

In the feminine one uses the word Work.

It is the set of actions accomplished by someone with a view to a certain result: therefore a work of art.

In the masculine singular with collective value to designate all the works.

Thus one distinguishes the works of art carried out by such artist and his great work.

Each achievement of an artist, throughout his life, is first of all a work in the sense of result, product of his activity.

What is achieved, created. And we use the singular masculine as in the expression: The great work, to evoke all the achievements of this artist.

The notion of a forgery in art puts in close relation the following four terms: counterfeit, copy, imitation and forgery.

The term copy finds its roots in the Latin term of "copia", which means "abundance"

In the Middle Ages, around 1250, this definition evolved and became to reproduce a writing.

From the seventeenth century, this word is used in printing to designate the final reproduction of a text intended for printing.

Until the first quarter of the seventeenth century the term copy was used in the context of the identical reproduction of a work devoid of any intention to deceive others.

However, the word is also used in the seventeenth century to designate the reproduction of works of art: So, copy no longer has the meaning of reproduction, it takes on the meaning of imitation.

This idea is supported in Antoine Furetière's dictionary (1690), which specifies that the common name "copy" is the imitation that is made of original research work, all fields of art combined.

The verb "to copy" also means To imitate and steal the invention.

This is how the term: copy became pejorative, denoting the impersonator of others, a plagiarist linked to the theft of intellectual property, a legal concept that emerged in the early eighteenth century, among others in England.

In the twenty-first century, this term means "to reproduce" or "to fraudulently reproduce", according to the Petit Robert dictionary.

"Imitate" appears in the fifteenth century in religious vocabulary.

It designates the act of reproducing examples of virtue and morality.

In his dictionary, Antoine Furetière follows this definition.

On the other hand, the Dictionary of the French Academy links this verb to the field of the arts because it is a question of taking the style, the spirit, the genius of another author.

The Latin root of the word "to imitate" establishes a link with the term of "counterfeit" since to imitate comes from the Latin "Imitari" and, it is the same origin as "contrafacere"

Today, imitating has retained this double definition.

This verb means: to do or seek to reproduce, just as much as to reproduce with the intention of passing off the result as authentic.

The word counterfeit is a matter of intention: that of deceiving.

This term is necessarily linked to the intentional theft of intellectual property.

It has two Latin roots. The first, Imitare, means to transform, disguise and by extension counterfeit a person in gestures, or more literally disguise his hand to transform it into the hand of another.

In the sixteenth century, this term evolved to take the meaning of pretending to deceive.

In the seventeenth century, in the dictionaries of Jean Nicot and Antoine Furetière, counterfeiting meant imitating something and trying to make it similar.

The term expands, takes more breadth in its second Latin root, adulterare, which means to falsify, to imitate.

In the 21st century, counterfeiting retained a meaning close to that defined in the 16th century.

+ Pdf N ° 96 by DIY Experimental Photography Techniques Tab.

Baby mag N ° 38 + 39 Update N ° 1 step 2

By Me August 3 2021