NEW YORK: Speaker Biographies

Robert A. Baron
As chair of the CAA Committee on Intellectual Property, Robert Baron has organized four NINCH Copyright Town Meetings held in conjunction with the annual meeting of CAA. In addition, he has contributed papers to Town Meetings held in Portland, Oregon; San Francisco (for the Visual Resources Association), Baltimore (for a meeting of the American Association of Museums) and St. Louis (for VRA and ARLIS). He has written on intellectual property issues pertaining to the interests of art historians ("Digital Fever A Scholar's Copyright Dilemma," in *Museum Management and Curatorship*), and edited the volume "Copyright and Fair Use, The Great Image Debate" for *Visual Resources* for which he serves on the editorial board. Robert also serves on the NINCH Copyright Town Meeting Planning Committee. With Jeffrey Cunard and Kathleen Cohen, he has drafted a CAA position paper on distance education for submission to the Copyright Office. His study of the use of metaphor as a tactic in intellectual property conflicts ("Reconstructing the Public Domain") will appear in future issues of the *VRA Bulletin*. Most recently he addressed the International Foundation for Art Research (IFAR) on the significance of the Supreme Court Challenge to the Sonny Bono Copyright Term Extension Act (CTEA) to the artist and art historian members of the College Art Association.

Robert Baron maintains a popular web-site dedicated to exploring the significance of the many parodies and variants of the Mona Lisa. In the past, Robert has taught art history, served as computer consultant and systems analyst to museums and, as project manager, helped guide the Academic Image Cooperative through its Prototype phase. He is currently preparing a catalogue raisonné of the graphic works of the sixteenth-century graphic artist Barnard Salomon. Robert holds a B.A. from Harpur College, an M.A. from the Institute of Fine Arts of New York University, and is ABD at the IFA.

Petra Chu
Petra ten-Doesschate Chu has a Doctoral degree from the University of Utrecht (Netherlands) and a Ph.D., from Columbia University (New York City). She teaches art history at Seton Hall University and co-directs the University's graduate program in museum studies. A specialist in nineteenth-century art history, she has published six books, most recently *Nineteenth-Century European Art* (Abrams/Prentice Hall, 2003). She also is the author/co-author of two exhibition catalogues and some thirty articles and chapters in anthologies. Since her graduate days, she has been the recipient of numerous fellowships and awards, including a Guggenheim and fellowships in the Princeton Institute for Advanced Study and the Metropolitan Museum of Art. She is the founder and managing editor of *Nineteenth-Century Art Worldwide*, one of the first electronic journals in art history.

Susan Chun
Susan Chun is General Manager for Electronic Information Planning at The Metropolitan Museum of Art in New York, where she is responsible for long-term strategies for many of the Museum's intellectual property activities. Her current focus is on developing electronic publishing projects in many formats for a scholarly audience. She advises the Museum in a number of other areas, including the intersection of print and electronic publishing projects, collection documentation and imaging, asset management, and the development of new guidelines and procedures for intellectual property administration. She sits on the Board of Directors of the Art Museum Image Consortium (AMICO) and served as the first chairperson of its editorial committee. Before assuming her current role at the Met, Susan was Senior Editor and Marketing Manager in the Museum's Editorial Department. She has previously worked in publishing at the Asia Society, Alfred A. Knopf, and the Philadelphia Museum of Art, and is a graduate of Bryn Mawr College. She speaks frequently on new media and publishing issues.

Robert Clarida

Bob is a partner at the New York firm of Cowan, Liebowitz & Latman. His copyright practice includes both counseling and litigation for clients in a wide variety of industries, such as publishing, music, fine arts, photography, jewelry design, film, software and new media. On behalf of clients such as Harvard University and the New York Public Library he has been actively involved with digital copyright issues in the library context, and has advised the Andrew W. Mellon Foundation with respect to the digitization of artworks for the ArtSTOR project. Bob has spoken and written frequently on copyright issues, and is co-author, with David Goldberg, of the annual review of copyright decisions published each year by the Journal of the Copyright Society of the USA.

Before joining Cowan, Liebowitz, Mr. Clarida taught music history and music theory at Dartmouth College, and wrote music for several dance companies in New York. He earned his J.D. in 1993 from Columbia University, where he was a Harlan Fiske Stone scholar, after earning a Ph.D. in music composition from SUNY Stony Brook in 1987, and a Fulbright fellowship to the Musicology Institute of Göteborg University, Sweden. He has also earned his Master of Music degree in composition from the University of Redlands, and a bachelor of music degree in composition from the University of Illinois. He is admitted to the New York bar, and to the federal bars of the Southern and Eastern Districts of New York and the US Court of Appeals for the Second Circuit.

Kenneth Crews

Kenny Crews is Professor of Law and Professor of Library and Information Science at Indiana University School of Law in Indianapolis. He is also the Founding Director of the Copyright Management Center at Indiana university. Before joining the IU faculty, he practiced law in Los Angeles, co-founded a nonprofit business association, and taught business law at a campus of the California State University. Much of his work today focuses on copyright law, and he is involved in many efforts to develop national policy, especially as applied to teaching and research in higher education. He spent the academic year 2000-2001 on sabbatical and in residence at the Max Planck Institute for Foreign and International Patent, Copyright, and Competition Law in Munich, Germany. Dr. Crews earned his B.A. from Northwestern University, his J.D. from Washington University, and his M.L.S. (1987) and Ph.D. (1990) from the University of California, Los Angeles. Among his publications are numerous articles and reports and two recent books on copyright law.

Jeffrey P. Cunard

Jeffrey P. Cunard practices law in the areas of intellectual property, information technology and telecommunications. His most recent engagements include advice on a wide range of digital media, copy protection, electronic commerce, including electronic publishing, and other matters relating to the use of the Internet. Mr. Cunard represents companies interested in the availability of music and motion pictures in new digital media, including on-line, and in the development and use of various encryption and watermarking technologies. He also represents providers of on-line services and companies on computer software-related matters, including representation of both vendors and customers in structuring, drafting and disputes involving information technology and other computer software development and licensing arrangements, including outsourcing transactions. In addition, he advises both domestic and foreign telecommunications companies and telecommunications users on regulatory and corporate matters and service arrangements.

Mr. Cunard is a partner in the Washington, D.C. office of [Debevoise & Plimpton](). His B.A. is from UCLA and his J.D. from the Yale Law School, where he was an Editor of the Yale Law Journal. He speaks widely on and is the author of and a contributor to various articles on intellectual property and communications law. Mr. Cunard and his partner, Bruce P. Keller, are co-authors of a comprehensive practitioner's guide on U.S. copyright law, published by Practicing Law Institute (2001-02). Mr. Cunard is Counsel to the College Art Association and a member of its Board of Directors.

Christine Sundt
Christine Lesczczynski Sundt is a visual resources curator and art historian. With degrees from the University of Illinois, Chicago and the University of Wisconsin-Madison, she began her career in visual resources at Madison. Prior to moving to Oregon in 1983, she was the founding president of the Visual Resources Association (VRA) and was named Technology Editor of Visual Resources. As a faculty member and visual resources curator in the library at the University of Oregon since 1985, she was promoted to full professor in 1999. She has served as a consultant regarding imaging management and technology for academic institutions as well as corporations. She is active in a number of organizations including the American Association of Museums, Art Libraries Society of North America, Museum Computer Network, the Society of North American Goldsmiths, and the Visual Resources Association. She has served on the NINCH Board of Directors (1999-2001). In addition to her full-time career in visual resources, she is also a jewelry artist and is represented by the Alder Gallery in Oregon. Among her recent publications are "The Image User and the Search for Images," in *Introduction to Art Image Access: Issues, Tools, Standards, Strategies* (The J. Paul Getty Trust, 2002), and "Visual Resources," in *Information Sources in Art, Art History and Design* (Munich, Bowker-Saur, 2001). She received the VRA's Distinguished Service Award in 1988 and the 2002 Nancy Delaurier Writing Award for her website, [Copyright & Art Issues](). A member of CAA since 1970, she has been a co-chair of the Committee on Intellectual Property (1995-1998) and a representative for CAA at the Conference on Fair Use [CONFU] (1995-1996).

Peter Trippi
Peter Trippi is the founding executive editor of Nineteenth-Century Art Worldwide, one of the first electronic journals in art history (www.19thc-artworldwide.org). His monograph on the Victorian painter J.W. Waterhouse RA (1849-1917) was published by Phaidon in September 2002. Trippi is currently Assistant Vice Director for Development: Exhibitions and Collections at the Brooklyn Museum of Art. He studied at New York University and at the Courtauld Institute of Art, London. Before moving to Brooklyn, Trippi worked at the Baltimore Museum of Art, where he wrote catalogue essays for the international touring exhibition "A Grand Design: The Art of the Victoria and Albert Museum." He has prepared the first entry on J.W. Waterhouse for the Oxford Dictionary of National Biography and is currently Treasurer of the Association of Historians of Nineteenth-Century Art.

Siva Vaidhyanathan
Siva Vaidhyanathan, a cultural historian and media scholar, is the author of *Copyrights and Copywrongs: The Rise of Intellectual Property and How it Threatens Creativity* (New York University Press, 2001) and *The Anarchist in the Library: How Peer-to-Peer Networks are Transforming Politics, Culture, and Information* (Basic Books, 2003). Vaidhyanathan has written for many periodicals, including *The Dallas*

Morning News, The Chronicle of Higher Education, The New York Times Magazine, MSNBC.COM, Salon.com, and *The Nation*. He is a frequent contributor on media and cultural issues, and his research has been profiled by programs on National Public Radio, CNN, the Canadian Broadcasting Corporation, International Herald-Tribune Television, Pacifica Radio, Voice of America, and Fairness and Accuracy in Reporting. After five years as a professional journalist, Vaidhyanathan earned a Ph.D. in American Studies from the University of Texas at Austin. Vaidhyanathan has taught at the University of Texas, Wesleyan University, and the University of Wisconsin at Madison. He is currently an assistant professor of Culture and Communication at New York University.