ANTHONY CUNEO

6 Wendover Road
Montclair, NJ 07042
973.233.9693
tony.cuneo@verizon.net

Maria Pallante
Register of Copyrights U.S. Copyright Office
101 Independence Ave. S.E.
Washington, DC 20559-6000

RE: Notice of Inquiry, Copyright Office, Library of Congress Copyright Protectionfor Certain Visual Works (Docket No. 2015-01)

Dear Ms. Pallante & U.S. Copyright Office Staff:

I am deeply concerned about some of the proposed changes to copyright law as it pertains to the visual arts, at least as I understand them from my reading.

I am a teaching artist. I hold an M.F.A. from the University of Pennsylvania, and I am represented by The Painting Center in New York City. I maintain an active practice as a fine artist, both in painting and photography, and I sell my work, both as originals; and, increasingly, as archival, ink-jet prints. I honestly can't say how many works I make a year, but it is well over a hundred.

First and foremost, I want to say how essential it is that an artist's work be recognized as belonging only to the artist. Every work is the result, not only of the hours that go into making it, but the years of thought, and life experiences of the artist. *I have had my work copied without permission, and it felt like I'd been mugged.* Making art is a deeply personal project. It's hard to develop a personal vision, to nurture it, and develop it. Every piece is a struggle. NO ONE, other than the artist, has any right to claim, or use, a work of art.

I am concerned that there seems to be a proposal to end the "copyright on completion" standard that artists have relied on for so long, and to replace it with a requirement that artists file a individual copyright claims for every

work they make, and pay a fee for each claim. This would be, to put it bluntly, a ridiculously unworkable requirement. As it is, I (and other artists) have to spend hours of time every week attending to the business aspects of our practices; this additional burden would be simply unrealistic, cumbersome, AND expensive.

Additionally, as I understand it, there is some discussion of the idea that, once a work has been published digitally it loses its commercial value. This is simply not true. Publishing one's work digitally is effectively, for a fine artist, a means of advertising. Originals published online may not have been sold, and still have significant commercial value. Moreover, with the growing market for fine art prints, an original published on line may be sold multiple times, clearly retaining its commercial value. Additionally, work published online can lead to collectors arranging studio visits, or commissions. Work published online is part of an ongoing practice, part or an artist's inventory. And, if I have older, unsold work online, the fact that it's five or six years old, shouldn't give anyone else the right to start making, and selling, prints of it.

PLEASE THINK VERY CAREFULLY ABOUT THESE PROPOSED CHANGES. "COPYRIGHT ON COMPLETION" IS AN **ESSENTIAL** CONCEPT. WORK PUBLISHED ONLINE DOES NOT AUTOMATICALLY LOSE ITS COMMERCIAL VALUE. AND **NO ONE** SHOULD HAVE THE RIGHT TO REPRODUCE MY WORK SIMPLY BECAUSE THEY FIND IT ONLINE.

Sincerely,
Anthony Cuneo
Montclair, NJ