we are increasingly moving towards a culture of more participatory societies, which Henry Jenkins describes as “a culture with

relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices." (Jenkins, 2006: 3).

Looking at contemporary society, as well as to the new generations, it is possible to realize that nowadays the origin of literacy lies fundamentally in community involvement, sharing, cooperation and construction of collective knowledge, contrary to the previous conception of culture that gave particular emphasis to individual attitudes and behaviors.

1.3 Other relevant concepts: Intellectual Property, Copyright, Internet Piracy

Although the concept of plagiarism is part of several everyday expressions, in which the concept seems to be easy to understand, it is not always, and it is challenging to distinguish between several similar concepts. There are several similarities and differences between these concepts.

i) Of the three subjective rights classes recognized by Roman law, none encompass Intellectual Property in its entirety, which, according to the World Intellectual Property Organization, refers to creations of the mind: inventions, literary works, artistic works, symbols, names, images and drawings used for commercial purposes (WIPO, 2019). According to Peter Ramsden (2011), the three classes are distinguished as property rights, personal rights and personality rights. Real law is related to tangible or corporeal objects. Because it is a creation of the mind, Intellectual Property cannot be considered a real object. As for personality rights, which are the right to physical integrity and dignity, these cannot be taken from a person, unlike Intellectual Property, which may exist separately from its creator.

ii) In general, Copyright is defined as a "right which vests in a qualified author of an original work recognised by the Act (or person having acquired rights from or through him) and which enables him to prevent unauthorized copying of that work". (Smith, 1995: 50)

A pastiche or composition made from existing works becomes a new original work. This is commonly called appropriation and has now become common and accepted practice, although it should be noted that if the author of the work in use does not allow the author of the new composition to make use of that work, the new composition infringes copyright and may result in infringement. Allowing another artist to use a person's artwork is called a permissible loan if the borrower provides a full disclosure of the work that will be used. The resulting work will be considered a new original work in its own right and will enjoy copyright protection provided it is in

material format. Copyright does not apply to ideas and a work must be in physical form and yet only the work's resources are protected, not the concept.

For Michael Edenborough (1995) copyright can be infringed directly or indirectly. Direct or primary infringement is the unauthorized copying of a work of art and indirect or secondary infringement results when certain acts are performed concurrently with a primary infringement, such as the distribution of illegal copies of works of art without authorization.

iii) According to the University of Oxford, Internet piracy is “the theft and reuse of entities found on the Internet. These include video clips, graphic images, and text. It is also the term that is used to describe the wholesale theft of Web sites where an illicit organization copies an existing site and places a new home page for the site as part of a criminal enterprise. In general the unauthorized use of Internet media is as much a crime as the unauthorized use of any other media.” (Oxford University Press, 2019).

Thus, Internet piracy is the unauthorized use or reproduction of copyrighted works on the Internet. Other forms of piracy include physical piracy, fakes and bootlegs. Physical piracy is the illegal manufacture and/or distribution of copyrighted materials, such as copying DVD movies and selling them on the black market. Counterfeiting is the distribution of a product intentionally designed to allow the potential consumer to believe that it is another copyrighted product. Bootlegging is the unauthorized recording of live broadcasts and the subsequent redistribution of such files, such as shooting a movie at a movie theater and selling the resulting file.

Although the last three types of piracy have existed since Hermadorus sold Plato's speeches, it is evident that Internet piracy is a relatively recent phenomenon and law enforcement agencies have not kept pace with technology developments and the number of pirates and hackers has increased more and more.

According to Peter Yu (2004), the United States of America lost more than ten billion dollars in 2002 due to copyright piracy. Attempts by the US government to protect copyrighted media on the Internet have failed for privacy reasons, as evidenced on January 18, 2012, when major web entities such as Wikipedia and others blackouted Stop Online Piracy Act (SOPA) and the Protect Intellectual Property Act (PIPA). SOPA and PIPA were attempts by the United States government to combat piracy by allowing Domain Name System (DNS) operators to block access to infringing foreign websites. This was in conflict with the freedom of information act and was abandoned indefinitely after the blackout left users with very little internet access (Bridy, 2012: 158).

2. Appropriation

Because it is a hotly debated topic in academia and copyright, it is important to understand the theoretical analysis of artistic appropriation. This subject influenced the ideas of critics and art professionals in their approach to art and curation as soon as this expression gained prominence, especially in the postmodern United States of America. Appropriation, in seeking to be a 'self-expression', contradicts the traditional notion of art that “the histories of art and architecture are composed primarily of such monuments to authority” (Owens 1992: 91), thus departing from the old purposes of art as propaganda or mastery of political power through museums. The move to see appropriation as a self-expression helps a broader and more open academic debate, as it changes the way we look at moments in history and evaluate the relationship between theme and artist.

Historical moments often glorify individuals or events considered superior, in part because of the fact that works of art were commissioned by royalty and wealthy patrons. Understanding the rules of appropriation is also crucial, as they derive from an academic perspective and how our artistic culture interprets this action. Appropriation is a component of the postmodern art world, as Craig Owens points out, “Postmodernism is characterized by its resolution to use representation against itself to destroy the binding or absolute status of any representation” (Owens, 1992: 110).



Figure 4. Man Ray
Marcel Duchamp dressed as Rose Selavy, 1924
(image: [Another Mag](#))



Figure 5. Yasumasa Morimura
Doublonnage (Marcel), 1988
(image: [Museo Reina Sofia](#))

In relation to the Histories of Art and Architecture, as Owens points out, appropriation dispels the notion that representation embodies authority, reorienting this representation and thus altering the nature of the work of art in the eyes of the viewer. Postmodernism developed as a continuous critique of representation, contrary to the initial concept of modernism. In a sense, postmodernism arose in response to the constant representation of power that Art History established. In a way, it created some flexibility where artists could take this representation of power and reinvent it in a system of parody and ridicule.

The critic David Grosz (2006) identifies modernism as being responsible for a change in what is considered Art History. According to him, “modernism rewrote the rules of art, and if you’re not careful, realistic illusionism can be dismissed as old-fashioned” (Grosz, 2006: 1). In other words, modernism is the player who restructured the laws of art, but sometimes modernist works appear as traditional after the emergence of postmodernism and appropriation. There are often appropriate works that show an image but hide the hand of the original artist. Appropriate works alter the representation of an image through the representation of itself. Craig Owen clarifies the relationship between appropriation and representation by saying that the “appropriation of the painting is a view of representation as substitution: the image is treated as a stand-in or replacement for someone who would not otherwise appear” (Owens, 1992: 96). That is, the purpose of appropriation is to create a new product, the original being merely a mixture of other elements on a larger scale. The result is much more exciting when a new work comes out completely independent of the initial.

According to Craig Owens (1992), postmodern appropriation initially acquired its status in photography, reiterating the theory of transparency and representation. Owens proposes a structuralist definition of transparency, which is important for appropriation because it allows to see the representation of an image through the original version. In the author's own words,

To claim that representation is transparent to its objects is not to define it as mimetic or illusionist - maps, for example, do not simulate visual experience. Rather, it means that every element of the work of art is *significant*, that is, it refers to something that exists independently of its representation. Thus, "transparency" designates a perfect equivalence between reality and its representation; signifier and signified mirror one another... We are so used to this formulation of the problem of representation - through works of art that draw attention to their own material properties, and through a history of art that teaches us to see them as more or less harmonious or dissonant combinations of line and color - that we may have difficulty appreciating what Foucault and Marin identify as the absolutely fundamental condition of representation, at least as it was conceived in the seventeenth century, and that is transparency (which is not the same as illusionism). (Owens, 1992: 98)

Recreation allows us to rethink the original in a way that did not exist until then. According to Owens, “transparency designates a perfect equivalence between reality and its representation; signifier and signified mirror one another, the one is merely a reduplication of the other” (Owens, 1992: 98).

With transparency comes the ability to interpret and articulate representation that is separate from modernism to become a more self-expressive art form. The purpose and transformation of transparency is evident in an image and this makes it different from the original image, surpassing it. Craig Owens stresses that “all elements of an artwork are significant, and refer to something that exists regardless of their representation.” (Owens, 1992: 98) The final work is therefore a new work of art that is completely independent of the initial work that inspired it.

During the creative process it is possible to use the repetition of works through the method of appropriation. When parts of whole works or copies are used, appropriation travels through space and time to redefine, reroute, or repeat a theme. More than a mere pastiche or a tribute, appropriation has its place in art that cuts across genres. As stated by Jan Verwoert,

Artists appropriate when they adopt imagery, concepts and ways of making art other artists have used at other times to adapt these artistic means to their own interests, or when they take objects, images or practices from popular (or foreign) cultures and restage them within the context of their work to either enrich or erode conventional definitions of what an artwork can be. (Verwoert, 2006: 14).



Figure 6. Francis Bacon
*Three Studies for Figures at the
Base of a Crucifixion*, c. 1944
(image: [Tate Gallery](#))



Figure 7. Connie Imboden
Untitled #5978, 1994
(image: [Connie Imboden](#))

Although appropriation has some role in creative practice, it was Marcel Duchamp's formal appropriation discourse that made a new commitment to repetition. The appropriation of the art object by simple means, such as the signature of an everyday object, as exemplified by *The Fountain* with the signature R. Mutt 1917, does more than just place objects within different contexts. This appropriation multiplies the singular for a plural that produces an endless repetition.

By dissolving the boundary between real life and art through appropriation, Marcel Duchamp was able to create a simple form of repetition that has, however, complex results. His own critical stance, his form of repetition, suppresses everything he uses to express his ideas, the art itself. This form of annihilation, with a position clearly marked by appropriation, calls into question the author's identity, pointing to a deconstructive view that shows us, rather than a repetitive plan, a new path that art can follow.

Final considerations

Appropriation is an absolutely legitimate practice with regard to the art world. However, this artistic evidence has bothered judges, lawyers and jurists, challenging the main criteria of copyright, such as originality and authorship.

This article had the following research question: is there creative plagiarism in the field of visual arts?

Thus we think we can systematize the following considerations:

Ownership paved the way for more irreverent artists to have even greater flexibility for self-expression. Why an artist feels the desire to appropriate existing works of art can be understood with an historical look at our ancestors, from the Romans to Renaissance painters, who created works replicated of others with an intimate desire to learn and respond to the deepest questions in the world, through art and thought.

The intention of appropriation is to challenge the romantic idea that all art must be created entirely by one artist, without reference to others. This artistic formulation seeks to shake the dogmas of artistic creation, opening up new possibilities for the artist to explore his abilities to alter, overlap or juxtapose disparate elements of another work, so that these elements will have new meanings. When we think of appropriation as an “archive”, it is operative not only from the conceptual field but also configures other realities of the work. Image appropriation and the techniques associated with reordering and decontextualization have become common artistic strategies in the postmodern era. With the emergence of the internet and the ease of access to a vast network of images, digital artwork archives have lost their special status and assumed the role of any other digital objects.

These objects can now be copied, altered, or rearranged by artists in a way that would be considered absurd, amoral, and unethical within the walls of artistic and museum institutions. The artistic appropriation, through the work of adaptation or subversion of the archive's characteristics and practices, can configure new realities of the works.

The ability of appropriation to make the observer interpret an artwork as something that addresses and questions the traditional patterns of society is what allows these actions to create a new layer of reading about Art History and present a new analysis of artistic representation. New creations offer new perspectives on previous work. The use of styles, stories, motifs and other artistic content developed in the context of another artist or other culture enhances crossings and experiences that can result in new works of high aesthetic value.

The context and facts surrounding the origin of a work created from appropriation allow the public to view or interpret referenced works in new ways. These reinterpretations of works by previous artists create a new layer of interpretation of the work in question, and none of the work is replaced; on the contrary, can become complementary.

The true beauty of appropriation in art lies above all in the provocative sense. The viewer is invited to glimpse a new look from the new image, over the original image. This event, that is, the moment when the viewer reflects on the artist's intentions, his interpretation of the world and the normative functions of society, determined by an underlying authority, is the key to seeing the value of art over art.

It is important to examine the behavior of appropriation in order to understand previous work. Often the history of the world is understood through the works of cunning artists who are capable of criticizing and reconstructing the art of the past. Through them we have the opportunity to reexamine history and, above all, the possibility of reevaluating traditional ideals throughout world history.

Although notions of artistic authorship have often been seen as challenging or even detrimental to the field of the arts, in fact artists who work with appropriation raise new questions, whether intentional or not. With appropriation, artists are able to question and reinvent concepts such as originality and innovation. Originality is an extrinsic pressure directed at the artist by society, not a restriction that is internal to the concept of art itself. By taking a stand on this issue, rather than denying authorship, the artist can really assert his status as a creative being.

The aim of this paper was to broaden the context of the phenomenon of appropriation in the visual arts by tracing the role of copying and plagiarism from its origins in academic arts education to the present, providing a framework for better understanding how Art History can position itself at the service of art, in addition to its traditional documentary and interpretive contribution, through the role of copying as the evolution of a technique designed to educate academically trained artists to the artistic universe. Artists, curators, critics, and thinkers generally view copying or plagiarism as a way

of honoring the past or as a critical tool of earlier artists or eras. It can be seen that there is a wealth of information, both theoretical and practical, as well as valuable documentary and academic contributions yet to be explored.

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Figure 3. Sherrie Levine, After Walker Evans: 4, 1981, photography, 12.8 x 9.8 cm, New York, The Metropolitan Museum of Art.

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Figure 6. Francis Bacon, Three Studies for Figures at the Base of a Crucifixion, c.1944, oil on canvas, 116.2 x 96 x 8 cm, London, Tate Gallery.

Figure 7. Connie Imboden, Untitled #5978, 1994, photography, ----x----, ----x----, ----x----.

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