

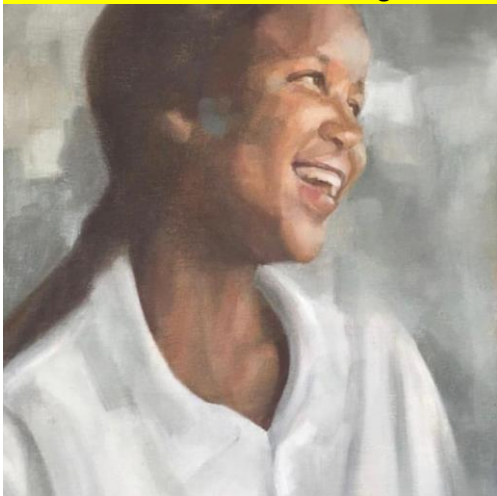


July 2023 Newsletter

“I believe in the innate creativity in all beings, that this is our birthright and critical for our well-being in this vastly changed world. Our creative energy is what will get us through this all, connected and sane, spirits soaring. The miracles inherent in the art-making process can transform and heal.” Hayley

June	Tuesday	13	Base meeting, Sonja Frenz, sketching and how to play with mixed media in sketch books
July	Saturday	8	Teacup workshop by Sonja Frenz bookings Glenda 082 2222 820
	Tuesday	11	Glenda Chambers Presentation on all you need to know about pricing and exhibiting

PLEASE note that we have changed back to having our meetings on the second Tuesday of the month. COME TO OUR



LIVE meeting on the Tuesday 8th August to start promptly 6.45pm at the Milnerton Bowls Club: Oil Portrait Demonstration by artist Liz Pearson. “Elizabeth has been painting professionally for close on 20 years. Today she continues to learn as well as teach others the pleasure of creating through the medium of oil. She has had the great fortune of learning from some of the most creative minds and these artists continue to encourage her in her art career. Although her subject matter varies, her preferred choices are portraits and figures. Coming a close second are interesting places, places that have a history which can be captured on canvas. A member of both the South African Society of Artists and the Constantiaberg Art Society, her work has regularly been selected for the prestigious SASA Annual and Merit exhibitions. She exhibits regularly at the gallery in Kirstenbosch gardens, as well as private galleries in Cape Town.” Please let Gayle know on 0723755657 if you want to be added to

the WhatsApp group.

SANAVA
South African National Association for the Visual Arts

MEMBER AUCTION
1-31 October 2023

Are you a paid-up member of an Art Association affiliated with SANAVA? Then enter your artwork for our online auction!

Full details at
<https://sanava.co.za/member-auction>

Contact:
SANAVA secretary Ané du Plessis
info@sanava.co.za



With the objective of fundraising for the renovation of apartments at the Cité Internationale des Arts, SANAVA is hosting a prestigious online auction of artworks of members of SANAVA. 500 works will be shortlisted for auctioning, selected by Gordon Froud and Elfriede Dreyer, SANAVA Vice-Presidents.

SUBMISSION OF WORK

- Submit your entries from 15 to 30 August 2023, send to Ané at info@sanava.co.za
- Maximum TWO entries per artist in any medium or size.
- Images should be in 72dpi format and total size should not be bigger than 3 Mb per image. All images should be labelled with the artist's name; title of the work; date of the work; media of the work; its dimensions in cm; the SELLING PRICE of the work (SANAVA will take 30% commission on works sold in order to raise funds); and an indication of whether it is framed/unframed. Unlabelled images will be rejected for entry.
- Entry fee: Non-refundable R200 per work.

When work has been auctioned/sold, buyers are responsible for the transport cost from the artist to the buyer.

Full details on the SANAVA website at <https://sanava.co.za/member-auction>.

Contact the SANAVA secretary:
Ané du Plessis, info@sanava.co.za

Annual Subs: Annual fee of R200 ABSA Bank Blaauwberg Art Society Acc: 9238594101 Branch: 632005 with an additional R65 fee for cash deposits. It is best to pay via EFT . A really big drawcard for our society is that we are a member of SANAVA which allows our members to apply to stay at the Cite Internationale des Arts in Paris. Your 2023 membership card will allow you to claim a 5% discount at Creative Atelier, 44 Oxford Street, Durbanville, Art Source in Cape Town and a 10% discount from Deckle Edge, all branches, and the Italian Art Shop in Rondebosch; and Oxfords Garden Centre and Table Bay Mall. 10% discount at Artland: Any orders are to be emailed to Linda (linda@artland.co.za) or call 021 671 6001.



Exhibition: We have booked the M&M school for the month of September and will definitely have more comprehensive advertising then. Please contact Glenda 082 222 2820 if you have any other suggestions or contacts for future exhibition venues.

Facebook: Michele Collins, together with Lindsay Tedder will be contacting each of our members to put a short 'blurb' about themselves and images of at least 5-7 of their artworks onto BASE Facebook and Instagram platforms. Individual album's will be created for each member, which can be updated with new artwork in the future. Please make use of this opportunity to promote yourself and our Society. They will contact you in Alphabetical order, with a new member featured every week.

Plein Air outing Cape Painters and Sketchers is a group of like-minded artists who go out plein air painting every Monday. If you would like to join in with this group, please email sonjafrenz@gmail.com so that your name can be added to the WhatsApp group. Another WhatsApp group to join: Urban Sketchers, link invitation: <https://chat.whatsapp.com/HBq88D8lvVMLGHON2F7iye>

Glenda Chambers Exhibition information: Meeting 11 July 2023: Write up by Renee Morkel

Multidisciplinary artist Glenda Chambers gave members of BASE guidance on exhibiting their art, pricing their work and getting into the art market. Glenda has a broad experience of initiating art events, serving on committees of art societies and co-ordinating exhibitions spanning over many years.

There are different ways to approach the display and selling of artwork, either as individual or as part of a group or society. BASE: Blaauwberg Art Society offers the opportunity for both experienced and upcoming artists to get exposure and experience whilst being part of a group. For some members, this will be a first opportunity to hang their work and learn how to set up a display. As members will take turns to man the exhibition, each member will get first-hand experience in how the public receives an entire exhibition and individual panels. Being able to interact with the public, is invaluable as it helps the artist understand what the public perceive and experience when visiting the display and what the buyers desire to buy. Artists will learn that there can be vast differences in exhibition venues and types of crowds and buyers. It is important especially for beginners, not to focus only on getting sales and making a profit, but to see



the entire exhibition as an experience. No matter how established the artist is, they can always learn something from every exhibition. Times and situations change and whatever used to be guaranteed advice before, might become obsolete at another stage. By exhibiting, you stay in touch with the market and potential buyers.

Being able to stand back from a display and view your work during the setting process, helps you to become more objective about your work. Sometimes you learn so much that you can't even put your finger on what you learnt, but you can see your work has improved and/or so have your sales.

Rules and regulations: There is many factors to consider when exhibiting. Firstly, the artist must study the rules and regulations provided by the organization or society. Artists must also be aware of different requirements set by the given venue. While some rules are standard requirements at all art societies such as avoiding plagiarism, other rules can differ per society such as selling prints or restrictions on themes. Requirements can also vary per exhibition, for example, restrictions on the size of the work and adding extras such as easels or selling cards. It is therefore wise to read the emailed rules and regulations every time before an exhibition, as there might be minor changes. Don't just assume expectations and requirements will always be identical. Once the artist has thoroughly studied the current rules and regulations, they must check the exact exhibition dates and times for delivering, hanging, collecting and sitting at the exhibition. The exhibition venues do not provide storage facilities for uncollected artworks and it is only courteous to stick to commitments and not burden the committee with having to phone and plead members to be timely.

Displaying different formats and mediums: Factors that will influence the types and sizes of the Art Work that can be submitted include: the size of the venue and also regulations stipulated by the organization that provide the venue. Entries may consist of the following media: oil; watercolour; acrylic; pastel; mixed media; drawing. While there is a broad range of mediums to choose from, the finished artwork must qualify as decorative fine arts and not as a functional item or craft work. Each medium and format has different requirements that must be adhered to and different ways to display and protect it.

Display panels: At BASE exhibitions each artist will be able to fill a panel 1m wide x 1,5 long with canvasses or framed artworks. Depending on the type of panel against which the work hangs and how strict the venue is, the artworks will either be allowed to hang over the edges of the panel or not, especially with reference to the bottom edge. It is always best to have a display that has optically pleasing spaces around the paintings – not too crowded and close to each other and not illogically wide open gaps alternated with overcrowded parts. There should be a sense of balance and harmony. The best way to save time and prevent chaos when setting up, is to plan the layout for the panel beforehand. You could mark off a section on your floor or table space with masking tape to the exact size of the frame you need to display your work on and arrange your artwork within this space to get a good idea of the finished set up. By taking a cellphone photo of the layout and using it as a guide when hanging the artworks, will make setting up easier and less stressful. All artworks on display must be of a professional standard and ready for purchase.

Standard of work and specific requirements: Exhibit your latest and best work done with the best quality materials you can afford. Consider archival quality and lightfastness of products. When using student products, check reputable reviews to become familiar with the archival expectations of the products. Always aim for improvement, rather than lowering the standard. Some art associations insist that the artwork work is not older than 3 years. The argument is that older work might be of lesser quality. It also pushes the artist to create new work and constantly try to develop and explore. BASE often expect members to provide 50 percent new work or at least work not previously displayed through BASE. However, if it is a new venue or the same venue, but it didn't have much exposure previously, BASE might not have any requirements about submitting new work. It is of course always good to try and create the impression that there is new work, even if you just reshuffle the order in which the work is hung. Some of the most important requirements are that paint on the canvas must be thoroughly dry and that the painting must contain a signature. The work must be clean of dust, spider webs, mildew, coffee stains... The corners of the canvas cannot have paint chipped off. The stretcher cannot be warped. In the past, artists used to close up the back of the painting with brown paper. Not only did it create a neat professional finish but it could also hide stuff like mildew or coffee spills or oil leaking through the primer onto the canvas. Nowadays, the canvas is visible at the back. If there is any stains on the back of the canvas, it can be covered in a thin layer of white gesso or acrylic paint. As your art develops, re-assess old works. Fix and improve those that will benefit from a few tweaks and alterations and accept that some paintings are best repainted. If it is an acrylic painting, you can paint a layer of white gesso over the work to get back to a white surface. When working with oil paint, it is often the habit to turn the canvas upside down and

start a new painting over the patterns and textures and allow some of the old work to shine through. Professional strong cotton duct stretched canvasses with a depth of 22mm or more, does not have to be framed. Very large paintings ideally needs a stretcher thicker than 22mm. For unframed stretchers, the sides must be neatly painted in white or in the same colour as the background in the painting. Thinner stretchers must be framed to prevent the wood from warping and also because it makes for a nicer more professional display. If you are planning to paint on driftwood or other “found wood”, consider if it was fumigated and treated for bugs and pests. Keep in mind that some countries, including Australia are so strict on bringing wood into the country that even commercial wooden frames for paintings are not accepted. Instead the canvas is removed from the stretcher and rolled up and inserted into a protective tube. Some artists like sculpture Boniface Chikwenhere, that do sell to the tourist market, has his wood treated and will provide all the required certificates to prove that the objects are safe to travel.

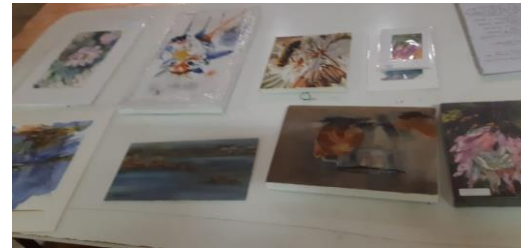
Framed artwork: Framing must be of professional quality, not glass clip frames. It is acceptable to buy readymade frames with mounts at places such as Mr Price Home, provided that the product looks acceptable. Artists that choose this route, might deliberately create their artwork to fit the predetermined size of the predetermined mount or frame. When having work framed professionally, the artist has the freedom to work any size and then adapt the frame to the completed artwork. While oil and acrylic paintings do not require being behind glass, works done on paper such as watercolour, pencil, charcoal must be framed behind glass. Frames may not be cracked or damaged and the glass may not be scratched or dirty. Likewise, the cardboard mounts may not be dirty, badly cut or completely unsuitable. When painting on framed board, Glenda recommends choosing primed MDF board (medium density fibreboard), rather than hardboard that does not tolerate a lot of moisture very well. Always consider the weight of the frame and what the weight will be with glass or board inside it, and decide if that will be a problem for where it is to hang and what hanging mechanisms will cope with the weight. Places that do framing include Artland in Claremont and Mountain View Platteklouf.

Protecting art work with varnish: Not only does a coat of varnish seal the completed artwork, make the paint permanent and protect it against the elements such as moisture and dust, it also helps to “pop the colours” of the painting. Most of the professional oil paint varnishes, should not be applied over the painting until at least 6 months after completion. This is because of different drying processes and expansion and shrinking rates of the different products. Always consider the “fat over lean principle”. While using a thin coat of cold wax over oil paint will give the painting a soft sheen, a thin layer of alkyd resin will give it more of a gloss look and alkyd resin diluted with turpentine (distilled turpentine, never mineral turpentine) will provide a more subtle sheen. Alkyd resin is often sold under the name Liquin or if you buy Zellen it is called Zelcol. It is a fast drying medium that can add bulk or body to the paint and also be diluted into thin layers to provide a sheen over the work. The advantage of using alkyd resin, is that you can apply it over any stage of touch-dry painting as it has the ability to stretch, rather than crack. Alkyd resin can be used over both oil paintings and acrylic paintings. But, while you can repaint over alkyd resin with oil paint, the same cannot be done with acrylic paint. Artists retouch varnish is another option if you want the varnished oil painting appearance, but with the option of repainting with oil paint at a later stage. Don’t cover the entire painting in a layer of linseed oil, as linseed oil tends to yellow over time. Acrylic paintings can be varnished with Nova 17 in a very thin coat, but again you cannot repaint with acrylic paint at a later stage. Dala makes varnishes for acrylic paintings. Some artists intermix the gloss varnish and the matt varnish to get a varnish that provides a sheen rather than a high gloss. The best way to prevent streaky applications of varnishes, is to use a firm clean sponge for thin application as opposed to a paint brush with bristles.

Hanging mechanisms: are attached to the back of the artwork to facilitate hanging. When using crocodile clips, they must be attached at the top in the centre. Swivel loop hangers or screw eyes, must be fixed one third or 20 percent from the top on either side of the frame. Never use staples and rope as a quick fix, as it can come loose and risk having the artwork dropping to the floor. The white nylon cord or cotton kitchen twine that is tightly strung through the hanging hooks must be secured properly and neatly. No string should be visible once the work is hanging. Besides buying from hardware stores, hanging mechanisms can also be purchased from Coralie Bradburn.



Unframed artwork: BASE does not allow prints of original artworks to be sold. However, the artist can sell unframed work that is only mounted with professional acid free board and wrapped with cellophane. This includes four portfolio pieces no larger than 70cm at its longest side that is supported with a firm acid free backing and secured with masking tape. If the venue permits, original hand painted cards can be for sale and if possible there might even be an extra option to have a



personalized container for more portfolios. It is expected that the artist will sell the smaller cards for a minimum of R50 and the bigger cards for R100. The argument is that they really are miniature paintings and not just commercial cards. These above works done on paper must be displayed neatly in organized containers and all items must be wrapped in protective cellophane that will keep dust off and moisture out. It is important that mounted work carry the artist's details at the back, stating that it is original art and including the medium used and if the artist wants to, they can include their contact details. Packaging such as cellophane, cellophane sleeves, card outers and envelopes are sold at Merrypak Pinelands or artists can buy directly from Glenda Chambers. Affordable strong paper that is suitable for watercolour work to be inserted into cards include Da Capo 300gsm. They come in A4 books of 10 sheets which can be divided smaller so that 4 to 8 blocks will fill the card sleeves. They have a rough texture at the front and smooth at the back and either side can be painted on successfully. This paper can be purchased from commercial shops or from Glenda. An interesting suggestion Glenda gave for making spontaneous cards included filling a large watercolour sheet randomly with colour and finding patterns and doodles amongst the colours once the sheet is dry. This can then be cut smaller and inserted into cards. Glenda does not advise artists to use salt to create texture on water colour paintings, as it interferes with the PH level and archival quality of the artwork.

Artist's Signature at the front of the artwork: Don't submit unsigned work. Traditionally artists used to sign their work at the bottom right hand corner. It is not specifically expected anymore, but keep in mind that people read from left to right. However, if it is better for the sake of the composition to sign at for example at the left hand corner, then do so. In modern times, artworks are not dated anymore either. Rather photograph the work and date the image for personal records. When signing professional watercolour paintings, lead pencil is expected. It is more difficult to forge pencil signatures as each artist has unique ways of adding pressure on their pencils. However, in many cases artists argue that non-water soluble pen is best, as the ink cannot be erased. Other options for signing might include using a stamp with archival ink; scratching the signature into thick wet paint with a sharp object such as a tooth pick. Some artists also sign their name at the back of the painting straight onto the canvas. In this way they prevent someone from altering the front signature with paint and claiming the work to be theirs. Don't sign on the edge of the artwork, rather check that there is a visually pleasing amount of negative space around the signature. When building up a name for yourself, it is wise to keep the style and appearance of the signature consistent. On using married name or maiden name – the one you are known at. You can also choose to only sign with a surname and omit the first name. Some artists might deliberately create a stage-name for themselves, if they feel that the chosen name will help sell the work better. This might be done for example if they do ethnic paintings and want to work under an ethnic name as the buyers, often tourists, might be more keen on buying work with an ethnic signature. Some artists might generate two styles of work and therefore work under more than one name.

Details at the back of artwork: all art should carry details such as Name, Title, Medium, contact number at the backside. For paintings and bigger portfolio items, there are BASE tags that can be filled in and attached to the back. Do not include retail price at the back, as you might want to alter the price from one exhibition to the next.

Pricing: Factors that will influence pricing include; material expenses to make the item and also display and exhibition costs. For that reason, the same item's price might be adjusted depending on the price of the location, the transport costs and the effort that went into that exhibition, and the amount of commission that the venue takes on the sale of the artwork. The target market needs to be considered, as some buyers will not invest in cheap art and some buyers simply cannot afford certain high prices. For example if you exhibit at an art expo, the stall rental can be extremely high and that needs to be worked into the artwork's prices. This is in contrast to Art in the Park Rondebosch, that was created as an outlet for artists to get rid of work they have not sold during the year. The customers expect the prices to be lower at a relaxed outdoor venue. It is good to go to other exhibitions and see what work sells for and to look for work comparable to your own and see what they charge. Besides wanting to cover costs, your price will depend on your reputation, years of experience, product quality, sales history... It is important to "be honest with yourself" about how good and how complete your work is... Don't charge according to the time it took, as "you can never get your time back" in terms of money. Also consider that some experienced artists will inevitably work faster and beginners slower. The amount of time it took is not an indication of the quality

of the work or the quality of the product. Some artists will establish a formula where they charge per square inch. For example Dale Elliott used to charge R1.80 per square inch for some of his priced art works, and add an 'X' factor if he felt that a particular work was exceptional. By using a formula, you can prevent yourself from underpricing the art and working at a great loss. Be consistent with your prices, meaning that you don't decrease the prices a week into the exhibition to push sales or increase the prices when you see the work is selling almost too fast. Once the entry forms are filled in and submitted, prices should not be altered.

There should be a balance between underpricing which causes losses and overpricing up to a point where there are no sales. The only way to become established and to get known is to sell. By getting a few sales your self-esteem will be boosted and your name becomes noticed. Sometimes the artist must risk being seen at venues where they are almost guaranteed not to have sales, but definitely will get great exposure. For example exhibiting at Alphen farm stall passage. Being seen there tends to "grow your brand" and it often causes sales at a later stage simply because people remember you from there and like the association. By being visible at exhibitions, and sometimes the more venues the better, there is always a chance of getting commissioned to do other works for a customer or that they want to do a private sale once the exhibition is over. By being visible in many places and in the right places to be associated for your work and name, will lead to people becoming familiar with your name and associating your work with a certain standard "you have got to put yourself out there..."

Commission: Remember that if you do get a commission through an exhibition or because of an exhibition, you need to check if the organization or group that hosted or made the exhibition possible, expects a small commission from your sale. It is just courteous and honest to reward those who made it possible. At BASE it is required that sales resulting directly from the display of the exhibition, even if it is concluded after the closing day, are still liable for payment of 25 percent commission to the society.

Venue and the relevance of themes and styles: "Know your market". Consider the location you are selling at both in terms of potential customers, also the layout, space and even the lighting and atmosphere of the venue. Venues and exhibition spots are often not perfect. Try to adapt to what the venue provides and find creative solutions such as putting Persian rugs on an ugly cement floor or hanging bright works in a badly lit area or hanging works framed behind glass in an area where there will be less glare on the glass. Consider the given season such as Spring or festive season. Understand that certain works will be more in demand at certain times of the year and also whether you will be selling to locals or tourists and even what age groups and financial groups you will encounter. A good example is selling wild life to tourists at Kirstenbosch who have just visited game reserves and are looking for gifts on their route home. As soon as those groups have gone, the same wild life is less likely to sell, but if Proteas or Aloes have just started to bloom, the demand for those flowers will be big. The same considerations and observations can be made for the coming BASE exhibition at M&M School with arts and music at Sunningdale near the beach at the start of Spring. Consider that there will be a lot of young modern artistic and often musical students, their parents and their grandparents. The building is near the beach with beach activities and popular surfing spots. This is also the start of the West Coast spring flower season. "Offer appropriate work". Don't end up selling overt nudes or religious or political statements at a venue that will not find it acceptable and also check the rules and regulations of the art society to see if they will allow those themes. For BASE that is a definite NO. Oil paint landscapes are very often the biggest seller or the easiest theme to sell.

Galleries: When you try to establish yourself in the art world and especially when approaching galleries, you need to develop a "thick skin. They can be very polite as they explain "It's not for us". "Do your homework", consider what they sell already and offer appropriate work. Often the best way to apply is to phone them: "I would like to show my art". Take in the actual artwork, but also email a sample. Have at least 10 to 15 paintings ready to give to the Gallery immediately that have a continuity of style and colour, as opposed to just random pieces. Make sure you have a good relationship with a gallery. When you do a private sale, use the same price as the gallery and be honest and tell them about the sale and give them their stipulated commission. Avoid "fly by night" galleries that might run off with your work or your money and don't exhibit at galleries that are well established, but don't promote the type of work that will be good for your career and name. For example the AVA Gallery that pushed works with a shock factor and often extreme political and religious outlooks and messages. While it might boost the name of one artist, it might ruin the association for the next artist. So make sure not only that your work suits the gallery's needs, but also that they suit your needs. Use professional galleries, where you feel comfortable. Understand that their sometimes very high mark-ups and commissions cover marketing, rental and also the months were there is no sales.

AIP: Art in the Park: In order to participate in Art in the Park, the artist must belong an art society. The artist will be allowed a stand of 3m x 3m. BASE can do a block booking through Glenda, which will allow artists to have stands next to another. The advantage of standing amongst people you know and trust is that you can keep an eye on each other's stalls if somebody needs to leave their stall for coffee etc. You do not need a gazebo for shelter when exhibiting outdoors. Sometimes the gazebo seems uninviting and people don't feel like entering the space. It can be easy and cost effective to make props and stands for your stall. People come up with very creative innovative ideas. A stand can be made with PVC piping and mesh attached to it with cable ties. Instead of gazebo, maybe sit and paint under an umbrella. Remember to sit to the side or behind the art table and body of work presented. People tend to avoid entering stalls if the feel the artist is standing on top of them.

Source material and Copyright: A very important aspect of creating and selling art is the issue of copyright. As part of the exhibition submission documents, the artist will be expected to sign that their works are original and not copies of other artist's work, of printed media or electronic media where consent has not been given. The advantage of taking your own photographs, compiling your own research and creating original art is that you will learn and grow much more as an artist, with an improved understanding of design, composition, lighting... Most of the time the final artwork will be far superior than copying something that did not develop from your own intuition.

"Copyright rules exist to protect all parties". When copying a photograph for artistic reproduction, the requirement is 75 percent changes, of which changing the colours are not considered as a change. When exhibiting paintings at BASE, it is not acceptable to copy the faces of famous people such as Frida Kahlo, Nelson Mandela... Usually there will be foundations where the artist will have to apply for permission to reproduce an image taken of that person. Worse than copying found images, is copying artworks done by other artists. Don't ever copy other artists work, except for study purposes in your personal collection. BASE also does not accept copies of paintings done by The old Masters. This includes works such as: "The kiss" by Gustav Klimt or "the girl with the pearl earring"... Subjects including animals and Table Mountain are approached with less strictness nowadays, than before, where the original photographic reference had to be provided at the back of the painting. Glenda use the saying: "a bird is a bird, a dog is a dog, a cat is a cat..." She feels that as long as you "make it your own" it is not as involved or complicated to use a very general image as a reference, as it would be when copying something famous that could lead to court cases and embarrassment. With modern technology it is easy to determine plagiarism in paintings by using cellphone apps and computer programs including: Third eye; PlagiarismCheck.org; Tineye... With easy internet access to images on programs such as Pinterest the artist must be careful as Glenda said: "the world has become very small". She referred to an incident where a Getaway magazine photographer exclaimed "that's my photograph" as he recognized a copy of one of his images on an exhibition. There was also a reference to an artist Gavin Collins suing gallery in Hermanus... Or an exhibition where three people arrived with copies of same image. Established artists like Silvia de Villiers usually just buys the image from the source, so that she can relax and enjoy using her reference. When sourcing images over the internet, the artist must get permission from the original photographer, or have proof that they took the image from free stock photo's. Members who work from source material, such as photographs, must own the copyright of the photographs or possess the express written permission of the author. When enquiries are made, artists can be expected to provide proof of the source of their reference material to BASE, within 24 hours. When doing a commission for a client, the client will become the owner of the copyright. When it is your own artwork, you own the copyright. Artists including Andrew Cooper, only starts to sell prints of his artwork, once that original painting has sold. He will stipulate that the buyer owns the original artwork and make it known that the work might be reproduced as prints in future. Bear in mind that plagiarism is a criminal offence. If artwork is proven to be in contravention of copyright laws, the artist will be subjected to disciplinary action and artwork will be removed from the exhibition with no refunds given for hanging fees or replacements allowed in its place.

Indemnity forms: The participant is expected to sign an indemnity clause where they acknowledge that they have read and understood the entry forms and documents. The participant agree that they will accept full responsibility and risks for their own work and that they have not been involved in any acts of plagiarism. Neither BASE nor the venue can in any way be held liable for fire, loss, damages theft or if someone sue us. All artwork is submitted at the owner's risk. The artist can choose to take out insurance on their work if they feel that the value of the artwork justifies the expenses of insurance. When becoming known and selling in large quantities or even exporting work overseas, it can be hard learning to realize that sometimes good insurance and legal cover can be a great benefit and even save you from substantial losses.