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*The First Law Art*

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### GINA DOWNS

**The Great Leveller** Cambridge University Press

A NEW YORK TIMES NOTABLE BOOK • The dramatic story of the Flint water crisis, by a relentless physician who stood up to power. “Stirring . . . [a] blueprint for all those who believe . . . that ‘the world . . . should be full of people raising their voices.’”—The New York Times “Revealing, with the gripping intrigue of a Grisham thriller.” —O: The Oprah Magazine Here is the inspiring story of how Dr. Mona Hanna-Attisha, alongside a team of researchers, parents, friends, and community leaders, discovered that the children of Flint, Michigan, were being exposed to lead in their tap water—and then battled her own government and a brutal backlash to expose that truth to the world. Paced like a scientific thriller, *What the Eyes Don’t See* reveals how misguided austerity policies, broken democracy, and callous bureaucratic indifference placed an entire city at risk. And at the center of the story is Dr. Mona herself—an immigrant, doctor, scientist, and mother whose family’s activist roots inspired her pursuit of justice. *What the Eyes Don’t See* is a riveting account

of a shameful disaster that became a tale of hope, the story of a city on the ropes that came together to fight for justice, self-determination, and the right to build a better world for their—and all of our—children. Praise for *What the Eyes Don’t See* “It is one thing to point out a problem. It is another thing altogether to step up and work to fix it. Mona Hanna-Attisha is a true American hero.”—Erin Brockovich “A clarion call to live a life of purpose.”—The Washington Post “Gripping . . . entertaining . . . Her book has power precisely because she takes the events she recounts so personally. . . . Moral outrage present on every page.”—The New York Times Book Review “Personal and emotional. . . She vividly describes the effects of lead poisoning on her young patients. . . . She is at her best when recounting the detective work she undertook after a tip-off about lead levels from a friend. . . . ‘Flint will not be defined by this crisis,’ vows Ms. Hanna-Attisha.”—The Economist “Flint is a public health disaster. But it was Dr. Mona, this caring, tough pediatrician turned detective, who cracked the case.”—Rachel Maddow  
*Coming Up Roses* Before They Are Hanged  
 ‘Joe Abercrombie is doing some terrific work’ George R. R. Martin, author of GAME OF THRONES.  
 Here are the first six books set in the world of THE FIRST LAW, Joe Abercrombie's hugely successful

fantasy creation. Join Logen Ninefingers, Jezal dan luthar and Inquisitor Glokta as war rages across the North in the first trilogy, and then enjoy three self-contained novels and discover more of the remarkable imagination of the UK’s most prominent fantasy author. Contains THE BLADE ITSELF, BEFORE THEY ARE HANGED, LAST ARGUMENT OF KINGS, BEST SERVED COLD, THE HEROES and RED COUNTRY

**Artist, Authorship & Legacy** Orbit

The final novel in the First Law Trilogy by New York Times bestseller Joe Abercrombie. Logen Ninefingers might only have one more fight in him -- but it's going to be a big one. Battle rages across the North, the king of the Northmen still stands firm, and there's only one man who can stop him. His oldest friend, and his oldest enemy: it's time for the Bloody-Nine to come home. With too many masters and too little time, Superior Glokta is fighting a different kind of war. A secret struggle in which no one is safe, and no one can be trusted. As his days with a sword are far behind him, it's fortunate that he's deadly with his remaining weapons: blackmail, threats, and torture. Jezal dan Luthar has decided that winning glory is too painful an undertaking and turned his back on soldiering for a simple life with the woman he loves. But love can be painful too -- and

glory has a nasty habit of creeping up on a man when he least expects it. The king of the Union lies on his deathbed, the peasants revolt, and the nobles scramble to steal his crown. No one believes that the shadow of war is about to fall across the heart of the Union. Only the First of the Magi can save the world, but there are risks. There is no risk more terrible, than to break the First Law. . .

**Models of Integrity** University of California Press

Since the discovery of the structure of DNA and the birth of the genetic age, a powerful vocabulary has emerged to express science's growing command over the matter of life. Armed with knowledge of the code that governs all living things, biology and biotechnology are poised to edit, even rewrite, the texts of life to correct nature's mistakes. Yet, how far should the capacity to manipulate what life is at the molecular level authorize science to define what life is for? This book looks at flash points in law, politics, ethics, and culture to argue that science's promises of perfectibility have gone too far. Science may have editorial control over the material elements of life, but it does not supersede the languages of sense-making that have helped define human values across millennia: the meanings of autonomy, integrity, and privacy; the bonds of kinship, family, and society; and the place of humans in nature.

*Dangerous Women 1* Hachette UK

"Artistic authorship is fundamental to how we both interpret and value artworks. The figure of the solitary, creative genius underpins the symbolic and monetary values we ascribe to artworks; yet artistic authorship, like ownership, is often contested and unstable. This interdisciplinary collection of essays, written from legal, art historical, and art market perspectives, critically examines the construction and iteration of the artist-author both during the lifetime of the artist and beyond--whenn artistic authorship is stewarded by others, including artists' estates, foundations and museums. Drawing on current cases and legal disputes, this important anthology addresses enduring issues that have become central to the contemporary art world, such as the collision between artists' rights and the rights of owners of artworks, the problems of authentication and who has the final authority to determine authenticity, and the role of artists' estates as legacy guardians"--Page 4 of cover.

*The First Law of Sadness* Orbit

The ultimate Chinese classic. "The Art of War" helps in finding decisions.

*Half a War* W. W. Norton & Company

The emblem book was invented by the humanist lawyer Andrea Alciato in 1531. The preponderance of juridical and normative themes, of images of rule and infraction, of obedience and error in the emblem books is critical to their purpose and interest. This book outlines the history of the emblem tradition as a juridical genre, along with the concept of, and training in, obiter depicta, in things seen along the way to judgment. It argues that these books depict norms and abuses in classically derived forms that become the visual standards of governance. Despite the plethora of vivid figures and virtual symbols that define and transmit law, contemporary lawyers are not trained in the critical apprehension of the visible. This book is the first to reconstruct the history of the emblem tradition, evidencing the extent to which a gallery of images of law already exists and structuring how the public realm is displayed, made present and viewed. *Best Served Cold* BRILL

"How did art critics come to speak of light and dark as, respectively, "high in value" and "low in value." In this book, Henry Sayre traces the origins of this usage in one of art history's most famous and racially charged paintings, Manet's Olympia. Masterfully researched and argued, this bold study reveals the extraordinary weight of history and politics that Manet's painting bears, and the presence of slavery at modernism's roots. Sayre shows that it was Émile Zola who introduced a new "law of values" to art criticism in an 1867 essay on Manet. Unpacking the intricate contexts of Zola's essay and of several related paintings of Manet, Sayre argues that Zola's use of the economic metaphor of "value" was doubly coded. On the one hand, it was a feint that deflected attention away from Olympia's actual subject and toward the painting's formal qualities. On the other, Sayre argues, "value" for Zola was a trope for the political economy of slavery and the Second Empire's complicity in the ongoing slave trade in the Americas. Value in Art is a surprising and necessary intervention in our understanding of modern art's emergence in relation to issues of race"--

*The Wisdom of Crowds* Macmillan

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'Joe Abercrombie is doing some terrific work' George R. R. Martin, author of GAME OF THRONES. They burned her home. They stole her brother and sister. But vengeance is following. Shy South hoped to bury her bloody past and ride away smiling, but she'll have to sharpen up some bad old ways to get her family back, and she's not a woman to flinch from what needs doing. She sets off in pursuit with only a pair of oxen and her cowardly old stepfather Lamb for company. But it turns out Lamb's buried a bloody past of his own, and out in the lawless Far Country, the past never stays buried. Their journey will take them across the barren plains to a frontier town gripped by gold fever, through feud, duel and massacre, high into the unmapped mountains to a reckoning with the Ghosts. Even worse, it will force them into alliance with Nicomo Cosca, infamous soldier of fortune, and his feckless lawyer Temple, two men no one should ever have to trust... The past never stays buried...

*The Collected Joe Abercrombie* Del Rey

Amoral, cunning, ruthless, and instructive, this multi-million-copy New York Times bestseller is the definitive manual for anyone interested in gaining, observing, or defending against ultimate control – from the author of *The Laws of Human Nature*. In the book that *People* magazine proclaimed “beguiling” and “fascinating,” Robert Greene and Joost Elffers have distilled three thousand years of the history of power into 48 essential laws by drawing from the philosophies of Machiavelli, Sun Tzu, and Carl Von Clausewitz and also from the lives of figures ranging from Henry Kissinger to P.T. Barnum. Some laws teach the need for prudence (“Law 1: Never Outshine the Master”), others teach the value of confidence (“Law 28: Enter Action with Boldness”), and many recommend absolute self-preservation (“Law 15: Crush Your Enemy Totally”). Every law, though, has one thing in common: an interest in total domination. In a bold and arresting two-color package, *The 48 Laws of Power* is ideal whether your aim is conquest, self-defense, or simply to understand the rules of the game.

*Art Law* Hachette UK

*Models of Integrity* examines the relationship between contemporary art and the law through the lens of integrity. In the 1960s, artists began to engage conspicuously with legal ideas, rituals, and documents. The law—a primary institution subject to intense moral and political scrutiny—was a widely recognized source of authority to audiences inside the art world and out. Artists frequently engaged with the law in ways that signaled a recuperation of the integrity that they believed had been compromised by the very institutions entrusted with establishing standards of just conduct. These artists sought to convey the social purpose of an artwork without overstating its political impact and without losing sight of how aesthetic decisions compel audiences to see their everyday world differently. Addressing the role that law plays in enabling artworks to function as social and political forces, this important book fills a gap in the field of law and the humanities, and will serve as a practical “how-to” for contemporary artists.

**Value in Art** Springer

*Art Law and the Business of Art* is a comprehensive and practical guide to the application of UK law to transactions and disputes in the art world. Written by Martin Wilson, an art lawyer with over 20 years' experience in the field, it outlines and explains the relevant law and how the art business operates in practice, as well as offering a discussion of the most pressing ethical questions involving artworks.

*Blackwing* Gollancz

Discussing the diverse relationships between law and the artistic image, this book includes coverage of the history of the relationship between art and law, and the ways in which the visual is made subject to the force of the law.

*The Trouble with Peace* Orbit

Long considered the gold standard in legal and tax guidance for visual art professionals and their attorneys, *Art Law* is now even more valuable to anyone involved in this complex, interconnected industry. Teeming with new information and analysis and many new sample documents, the three-volume Third Edition of *Art Law* is the one resource you must consult to help ensure you formalize rock-solid agreements, maximize tax savings, and minimize legal liabilities. A uniquely practical guide to all legal and tax issues. *Art Law* Third Edition is stocked with timesaving forms, checklists, charts, and procedural guides. Distilling an immense body of law into three practical, transaction-enabling volumes, the new Third Edition of *ART LAW* is required reading for anyone who buys,

sells, collects, appraises, authenticates, exhibits, restores, invests, or advises in the visual art world.

*The 48 Laws of Power* John Wiley & Sons

Having discovered the truth about the town of Wormwood before surviving the dangerous wilderness of the Quag, heroine Vega Jane, who's endured more than anyone before her, is confronted by devastating forces unlike any she's ever encountered.

*The Width of the World* Rowman & Littlefield

Collected together for the first time, here are the three hard-hitting standalone novels set in the world of Joe Abercrombie's bestselling *FIRST LAW* trilogy. *BEST SERVED COLD*: War may be hell but for Monza Murcatto, the Snake of Talins, the most feared and famous mercenary in Duke Orso's employ, it's a damn good way of making money too. Her victories have made her popular - a shade too popular for her employer's taste. Betrayed, thrown down a mountain and left for dead, Murcatto's reward is a broken body and a burning hunger for vengeance. Whatever the cost, seven men must die. *THE HEROES*: Over three bloody days of battle, the fate of the North will be decided. But with both sides riddled by intrigues, follies, feuds and petty jealousies, it is unlikely to be the noblest hearts, or even the strongest arms that prevail. Three men. One battle. No Heroes. *RED COUNTRY*: Shy South hoped to bury her bloody past and ride away smiling, but she'll have to sharpen up some bad old ways to get her family back, and she's not a woman to flinch from what needs doing. She sets off in pursuit off her family's killers with only a pair of oxen and her cowardly old stepfather Lamb for company. But it turns out Lamb's buried a bloody past of his own, and out in the lawless Far Country, the past never stays buried.

University of Chicago Press

Presents 48 colour reproductions of art masterpieces that convey the drama and emotional resonance of the law in diverse settings in time and place. Rendered by some of the world's most revered artists, these works portray the great legends, personalities, and events that have defined the law, and record the progress of civilisation's concepts of justice. Accompanying each high-quality reproduction is an essay that illuminates the social, historical, and philosophical contexts of the work.

*What the Eyes Don't See* HarperCollins UK

*Sharp Ends* is the ultimate collection of award winning tales and exclusive new short stories from the master of grimdark fantasy, Joe Abercrombie. Violence explodes, treachery abounds, and the words are as deadly as the weapons in this rogue's gallery of side-shows, back-stories, and sharp endings from the world of the First Law. The Union army may be full of bastards, but there's only one who thinks he can save the day single-handed when the Gurkish come calling: the incomparable Colonel Sand dan Glotka. Curnden Craw and his dozen are out to recover a mysterious item from beyond the Crinna. Only one small problem: no one seems to know what the item is. Shevedieh, the self-styled best thief in Styria, lurches from disaster to catastrophe alongside her best friend and greatest enemy, Javre, Lioness of Hoskopp. And after years of bloodshed, the idealistic chieftain Bethod is desperate to bring peace to the North. There's only one obstacle left -- his own lunatic champion, the most feared man in the North: the Bloody-Nine . . .

*A Little Hatred* Anchor

"Connected by more than their exquisite prose, Nick Mulgrew's new stories delve into a world of killer eagles, tattoo removal parlours, hardcore punk guitarists-cum-auditors, turtle sanctuaries, plane crashes, amateur pornographers and biltong-makers - a world concurrently too strange and too familiar for comfort. A collection of startling imagination and sympathy - set primarily in South Africa's least fashionable cities and suburbs - these stories maintain a precarious balance between rich comedy and despair throughout their explorations of grief, spectacle, sex, nostalgia, and the lives of animals, both human and not"--

*Art, Cultural Heritage, and the Law* University of Chicago Press

*Interpretation and Construction* examines the interpretation and products of intentional human behavior, focusing primarily on issues in art, law, and everyday speech. Focuses on artistic interpretation, but also includes extended discussion of interpretation of the law and everyday speech and communication. Written by one of the leading theorists of interpretation. Theoretical discussions are consistently centered around examples for ease of comprehension.

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