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Nota di contenuto	1. Introduction: A Case for Copies -- 2. Apprentice Artists -- 3. Copies for the Colonies -- 4. Paintings-within-Paintings -- 5. Education and Entertainment. - 6. Copies in Public Collections. - 7. Protecting the Past. - 8. Cash for Copies. - 9. Conclusion: Sorting the Wheat from the Chaff. .
Sommario/riassunto	This book is a study of the history, role and significance of copying art. Copies have enjoyed a different status from authentic artworks and though often acknowledged, very rarely have they been considered collectively as a genre in their own right. This volume showcases a variety of examples-from copies of famous artworks made and used as props in movies to those made innocently by student artists as part of their training. Examining the motivations for making copies, and reflecting on the reception of copies, is central to this book. Copies have historically filled voids in collections, where some sadly languish, and have become a curatorial burden. In other cases, having a copy assists in conservation projects and fills the place of a lost work. Ultimately by interrogating a copy's role and intent we might ask

ourselves if viewing a copy changes our experience and perception of an artwork. Penelope Jackson is a former public artgallery curator and director. Jackson is the chair of the New Zealand Art Crime Research Trust. She is the author of *Art Thieves, Fakers & Fraudsters: The New Zealand Story* (2016), *Females in the Frame: Women, Art, and Crime* (Palgrave, 2019) and has contributed to *Art Crime and its Prevention* (2016) and the *Journal of Art Crime*. In 2020 she was the recipient of a University of Auckland/Michael King Writers Centre Residency.
