Rabelais's tale the giant prince Gargantua is a vast and inescapable cluster of qualities and activities; his violence, greed and incontinence are incomparable. In the old giant's size, ubiquity, gluttony, vast knowledge and warlike nature, we can recognize qualities of our contemporary culture. In this brilliant polemic on our visual mass culture, Stallabrass argues that culture's status as a commodity is the most important thing about it, affecting its form, its relation to the viewer and its ideology. The great diversity of choice masks the extent to which this choice is managed by an ever-shrinking number of powerful owners. Stallabrass shows how the consistent and unifying capitalist ideology of mass culture leads to an increasingly homogeneous identity among its consumers. Even in marginal and radical cultural activities, like graffiti writing, can be found the tyranny of the brand name and the reduction of the individual to a cipher. Starting with an analysis of subjects which concern specific groups--amateur photography, computer games and cyberspace--Stallabrass works out to wider aspects of the culture which affect everybody, including cars, shopping and television. Gargantua raises profound questions about the nature and direction of mass culture. It also raises a challenge to the postmodern theorists' adherence to subjectivity, indeterminacy and political indifference. If manufactured subjectivities are always shot through with the objective, then their plurality may not be merely a colourful but meaningless postmodern smorgasbord, but rather the accurate reflection of our current cultural situation, and a map showing paths beyond it.

Over 21 million copies sold worldwide

Frost & Sullivan's 2014 Growth, Innovation, and Leadership Book of the Year "EXPONENTIAL ORGANIZATIONS should be
required reading for anyone interested in the ways exponential technologies are reinventing best practices in business."
—Ray Kurzweil, Director of Engineering at Google

In business, performance is key. In performance, how you organize can be the key to growth. In the past five years, the business world has seen the birth of a new breed of company—the Exponential Organization—that has revolutionized how a company can accelerate its growth by using technology. An ExO can eliminate the incremental, linear way traditional companies get bigger, leveraging assets like community, big data, algorithms, and new technology into achieving performance benchmarks ten times better than its peers. Three luminaries of the business world—Salim Ismail, Yuri van Geest, and Mike Malone—have researched this phenomenon and documented ten characteristics of Exponential Organizations. Here, in EXPONENTIAL ORGANIZATIONS, they walk the reader through how any company, from a startup to a multi-national, can become an ExO, streamline its performance, and grow to the next level. "EXPONENTIAL ORGANIZATIONS is the most pivotal book in its class. Salim examines the future of organizations and offers readers his insights on the concept of Exponential Organizations, because he himself embodies the strategy, structure, culture, processes, and systems of this new breed of company." —John Hagel, The Center for the Edge

Chosen by Benjamin Netanyahu, Prime Minister of Israel, to be one of Bloomberg's Best Books of 2015

Leading authorities explore the transition from the High Victorian period to the counterculture of the 1960s and the Young British Artists of the 1990s. The book brings to the fore Britain's complex role as a focus for the dissemination of modernist ideas, as well as the reaction against them, and details the political, social, and commercial relationships underpinning the role of art and artists in the history of modern Britain.

Thirty years after its publication, The Death and Life of Great American Cities was described by The New York Times as "perhaps the most influential single work in the history of town planning.[It] can also be seen in a much larger context. It is first of all a work of literature; the descriptions of street life as a kind of ballet and the bitingly satiric account of traditional planning theory can still be read for pleasure even by those who long ago absorbed and appropriated the book's arguments." Jane Jacobs, an editor and writer on architecture in New York City in the early sixties, argued that urban diversity and vitality were being destroyed by powerful architects and city planners. Rigorous, sane, and delightfully epigrammatic, Jacobs's small masterpiece is a blueprint for the humanistic management of cities. It is sensible, knowledgeable, readable, indispensable. The author has written a new foreword for this Modern Library edition.

The riveting novel from the #1 New York Times bestselling author of The Liar. “She stood in the deep, dark woods, breath shallow and cold prickling over her skin despite the hot, heavy air. She took a step back, then two, as the urge to run fell over her.” Naomi Bowes lost her innocence the night she followed her father into the woods. In freeing the girl trapped in the root cellar, Naomi revealed the horrible extent of her father’s crimes and made him infamous. No matter how close she gets to happiness, she can’t outrun the sins of Thomas David Bowes. Now a successful photographer living under the name
Naomi Carson, she has found a place that calls to her, a rambling old house in need of repair, thousands of miles away from everything she’s ever known. Naomi wants to embrace the solitude, but the kindly residents of Sunrise Cove keep forcing her to open up—especially the determined Xander Keaton. Naomi can feel her defenses failing, and knows that the connection her new life offers is something she’s always secretly craved. But the sins of her father can become an obsession, and, as she’s learned time and again, her past is never more than a nightmare away.

NEW YORK TIMES BESTSELLER • The long-awaited new novel from the bestselling, prize-winning author of Cloud Atlas and The Bone Clocks. New York Times Book Review Editors’ Choice • “Mitchell’s rich imaginative stews bubble with history and drama, and this time the flavor is a blend of Carnaby Street and Chateau Marmont.”—The Washington Post “A sheer pleasure to read . . . Mitchell’s prose is suppler and richer than ever . . . Making your way through this novel feels like riding a high-end convertible down Hollywood Boulevard.”—Slate NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • NPR • USA Today • The Guardian • The Independent • Kirkus Reviews • Men’s Health • PopMatters

Utopia Avenue is the strangest British band you’ve never heard of. Emerging from London’s psychedelic scene in 1967, and fronted by folk singer Elf Holloway, blues bassist Dean Moss and guitar virtuoso Jasper de Zoet, Utopia Avenue embarked on a meteoric journey from the seedy clubs of Soho, a TV debut on Top of the Pops, the cusp of chart success, glory in Amsterdam, prison in Rome, and a fateful American sojourn in the Chelsea Hotel, Laurel Canyon, and San Francisco during the autumn of ’68. David Mitchell’s kaleidoscopic novel tells the unexpurgated story of Utopia Avenue’s turbulent life and times; of fame’s Faustian pact and stardom’s wobbly ladder; of the families we choose and the ones we don’t; of voices in the head, and the truths and lies they whisper; of music, madness, and idealism. Can we really change the world, or does the world change us?

Few cities are without highrise buildings. Yet through no fault of their own, few fire departments really know much about managing highrise emergencies. They tend to treat them as big house fires, rushing to get water on the fire with no consideration of building occupants. They equip engine companies with standard hose packs that are incompatible with some of their standpipe systems. They calculate their pump pressures using formulas intended for old dry pipe systems, resulting in ineffective streams. They don't prepare firefighters for the intricacies of elevator systems. Their firefighters know nothing of the smoke control systems they are expected to interface with. They know nothing of the possibly debilitating nature of PRVs, of redundant power systems, of the threat smoke towers may impose on them. Highrise fires don't happen often. A firefighter or officer may only get one chance at it. This book gives him/her the tools needed to perform intelligently and professionally.

NEW YORK TIMES BESTSELLER “In her book, Melinda tells the stories of the inspiring people she’s met through her work all over the world, digs into the data, and powerfully illustrates issues that need our attention—from child marriage to gender
inequity in the workplace.” — President Barack Obama “The Moment of Lift is an urgent call to courage. It changed how I think about myself, my family, my work, and what’s possible in the world. Melinda weaves together vulnerable, brave storytelling and compelling data to make this one of those rare books that you carry in your heart and mind long after the last page.” — Brené Brown, Ph.D., author of the New York Times #1 bestseller Dare to Lead “Melinda Gates has spent many years working with women around the world. This book is an urgent manifesto for an equal society where women are valued and recognized in all spheres of life. Most of all, it is a call for unity, inclusion and connection. We need this message more than ever.” — Malala Yousafzai "Melinda Gates's book is a lesson in listening. A powerful, poignant, and ultimately humble call to arms." — Tara Westover, author of the New York Times #1 bestseller Educated A debut from Melinda Gates, a timely and necessary call to action for women's empowerment. “How can we summon a moment of lift for human beings – and especially for women? Because when you lift up women, you lift up humanity.” For the last twenty years, Melinda Gates has been on a mission to find solutions for people with the most urgent needs, wherever they live. Throughout this journey, one thing has become increasingly clear to her: If you want to lift a society up, you need to stop keeping women down. In this moving and compelling book, Melinda shares lessons she’s learned from the inspiring people she’s met during her work and travels around the world. As she writes in the introduction, “That is why I had to write this book—to share the stories of people who have given focus and urgency to my life. I want all of us to see ways we can lift women up where we live.” Melinda’s unforgettable narrative is backed by startling data as she presents the issues that most need our attention—from child marriage to lack of access to contraceptives to gender inequity in the workplace. And, for the first time, she writes about her personal life and the road to equality in her own marriage. Throughout, she shows how there has never been more opportunity to change the world—and ourselves. Writing with emotion, candor, and grace, she introduces us to remarkable women and shows the power of connecting with one another. When we lift others up, they lift us up, too.

‘Courageous reporting - read this book!’ Michael Moore

Dr. Seuss presents three modern fables in the rhyming favorite Yertle the Turtle and Other Stories. The collection features tales about greed (“Yertle the Turtle”), vanity (“Gertrude McFuzz”), and pride (“The Big Brag”). In no other book does a small burp have such political importance! Yet again, Dr. Seuss proves that he and classic picture books go hand in hand.

“Not to be missed!” —Marissa Meyer, #1 New York Times bestselling author of The Lunar Chronicles “An explosion of emotion, intrigue, romance, and revolution.” —Stephanie Garber, #1 New York Times bestselling author of the Caraval series In the tradition of The Lunar Chronicles, this sweeping reimagining of Les Misérables tells the story of three teens from very different backgrounds who are thrown together amidst the looming threat of revolution on the French planet of Laterre. A thief. An officer. A guardian. Three strangers, one shared destiny... When the Last Days came, the planet of Laterre promised
hope. A new life for a wealthy French family and their descendants. But five hundred years later, it’s now a place where an extravagant elite class reigns supreme; where the clouds hide the stars and the poor starve in the streets; where a rebel group, long thought dead, is resurfacing. Whispers of revolution have begun—a revolution that hinges on three unlikely heroes... Chatine is a street-savvy thief who will do anything to escape the brutal Regime, including spy on Marcellus, the grandson of the most powerful man on the planet. Marcellus is an officer—and the son of an infamous traitor. In training to take command of the military, Marcellus begins to doubt the government he’s vowed to serve when his father dies and leaves behind a cryptic message that only one person can read: a girl named Alouette. Alouette is living in an underground refuge, where she guards and protects the last surviving library on the planet. But a shocking murder will bring Alouette to the surface for the first time in twelve years... and plunge Laterre into chaos. All three have a role to play in a dangerous game of revolution—and together they will shape the future of a planet.

The definitive playbook by the pioneers of Growth Hacking, one of the hottest business methodologies in Silicon Valley and beyond. It seems hard to believe today, but there was a time when Airbnb was the best-kept secret of travel hackers and couch surfers, Pinterest was a niche website frequented only by bakers and crafters, LinkedIn was an exclusive network for C-suite executives and top-level recruiters, Facebook was MySpace’s sorry step-brother, and Uber was a scrappy upstart that didn’t stand a chance against the Goliath that was New York City Yellow Cabs. So how did these companies grow from these humble beginnings into the powerhouses they are today? Contrary to popular belief, they didn’t explode to massive worldwide popularity simply by building a great product then crossing their fingers and hoping it would catch on. There was a studied, carefully implemented methodology behind these companies’ extraordinary rise. That methodology is called Growth Hacking, and it’s practitioners include not just today’s hottest start-ups, but also companies like IBM, Walmart, and Microsoft as well as the millions of entrepreneurs, marketers, managers and executives who make up the community of Growth Hackers. Think of the Growth Hacking methodology as doing for market-share growth what Lean Start-Up did for product development, and Scrum did for productivity. It involves cross-functional teams and rapid-tempo testing and iteration that focuses customers: attaining them, retaining them, engaging them, and motivating them to come back and buy more. An accessible and practical toolkit that teams and companies in all industries can use to increase their customer base and market share, this book walks readers through the process of creating and executing their own custom-made growth hacking strategy. It is a must read for any marketer, entrepreneur, innovator or manger looking to replace wasteful big bets and "spaghetti-on-the-wall" approaches with more consistent, replicable, cost-effective, and data-driven results.

#1 NEW YORK TIMES BESTSELLER • The book that sparked a revolution and inspired the hit Netflix series Tidying Up with Marie Kondo: the original guide to decluttering your home once and for all. ONE OF THE MOST INFLUENTIAL BOOKS OF THE DECADE—CNN Despite constant efforts to declutter your home, do papers still accumulate like snowdrifts and clothes pile up like a tangled mess of noodles? Japanese cleaning consultant Marie Kondo takes tidying to a whole new level, promising that
if you properly simplify and organize your home once, you’ll never have to do it again. Most methods advocate a room-by-
room or little-by-little approach, which doom you to pick away at your piles of stuff forever. The KonMari Method, with its
revolutionary category-by-category system, leads to lasting results. In fact, none of Kondo’s clients have lapsed (and she still
has a three-month waiting list). With detailed guidance for determining which items in your house “spark joy” (and which
don’t), this international bestseller will help you clear your clutter and enjoy the unique magic of a tidy home—and the calm,
motivated mindset it can inspire.

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR • The Seattle Times • The Globe and Mail • Kirkus Reviews • Daily
Mail • The Vancouver Sun From the author of The Italian Teacher and The Imperfectionists comes a brilliant, intricately
woven novel about a young woman who travels the world to make sense of her puzzling past. Look in the back of the book
for a conversation between Tom Rachman and J. R. Moehringer Following one of the most critically acclaimed fiction debuts
in years, New York Times bestselling author Tom Rachman returns with a brilliant, intricately woven novel about a young
woman who travels the world to make sense of her puzzling past. Tooly Zylberberg, the American owner of an isolated
bookshop in the Welsh countryside, conducts a life full of reading, but with few human beings. Books are safer than people,
who might ask awkward questions about her life. She prefers never to mention the strange events of her youth, which
mystify and worry her still. Taken from home as a girl, Tooly found herself spirited away by a group of seductive outsiders,
implicated in capers from Asia to Europe to the United States. But who were her abductors? Why did they take her? What did
they really want? There was Humphrey, the curmudgeonly Russian with a passion for reading; there was the charming but
tempestuous Sarah, who sowed chaos in her wake; and there was Venn, the charismatic leader whose worldview
transformed Tooly forever. Until, quite suddenly, he disappeared. Years later, Tooly believes she will never understand the
true story of her own life. Then startling news arrives from a long-lost boyfriend in New York, raising old mysteries and
propelling her on a quest around the world in search of answers. Tom Rachman—an author celebrated for humanity, humor,
and wonderful characters—has produced a stunning novel that reveals the tale not just of one woman but of the past quarter-
century as well, from the end of the Cold War to the dominance of American empire to the digital revolution of today.
Leaping between decades, and from Bangkok to Brooklyn, this is a breathtaking novel about long-buried secrets and how we
must choose to make our own place in the world. It will confirm Rachman’s reputation as one of the most exciting young
writers we have. Praise for The Rise & Fall of Great Powers “Ingenious . . . Rachman needs only a few well-drawn characters
to fill a large canvas and an impressive swath of history.”—Janet Maslin, The New York Times “A superb follow-up to 2010’s
The Imperfectionists . . . ambitious and engaging.”—The Seattle Times “Engaging and inventive . . . full of wonderfully
quirky, deeply flawed, but lovable characters . . . On the spectrum of interesting literary childhoods, Tooly Zylberberg—the
protagonist of Tom Rachman’s second novel—would rank somewhere in the vicinity of Jane Eyre and Oliver Twist.”—San
Francisco Chronicle “I found it impossible not to fall in love with shape-shifting Tooly. As an adult, she sports an ironical
sense of humor and an attraction to dusty old books. As a child, her straight-faced mirth and wordplay are break-your-heart

He's no fairy tale king. Levi Here, little princess. I'm your king. You have three rules. Bow. Break. Bend the knee. Fight me all you want, but soon enough, you'll be chanting long live the king. Astrid One day I'm Royal Elite School's small fly, the next I'm hunted and left to die. He doesn't only shred my life to parts, but he's also coming after my heart. He thinks he broke me, but the new princess will bring the king to his knees. Aside from the previously published book, this version contains a never-published-before bonus scene. Cruel King is a complete standalone in Royal Elite world. No book should be read prior to this. Disclaimer: This is a high school bully romance, mature new adult, and contains dubious situations that some readers might find offensive. If you've been looking for a hero, then you won't find it in Royal Elite. If you, however, have been itching for anti-heroes and villains, then welcome to their royal court.

These days artists like Damien Hirst and Tracey Emin are major celebrities. But Gregor Muir knew them at the start; his unique memoir chronicles the birth of Young British Art. Muir, YBA’s ‘embedded journalist’, happened to be in Shoreditch and Hoxton before Jay Jopling arrived with his White Cube Gallery, when this was still a semi-derelict landscape of grotty pubs and squats. There he witnessed, amid a whirl of drunkenness, scrapes and riotous hedonism, the coming-together of a remarkable array of young artists - Hirst, the Chapman brothers, Rachel Whiteread, Sam Taylor-Wood, Angus Fairhurst - who went on to produce a fresh, irreverent, often notorious form of art - Hirst’s shark, Sarah Lucas’s two fried eggs and a kebab. By the time of the seminal Sensation show at the Royal Academy YBA had changed the art world for ever.

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies . Documentary has undergone a marked revival in recent art, following a long period in which it was a denigrated and unfashionable practice. This has in part been led by the exhibition of photographic and video work on political issues at Documenta and numerous biennials and, since the turn of the century, issues of injustice, violence and trauma in increasing zones of conflict. Aesthetically, documentary is now one of the most prominent modes of art-making, in part assisted by the linked transformation and recuperation of photography and video by the gallery and museum world. Unsurprisingly, this development, along with the close attention paid to photojournalism and mainstream documentary-making in a time of crisis, has been accompanied by a rich strain of theoretical and historical writing on documentary. This anthology provides a definitive historical context for documentary, exploring its roots in modernism and its critique under postmodernism; it surveys current theoretical thinking about documentary; and it examines a wide range of work by artists within, around or against documentary through their own writings and interviews. Artists surveyed include: Kutlug Ataman, Ursula Biemann, Hasan Elahi, Harun Farocki, Omer Fast, Joan Fontcuberta, Regina José Galindo, David Goldblatt, Alfredo Jaar, Emily Jacir, Lisa F. Jackson, Philip Jones Griffiths, An-My Le, Renzo Martens, Boris Mikhailov, Daido Moriyama, Walid Raad, Michael Schmidt and Sean Snyder. Writers include: James
The astonishing true story of America’s most accomplished art forger: a kid from New Jersey who became a master, fooling experts and eluding the FBI for thirty years. Ten years ago, an FBI investigation in conjunction with the U.S. Attorney’s Office in the Southern District of New York was about to expose a scandal in the art world that would have been front-page news in New York and London. After a trail of fake paintings of astonishing quality led federal agents to art dealers, renowned experts, and the major auction houses, the investigation inexplicably ended, despite an abundance of evidence collected. The case was closed and the FBI file was marked “exempt from public disclosure.” Now that the statute of limitations on these crimes has expired and the case appears hermetically sealed shut by the FBI, this book, Caveat Emptor, is Ken Perenyi’s confession. It is the story, in detail, of how he pulled it all off. Glamorous stories of art-world scandal have always captured the public imagination. However, not since Clifford Irving’s 1969 bestselling Fake has there been a story at all like this one. Caveat Emptor is unique in that it is the first and only book by and about America’s first and only great art forger. And unlike other forgers, Perenyi produced no paper trail, no fake provenance whatsoever; he let the paintings speak for themselves. And that they did, routinely mesmerizing the experts in mere seconds. In the tradition of Frank Abagnale’s Catch Me If You Can, and certain to be a bombshell for the major international auction houses and galleries, here is the story of America’s greatest art forger.

Now that we ‘curate’ even lunch, what happens to the role of the connoisseur in contemporary culture?

In this Second Edition of this radical social history of America from Columbus to the present, Howard Zinn includes substantial coverage of the Carter, Reagan and Bush years and an Afterword on the Clinton presidency. Its commitment and vigorous style mean it will be compelling reading for under-graduate and post-graduate students and scholars in American social history and American studies, as well as the general reader.

High Art Lite takes a cool and critical look at the way in which British art in the 1990s has reinvented itself, successfully appealing both to the mass media and to the elite art world. In this extensively illustrated polemic, Julian Stallabrass asks whether it has done so at the price of dumbing down and selling out. 18 color and 53 b/w photographs.

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. An excellent, essential anthology, which is both a good read and a useful teaching tool. - Sarah Thornton, author of Seven Days in the Art World The sway of...
transnational markets over contemporary culture has transformed art’s environment, blurring the previously discrete realms of price and value, capital and creativity. Uncovering the origins of these phenomena in earlier epochs, this anthology surveys the relations between art, value and price; the evolution and influence of patronage; the institutions and networks of the art world; and the diversity of artistic practices that either criticize or embrace contemporary market conditions. Artists surveyed include: Carl Andre, Michael Asher, Fia Backström, Joseph Beuys, Ian Burn, Maurizio Cattelan, Elmgreen & Drægset, Andrea Fraser, Melanie Gilligan, Dan Graham, Guerrilla Girls, Andreas Gursky, Hans Haacke, Damien Hirst, Christian Jankowski, Yves Klein, Jeff Koons, Barbara Kruger, Louise Lawler, Les Levine, Liu Ding, Lee Lozano, Takashi Murakami, Ahmet Ögüt, Tino Sehgal, Richard Serra, Nedko Solakov, Andy Warhol, Fred Wilson and Zhou Tiehai. Writers include: Theodor Adorno, Jack Bankowsky, Jean Baudrillard, Luc Boltanski, Pierre Bourdieu, Martin Braathen, Malcolm Bull, JJ Charlesworth, Eve Chiapello, Sophie Cras, Anthony Davies, Thierry de Duve, Marvin Elkoff, Simon Ford, Hal Foster, Peter Fuller, William Grampp, Josh Greenfeld, Michel Houellebecq, Miwon Kwon, Kate Linker, Lü Peng, Ursula Pasero, Scott Rothkopf, Peter Schjeldahl, Thomas Seelig, Marc Shell, Georg Simmel, Barbara Herrnstein Smith, Wolfgang Ullrich, Karen van den Berg, Thorstein Veblen, Olav Velthuis, Dorothea von Hantelmann, Tom Wolfe and Thomas Zaunschirm.

The development of Internet art has been short and rapid and dates from the introduction of web browsers in the mid-1990s. Artists realized the potential of a medium and system of delivery that side-stepped the mainstream art institutions and allowed them to make direct contact with an audience. Their interventions have ranged from works that deconstruct the browser itself, to works that shade into political activism. Internet art has been international, with distinct contributions emerging from the US, the Far East, Europe, the countries of the former Eastern Bloc, and the Third World.

The first definitive account of the groundbreaking Young British Artists, from their dramatic arrival in the late 1980s through the disbanding of the group and beyond

What is the significance of gendered identification in relation to artists' moving image? How do women artists grapple with the interlinked narratives of gender discrimination and gender identity in their work? In this groundbreaking book, a diverse range of leading scholars, activists, archivists and artists explore the histories, practices and concerns of women making film and video across the world, from the pioneering German animator Lotte Reiniger, to the influential African American filmmaker Julie Dash and the provocative Scottish contemporary artist Rachel Maclean. Opening with a foreword from the film theorist Laura Mulvey and a poem by the artist film-maker Lis Rhodes, Women Artists, Feminism and the Moving Image traces the legacies of early feminist interventions into the moving image and the ways in which these have been re-configured in the very different context of today. Reflecting and building upon the practices of recuperation that continue to play a vital role in feminist art practice and scholarship, essays discuss topics such as how multiculturalism is linked to experimental and activist film history, the function and nature of the essay film, feminist curatorial practices and much
more. This book transports the reader across diverse cultural contexts and geographical contours, addressing complex narratives of subjectivity, representation and labour, while juxtaposing cultures of film, video and visual arts practice often held apart. As the editor, Lucy Reynolds, argues: it is at the point where art, moving image and feminist discourse converge that a rich and dynamic intersection of dialogue and exchange opens up, bringing to attention practices which might fall outside their separate spheres, and offering fresh perspectives and insights on those already established in its histories and canons.

Morgan's life is not easy. Growing up on the streets of City Four, he is constantly shunned by the other citizens. Morgan doesn't mind being ignored. What he does mind, though, are the constant beatings from the city guards due to his friendship with Sarah, the city lord's only daughter. Lord Simon wants him dead, but the laws of the kingdom are on Morgan's side and even the guards won't kill him, just for being seen near his manor. Morgan's time is running out, though. Lord Simon has deep pockets and his last visit to the manor may just have put him over the edge. Worse, he is nearing his sixteenth birthday, and has yet to awaken any abilities. In a world where might makes right, he has never been one of the mighty. What will he do when faced with a life altering decision and just how will his decision impact those around him? Warning: This book contains profanity, gore and content that may not be suitable for children. This book also contains GameLit elements such as stat sheets, and a form of leveling and experience gain.

"When he succeeded his father in 1999, King Abdullah of Jordan released a batch of political prisoners in the hopes of smoothing his transition to power. Little did he know that among those released was Abu Musab al-Zarqawi, a man who would go on to become a terrorist mastermind too dangerous even for al-Qaeda and give rise to an Islamist movement bent on dominating the Middle East. Zarqawi began by directing hotel bombings and assassinations in Jordan from a base in northern Iraq, but it was the American invasion of that country in 2003 that catapulted him to the head of a vast insurgency. By identifying him as the link between Saddam and bin Laden, the CIA inadvertently created a monster. Like-minded radicals saw him as a hero resisting the infidel occupiers and rallied to his cause. Their wave of brutal beheadings and suicide bombings continued for years until Jordanian intelligence provided the Americans with the crucial intelligence needed to eliminate Zarqawi in a 2006 airstrike. But his movement endured, first called al-Qaeda in Iraq, then renamed Islamic State of Iraq and Syria, or ISIS, seeking refuge in unstable, ungoverned pockets on the Iraq-Syria border. And as the Syrian civil war broke out in 2011, ISIS seized its chance to pursue Zarqawi's dream of a sweeping, ultra-conservative Islamic caliphate. Drawing on unique access to CIA and Jordanian sources, Joby Warrick weaves together heart-pounding, moment-by-moment operational details with overarching historical perspectives to reveal the long trajectory of today's most dangerous Islamic extremist threat"--

A WALL STREET JOURNAL BESTSELLER How could General Electric—perhaps America’s most iconic corporation—suffer such
a swift and sudden fall from grace? This is the definitive history of General Electric’s epic decline, as told by the two Wall Street Journal reporters who covered its fall. Since its founding in 1892, GE has been more than just a corporation. For generations, it was job security, a solidly safe investment, and an elite business education for top managers. GE electrified America, powering everything from lightbulbs to turbines, and became fully integrated into the American societal mindset as few companies ever had. And after two decades of leadership under legendary CEO Jack Welch, GE entered the twenty-first century as America’s most valuable corporation. Yet, fewer than two decades later, the GE of old was gone. Lights Out examines how Welch’s handpicked successor, Jeff Immelt, tried to fix flaws in Welch’s profit machine, while stumbling headlong into mistakes of his own. In the end, GE’s traditional win-at-all-costs driven culture seemed to lose its direction, which ultimately caused the company’s decline on both a personal and organizational scale. Lights Out details how one of America’s all-time great companies has been reduced to a cautionary tale for our times.

A history of war photography - from Vietnam to Iraq and the War of Terror - and how photography has changed war. Today we watch wars from afar, swayed by the images that fill our newsfeeds, social media and screens. Since the Vietnam War the way we see conflict through film, photographs, and pixels, has had a powerful impact on the political fortunes of the campaign, and the way that war has been conducted. In this fully-illustrated and passionately argued account of war imagery, Julian Stallabrass tells the story of post-war conflict, how it was recorded, and remembered through its iconic photography. The relationship between war and photograph is constantly in transition, forming new perspectives, provoking new challenges: what is allowed to be seen? How are photographs remembered? Does an image has the power to change political opinion? What influence market economics has upon the way we consume visual media, especially images of war. How new forms of distribution change the image’s potency. Stallabrass shows how photographs have become a vital weapon in the modern war: as propaganda - from close quarter fighting to the drone’s electronic vision - as well as a witness to the barbarity of events such as the My Lai massacre, the violent suppression of insurgent Fallujah or the atrocities in Abu Ghraib. Changes in technology - from shutter speed, use of colour stock, and methods of digital distribution - have also transformed the way photography is used in depicting and even waging accelerated warfare. Through these accounts Stallabrass maps a comprehensive theoretical re-evaluation of the relationship between war, politics and visual culture. Killing for Show is an essential volume in the history of photography.

Genoa has an incredible story to tell. It rose from an obscurity imposed by its harsh geography to become a merchant-pirate superpower that helped create the medieval world. It fought bitter battles with its great rival Venice and imprisoned Marco Polo, as the feuding city-states connected Europe to the glories of the East. It introduced the Black Death to Europe, led the fight against the Barbary Corsairs, bankrolled Imperial Spain, and gave the world Christopher Columbus and a host of fearless explorers. Genoa and Liguria provided the brains and the heroism behind the Risorgimento, and was the last place emigrants saw before building new lives across the Atlantic. It played host to writers and Grand Tourists, gave football to the
Italians, and helped build modern Italy. Today, along with the glorious Riviera coast of Liguria, Genoa provides some of the finest places on earth to sip wine, eat pesto and enjoy spectacular views. This book brings the past to life and paints a portrait of a modern port city and region that is only now coming to terms with a past that is as bloody, fascinating and influential as any in Europe.

How can one become a successful artist? Where should one start a career in the art world? What are useful strategies to achieve recognition in the art system? Such questions hoard in students' minds ever since entering art school and they probably chase every kind of art professional who is at an early career stage. "The Road to Parnassus” tries to understand what makes a good start in today's art world, who are influential players in the field and which strategies might apply. The swift career ascension of Glasgow artist Douglas Gordon – one of today's leading visual artists – and of the broader YBA generation that rose into worldwide prominence in the 1990s – Damien Hirst and Sarah Lucas among the best known – serves as a convenient case to analyse contemporary artist strategies. This book takes a multidisciplinary approach – spanning from traditional art history, to sociology and economics – pursuing the reconstruction of the field of forces in art as intended by French sociologist Pierre Bourdieu. Compared to previous publications on art system dynamics, such as Thompson’s “The $12 Million Stuffed Shark”, this book offers an enhanced understanding of the factors that allow a young artist to enter the arena of contemporary art. The present research should help uncover the art system logic – which appears enigmatic to non-experts – revealing that artists are aware they need to consider global trends, beat competitors and meet the demands of dealers, collectors, curators and museums. This book furthers existing contributions on the YBAs (for example Stallabrass' “High Art Lite”), offering innovative conclusions on recent British art, such as on the duality between London and Glasgow, the gender opposition among emerging artists and the predominance of resourceful authors.

A mermaid and a sea turtle experience the colors of the rainbow within their warm, relaxing bubbles.

"First published in hardback as Art incorporated 2004"--T.p. verso.

"The search for the Promised Land took socialists in diverse directions: revolution, communes and kibbutzim, social democracy, communism, fascism, Third Worldism. But none of these paths led to the prophesied utopia. Nowhere did socialists succeed in creating societies of easy abundance or in midwifing the birth of a "New Man," as their theory promised. Some socialist governments abandoned their grandiose goals and satisfied themselves with making slight modifications to capitalism, while others plowed ahead doggedly, often inducing staggering human catastrophes. Then, after two hundred years of wishful thinking and fitful governance, socialism suddenly imploded in the 1990s in a fin du siecle drama of falling walls, collapsing regimes and frantic revisions of doctrine."--BOOK JACKET.
Light Is The New Black is a guidebook for a new breed of women who are here to be bright lights in the world. These women are modern-day lightworkers, who agreed at soul level to be here at this time in history, to bring us into the Age of Light (lead by spirit and the divine feminine). At the Peace Conference in Canada in 2009, when the Dalai Lama said ‘The world will be saved by the western woman’, it was a call to action for women throughout the West. Light Is The New Black is a response to that call. It guides these women to come back home to who they really are, at soul level, and embrace their uniqueness so they can light up the world in a way that only they can. Gone are the days of following someone else's well-trodden path. In order to succeed in this new age, everything must be an authentic expression of who we truly are. A down-to-earth, relatable mix of one girl's journey, channeled messages from The Universe, practical tools, and metaphysical marketing for this new social age, this book will reconnect you to the core of your being, so that you can use it to change the world--

The first book to devote serious attention to questions of scale in contemporary sculpture, this study considers the phenomenon within the interlinked cultural and socio-historical framework of the legacies of postmodern theory and the growth of global capitalism. In particular, the book traces the impact of postmodern theory on concepts of measurement and exaggeration, and analyses the relationship between this philosophy and the sculptural trend that has developed since the early 1990s. Rachel Wells examines the arresting international trend of sculpture exploring scale, including American precedents from the 1970s and 1980s and work by the ‘Young British Artists’. Noting that the emergence of this sculptural trend coincides with the end of the Cold War, Wells suggests a similarity between the quantitative ratio of scale and the growth of global capitalism that has replaced the former status quo of qualitatively opposed systems. This study also claims the allegorical nature of scale in contemporary sculpture, outlining its potential for critique or complicity in a system dominated by quantitative criteria of value. In a period characterised by uncertainty and incommensurability, Wells demonstrates that scale in contemporary sculpture can suggest the possibility of, and even an unashamed reliance upon, comparison and external difference in the construction of meaning.

Documentary has undergone a marked revival in recent art, following a long period in which it was a denigrated and unfashionable practice. This has in part been led by the exhibition of photographic and video work on political issues at Documenta and numerous biennials and, since the turn of the century, issues of injustice, violence and trauma in increasing zones of conflict. Aesthetically, documentary is now one of the most prominent modes of art-making, in part assisted by the linked transformation and recuperation of photography and video by the gallery and museum world. Unsurprisingly, this development, along with the close attention paid to photojournalism and mainstream documentary-making in a time of crisis, has been accompanied by a rich strain of theoretical and historical writing on documentary. This anthology provides a definitive historical context for documentary, exploring its roots in modernism and its critique under postmodernism; it surveys current theoretical thinking about documentary; and it examines a wide range of work by artists within, around or
against documentary through their own writings and interviews.

Copyright code: bb02231fa1aff7b3f7d862494e1a0d9b