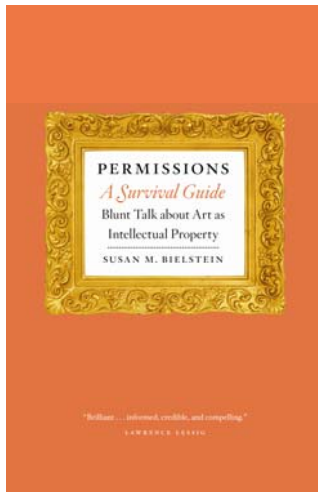


**Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property** / Susan M. Bielstein. - Chicago, IL: The University of Chicago Press, June 2006.--144 p.--ISBN 0-226-04637-0 (pa., alk. paper): \$15.00 (pa.).



Art librarians are frequently approached for advice on securing rights to publish images of artworks. These questions have become increasingly challenging in recent decades, with the introduction of new laws and modifications or challenges to existing laws. While there is no shortage of recently-published handbooks and manuals to assist scholars, artists, publishers, and librarians navigate the murky world of copyright issues *vis à vis* the visual arts, most of these are painfully dull.

Not so Susan M. Bielstein's guide. This highly entertaining survey of thorny issues in the world of image publication rights is a real "page turner." A veteran executive editor at the University of Chicago Press, Bielstein offers a highly reasoned and articulate overview of the basics of copyright history, fair use, public domain, and other legalities. Bielstein's lively narrative is peppered with humorous, and at times, irreverent, anecdotes culled from her many years' experience working in the permissions trenches. She cleverly illustrates some important concepts by including, in most image captions, descriptions of the sometimes ridiculous hurdles that were required to secure the rights to those images. The first

illustration in the volume appears as a blank rectangle, with this caption: "Francis Bacon. *Study after Velazquez's Portrait of Pope Innocent X* (1953). The Bacon Estate asked to read the relevant text for this image and subsequently refused copyright permission to publish it."

Bielstein's short, highly readable chapter on the history of copyright law is recommended for anyone who needs a good overview of the field. The public domain chapter includes a very handy chart, "When U.S. Works Pass Into the Public Domain," that will be appreciated by anyone who works even peripherally with copyright issues; provided by Lolly Gassaway (University of North Carolina), the chart clearly shows if, and for how long, a work enjoys protection under copyright law.

For the author confronted with the daunting task of securing rights to multiple works of art for a publication, Bielstein's chapter "Doing and Saying Whatever It Takes in the Name of Scholarship" answers the most common questions in an FAQ format. Likening the process to acquiring a car, the author's most valuable bit of advice here is to negotiate fees for publication.

This volume contains a great deal of handy reference material, including sample copyright and use permission letters, a permissions log and summary, and a directory of image banks and artists rights organizations. It is highly recommended for museum, academic and public libraries, as well as visual resources collections.

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