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## **KEY=OBJECT - KLINE PRATT**

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### **CRIMES OF THE ART WORLD**

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*ABC-CLIO This book offers a revealing look at the full scope of criminal activity in the art world-a category of crime that is far more pervasive than is generally realized. \* Comprises 10 chapters covering the various types of crimes common in the art world, from forgeries to theft to vandalism \* Includes case studies throughout to explore the characteristics of art crime \* Provides a bibliography of important books on the subject of art crime \* An index of important words and terms emphasizes works of art and artists covered in the book, along with terms unique to art and art crime*

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## **THE EXPERT VERSUS THE OBJECT**

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### **JUDGING FAKES AND FALSE ATTRIBUTIONS IN THE VISUAL ARTS**

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*Oxford University Press The authenticity of art has always commanded the attention of experts, dealers, collectors, and the art-minded public-especially those who relish the Robin Hoods of art forgery who deceive rich collectors and pompous experts. This book*

*of essays, edited by a lawyer specializing in art law and authenticity, proposes to make the question of authenticity more easily understood. The main points to be argued are (1) that the perception of form in a work of art is not unlike other types of evidence accepted in courts of law; (2) that in determining authenticity, experts must adopt a careful, organized approach; and (3) that all authentication should be based on the consensus of experts at arm's length from an object.*

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## **THE EXPERT VERSUS THE OBJECT**

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## **JUDGING FAKES AND FALSE ATTRIBUTIONS IN THE VISUAL ARTS**

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## **THE SALE OF MISATTRIBUTED ARTWORKS AND ANTIQUES AT AUCTION**

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*Edward Elgar Publishing The glamour and mystery of the art auction, gathering interested buyers from across the globe, makes it one of the most fascinating marketplaces in existence. 'Sleepers', artworks or antiques that have been undervalued and mislabelled due to an expert's oversight and consequently undersold, appear regularly. This fascinating new book provides the first extensive study of the phenomenon of sleepers through an in-depth analysis of the contractual relationships, liability and remedies that arise in the context of auction sales.*

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## **THE LEGAL SYSTEM OF ART AUCTION IN CHINA**

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Springer Nature

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## **MORAL RIGHTS**

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## **PRINCIPLES, PRACTICE AND NEW TECHNOLOGY**

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*Oxford University Press The doctrine of moral rights is based on the idea that authors have a special bond with their own creative work. At present, the legal status of moral rights demands clarification and assessment as never before, particularly as the international expansion of moral rights occurs in the new environment of digital technology. Just as the survival of copyright law depends on its capacity to adapt effectively to the new technological environment, a new approach to moral rights is imperative. Moral Rights: Principles, Practice and New Technology is the first work to comprehensively address the role and challenges of moral rights in an environment of digital technology The problem is addressed from both practical and theoretical channels, and examples*

*drawn from the legislation and practice of key jurisdictions around the world. The book concludes with a consideration of how the concept of moral rights can contribute to the re-organization of copyright law in a digital context.*

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## **LAW, ETHICS, AND THE VISUAL ARTS**

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*Kluwer Law International B.V. This book describes the collisions between the art world and the law, with a critical eye through a combination of primary source materials, excerpts from professional and art journals, and extensive textual notes. Topics analysed include + the fate of works of art in wartime, + the international trade in stolen and illegally exported cultural property, + artistic freedom, + censorship and state support for art and artists, + copyright, + droit moral and droit de suite, + the artist's professional life and death, + collectors in the art market, + income and estate taxation, + charitable donations and works of art, and + art museums and their collections. The authors are recognised experts in the field who have defined the canon in many aspects of art law.*

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## **THE SHAPING OF ART HISTORY: MEDITATIONS ON A DISCIPLINE**

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*Penn State Press*

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## **RISK AND UNCERTAINTY IN THE ART WORLD**

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*A&C Black This edited book offers the first complete overview of risk in the art market by bringing together contributions from a wide range of international thought-leaders on the topic ? both practitioners and leading scholars who investigate the specific types of uncertainty that exist in the art market as well as the dominant models used to manage the risks. An essential read for both art world practitioners, as well as scholars and students, Risk and Uncertainty in the Art Market elucidates the dynamics and unique qualities of the art market as well as developing insights relevant to other sectors, including sociology, business and management, economics and finance.*

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## **RENMIN CHINESE LAW REVIEW**

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## **SELECTED PAPERS OF THE JURIST ( \_@<W€\_ ), VOLUM**

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*Edward Elgar Publishing Renmin Chinese Law Review, Voume. 2 is the second work in a series of annual volumes on contemporary Chinese law, which bring together the work of recognised scholars from China, offering a window on current legal research in China.*

This volume

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## **ANONYMOUS ART AT AUCTION**

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### **THE RECEPTION OF EARLY FLEMISH PAINTINGS IN THE WESTERN ART MARKET (1946-2015)**

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*BRILL In Anonymous Art at Auction, Anne-Sophie V. Radermecker takes the opposing view of the superstar economy by examining contemporary sales of Early Flemish paintings with unknown authorship and the effects of various substitutes for real names on price formation.*

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## **REGULATING CONTENT ON SOCIAL MEDIA**

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### **COPYRIGHT, TERMS OF SERVICE AND TECHNOLOGICAL FEATURES**

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*UCL Press How are users influenced by social media platforms when they generate content, and does this influence affect users' compliance with copyright laws? These are pressing questions in today's internet age, and Regulating Content on Social Media answers them by analysing how the behaviours of social media users are regulated from a copyright perspective. Corinne Tan, an internet governance specialist, compares copyright laws on selected social media platforms, namely Facebook, Pinterest, YouTube, Twitter and Wikipedia, with other regulatory factors such as the terms of service and the technological features of each platform. This comparison enables her to explore how each platform affects the role copyright laws play in securing compliance from their users. Through a case study detailing the content generative activities undertaken by a hypothetical user named Jane Doe, as well as drawing from empirical studies, the book argues that - in spite of copyright's purported regulation of certain behaviours - users are 'nudged' by the social media platforms themselves to behave in ways that may be inconsistent with copyright laws. Praise for Regulating Content on Social Media 'This book makes an important contribution to the field of social media and copyright. It tackles the real issue of how social media is designed to encourage users to engage in generative practices, in a sense effectively "seducing" users into practices that involve misuse or infringement of copyright, whilst simultaneously normalising such practices.' Melissa de Zwart, Dean of Law, Adelaide Law School, Australia "This timely and accessible book examines the regulation of content generative activities across five popular social media platforms - Facebook, Pinterest, YouTube, Twitter and Wikipedia. Its in-depth, critical and comparative analysis of the platforms' growing efforts to align terms of service and technological features with copyright law should be of great interest to anyone studying the interplay of law and new media." Peter K. Yu, Director of the Center for Law and Intellectual Property, Texas A&M University*

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## THE ECONOMICS OF AMERICAN ART

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### ISSUES, ARTISTS AND MARKET INSTITUTIONS

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*Oxford University Press* The rapidly changing and evolving art market might appear to be chaotic to the casual observer, with new highs, potential lows, and tastes and fashions changing season to season. Economists, however, view the actions of buyers and sellers as constituting an identifiable market. They have, for some decades, studied such issues as artistic productivity and "death effects" on prices, investment returns, and on the basis of the behavior and estimated prices in auction markets. *The Economics of American Art* analyzes the most pervasive economic issues facing the art world, applied to the whole spectrum of American art. The book begins by looking at how a market for American art developed, how the politics of the post-war era shaped, at least in large part, the direction of American art, and how this legacy continues into contemporary art today. The book then tackles several salient, integral questions animating the American art world: Are age and "type" of artist (i.e. traditional or "innovative") related and, if so, how might they be related to productivity? Is investment in American art a remunerative endeavor compared to other investment possibilities? Do economic insights provide understanding of fakes, fraud and theft of art, particularly American art, and is it possible to prevent art crime? Is there a boom (or a bust) in the market for contemporary American art as might be found in other markets? The ongoing evolution of American art is attended by a massive number of influences, and the economic concepts employed in this volume will complement other critical and important cultural studies of art. Both practical and accessible, *The Economics of American Art* will be essential for collectors, auction houses, American art experts of all kinds, museums, gallery owners and, not least, by economists with continuing scholarly interests in these matters.

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### REPRESENTATIONS OF PAIN IN ART AND VISUAL CULTURE

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*Routledge* The presentation of bodies in pain has been a major concern in Western art since the time of the Greeks. The Christian tradition is closely entwined with such themes, from the central images of the Passion to the representations of bloody martyrdoms. The remnants of this tradition are evident in contemporary images from Abu Ghraib. In the last forty years, the body in pain has also emerged as a recurring theme in performance art. Recently, authors such as Elaine Scarry, Susan Sontag, and Giorgio Agamben have written about these themes. The scholars in this volume add to the discussion, analyzing representations of pain in art and the media. Their essays are firmly anchored on consideration of the images, not on whatever actual pain the subjects suffered. At issue is representation, before and often apart from events in the world. Part One concerns practices in which the appearance of pain is understood as expressive. Topics discussed include the strange dynamics of faked pain and real pain, contemporary performance art,

*international photojournalism, surrealism, and Renaissance and Baroque art. Part Two concerns representations that cannot be readily assigned to that genealogy: the Chinese form of execution known as lingchi (popularly the "death of a thousand cuts"), whippings in the Belgian Congo, American lynching photographs, Boer War concentration camp photographs, and recent American capital punishment. These examples do not comprise a single alternate genealogy, but are united by the absence of an intention to represent pain. The book concludes with a roundtable discussion, where the authors discuss the ethical implications of viewing such images.*

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## **THE SOCIOLOGY OF ARTS AND MARKETS**

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### **NEW DEVELOPMENTS AND PERSISTENT PATTERNS**

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*Springer Nature This edited collection offers an in-depth analysis of the complex and changing relationship between the arts and their markets. Highly relevant to almost any sociological exploration of the arts, this interaction has long been approached and studied. However, rapid and far-reaching economic changes have recently occurred. Through a number of new empirical case studies across multiple artistic, historic and geographical settings, this volume illuminates the developments of various art markets, and their sociological analyses. The contributions include chapters on artistic recognition and exclusion, integration and self-representation in the art market, sociocultural changes, the role of the gallery owner, and collectives, rankings, and constraints across the cultural industries. Drawing on research from Japan, Switzerland, France, Italy, China, the US, UK, and more, this rich and global perspective challenges current debates surrounding art and markets, and will be an important reference point for scholars and students across the sociology of arts, cultural sociology and culture economy.*

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## **SEEING COMICS THROUGH ART HISTORY**

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### **ALTERNATIVE APPROACHES TO THE FORM**

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*Springer Nature This book explores what the methodologies of Art History might offer Comics Studies, in terms of addressing overlooked aspects of aesthetics, form, materiality, perception and visual style. As well as considering what Art History proposes of comic scholarship, including the questioning of some of its deep-rooted categories and procedures, it also appraises what comics and Comics Studies afford and ask of Art History. This book draws together the work of international scholars applying art-historical methodologies to the study of a range of comic strips, books, cartoons, graphic novels and manga, who, as well as being researchers, are also educators, artists, designers, curators, producers, librarians, editors, and writers, with some undertaking practice-based research. Many are trained art historians, but others come from, have migrated into, or straddle other disciplines, such as*

*Comparative Literature, American Literature, Cultural Studies, Visual Studies, and a range of subjects within Art & Design practice.*

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## **PARADOXES OF AUTHENTICITY**

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### **STUDIES ON A CRITICAL CONCEPT**

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*transcript Verlag Authenticity is one of the most crucial, but also most contested concepts in literary and cultural studies. Hollowed out by postmodernist theory, it paradoxically enough persists as an important backdrop for the discussion of literature, film, and the visual arts. The essays in this volume explore perspectives on authenticity and case studies dealing with »the authentic«. They thereby seek to show how the paradoxical persistence of authenticity in contemporary critical discourse can be turned into a fruitful point of departure for an analysis of literary texts, but also films, and the visual arts.*

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### **IS IT OURS?**

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### **ART, COPYRIGHT, AND PUBLIC INTEREST**

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*University of California Press If you have tattoos, who owns the rights to the imagery inked on your body? What about the photos you just shared on Instagram? And what if you are an artist, responding to the surrounding landscape of preexisting cultural forms? Most people go about their days without thinking much about intellectual property, but it shapes all aspects of contemporary life. It is a constantly moving target, articulated through a web of laws that are different from country to country, sometimes contradictory, often contested. Some protections are necessary—not only to benefit creators and inventors but also to support activities that contribute to the culture at large—yet overly broad ownership rights stifle innovation. *Is It Ours?* takes a fresh look at issues of artistic expression and creative protection as they relate to contemporary law. Exploring intellectual property, particularly copyrights, Martha Buskirk draws connections between current challenges and early debates about how something intangible could be defined as property. She examines bonds between artist and artwork, including the ways that artists or their heirs retain control over time. The text engages with fundamental questions about the interplay between authorship and ownership and the degree to which all expressions and inventions develop in response to innovations by others. Most importantly, this book argues for the necessity of sustaining a vital cultural commons.*

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### **VISUAL ATTRIBUTES**

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*Springer This unique text/reference provides a detailed overview of the latest advances in machine learning and computer vision*

*related to visual attributes, highlighting how this emerging field intersects with other disciplines, such as computational linguistics and human-machine interaction. Topics and features: presents attribute-based methods for zero-shot classification, learning using privileged information, and methods for multi-task attribute learning; describes the concept of relative attributes, and examines the effectiveness of modeling relative attributes in image search applications; reviews state-of-the-art methods for estimation of human attributes, and describes their use in a range of different applications; discusses attempts to build a vocabulary of visual attributes; explores the connections between visual attributes and natural language; provides contributions from an international selection of world-renowned scientists, covering both theoretical aspects and practical applications.*

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## **DUTFIELD AND SUTHERSANEN ON GLOBAL INTELLECTUAL PROPERTY LAW**

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### **SECOND EDITION**

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*Edward Elgar Publishing A much-anticipated new edition of this acclaimed work on intellectual property (IP) in its global context. With intelligent and insightful coverage of IP law from international and comparative perspectives this second edition has been thoroughly revised and expanded. This unique textbook presents the main IP rights, identifying their basic features and tracing their evolution up to the present day by reference to statutes, cases and international treaties.*

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## **SHAKY GROUND**

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### **CONTEXT, CONNOISSEURSHIP AND THE HISTORY OF ROMAN ART**

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*A&C Black The recent crisis in the world of antiquities collecting has prompted scholars and the general public to pay more attention than ever before to the archaeological findspots and collecting histories of ancient artworks. This new scrutiny is applied to works currently on the market as well as to those acquired since (and despite) the 1970 UNESCO Convention, which aimed to prevent the trafficking in cultural property. When it comes to famous works that have been in major museums for many generations, however, the matter of their origins is rarely considered. Canonical pieces like the Barberini Togatus or the Fonseca bust of a Flavian lady appear in many scholarly studies and virtually every textbook on Roman art. But we have no more certainty about these works' archaeological contexts than we do about those that surface on the market today. This book argues that the current legal and ethical debates over looting, ownership and cultural property have distracted us from the epistemological problems inherent in all (ostensibly) ancient artworks lacking a known findspot, problems that should be of great concern to those who seek to understand the past through its material remains.*

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## **THE SOUL OF CREATIVITY**

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## **FORGING A MORAL RIGHTS LAW FOR THE UNITED STATES**

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*Stanford University Press This book explores human creativity to illustrate how the legal system can protect a wide variety of authors from attribution failures and other assaults to the intended messages of their works.*

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## **VISUAL ARTISTS RIGHTS ACT OF 1989**

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## **HEARING BEFORE THE SUBCOMMITTEE ON COURTS, INTELLECTUAL PROPERTY, AND THE ADMINISTRATION OF JUSTICE OF THE COMMITTEE ON THE JUDICIARY, HOUSE OF REPRESENTATIVES, ONE HUNDRED FIRST CONGRESS, FIRST SESSION, ON H.R. 2690 ... OCTOBER 18, 1989**

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## **ART AND COPYRIGHT**

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*Bloomsbury Publishing First published in 2001, Art and Copyright has established itself as a leading text in the field. Revised and updated, this third edition includes additional coverage of the following topics: - The relationship between designs law and artistic works; - EU and Brexit developments; - AI-created works; - graffiti and other non-conventional works; - blockchain and rights management; - orphan works; - new exceptions to copyright; and - digital copyright, art databases and online platforms. This book remains an invaluable work for all those involved in art law and for intellectual property lawyers involved with the exploitation and/or sale of artistic works, as well as for intellectual property academics, researchers, law students, curators, publishers, artists, gallery owners, auction houses, and those developing and running online art platforms, databases and technology to transact in art.*

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## **INTERNATIONAL COPYRIGHT**

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## **PRINCIPLES, LAW, AND PRACTICE**

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*Oxford University Press on Demand International Copyright is an indispensable reference work for professionals involved with international intellectual property transactions or litigation. It is essential reading for scholars and for intellectual property practitioners worldwide. This edition provides new sections on contributory liability of intermediaries and on collective rights management.*

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## THE LAW AND PRACTICE OF FINE ART, JEWELLERY AND SPECIE INSURANCE

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Edward Elgar Publishing *This comprehensive book will be essential reading for all those involved with fine art, jewellery and specie insurance. David Scully analyses the history, structure and dynamics of the global marketplace for this type of insurance, illustrating key points with real life examples to provide a practical guide to the business.*

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## THE BUSINESS OF BEING AN ARTIST

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Simon and Schuster *Fine artists are taught many things about the craft of art in the various art schools and university art programs, but rarely do they learn much if anything about how to make a career of their talents. The Business of Being an Artist contains information on how artists may develop a presence in the art world that leads to sales. The book contains information on how artists can learn to sell their work directly to the public with an understanding of the principles of marketing and sales as they're applicable to works of art. Artists will also learn how to find a suitable gallery that will arrange sales and commissions and how to set up a contractual relationship with the dealer that is both equitable and profitable. Among the topics covered in The Business of Being an Artist are: the range of exhibition opportunities for emerging and mid-career artists; how to set prices for artwork; when or if artists should pay to advance their careers; how artists may communicate with the public; applying for loans, grants, and fellowships; areas of the law that concern artists; using art materials safely; online sales and marketing, and much more. In addition to all of this priceless information, The Business of Being an Artist includes a unique discussion of some of the emotional issues that face artists throughout their careers, such as working alone, confronting stereotypes, handling criticisms and rejection, the glare of publicity, and the absence of attention. Without a doubt, The Business of Being an Artist is a must-have book for every artist ready to turn their talent into a successful business. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.*

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## THE VISUAL ARTIST AND THE LAW

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Lawbook Company *This book "covers all that the artist, sculptor, photographer, designer, illustrator or arts administrator needs to know about the law." - back cover.*

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## **MIRROR OF MORALITY**

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## **CHINESE NARRATIVE ILLUSTRATION AND CONFUCIAN IDEOLOGY**

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University of Hawaii Press *"Fascinate is a riveting journey through the forces of fascination—how it irresistibly shapes our ideas, opinions, and relationships—and how to wield it to your advantage."* — Alan Webber, author of *Rules of Thumb In Fascinate*, advertising and media personality Sally Hogshead explores what triggers fascination—one of the most powerful ways to attract attention and influence behavior—and explains how companies can use these concepts to make their products and ideas irresistible to consumers. Marketing professionals of every ilk will find much of use in the pages of *Fascinate*; in the words of business guru Tom Peters, "fascination is arguably the most powerful of product attachments," and *Fascinate* a "pioneering book [that] helps us approach the word and the concept in a thoughtful and also practical manner."

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## **CONTEMPORARY PERSPECTIVES ON THE DETECTION, INVESTIGATION AND PROSECUTION OF ART CRIME**

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## **AUSTRALASIAN, EUROPEAN AND NORTH AMERICAN PERSPECTIVES**

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Routledge *In the world of law enforcement art and antiquity crime has in the past usually assumed a place of low interest and priority. That situation has now slowly begun to change on both the local and international level as criminals, encouraged in part by the record sums now being paid for art treasures, are now seeking to exploit the art market more systematically by means of theft, fraud and looting. In this collection academics and practitioners from Australasia, Europe and North America combine to examine the challenges presented to the criminal justice system by these developments. Best practice methods of detecting, investigating, prosecuting and preventing such crimes are explored. This book will be of interest and use to academics and practitioners alike in the areas of law, crime and justice.*

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## **UNDERSTANDING INFORMATION RETRIEVAL SYSTEMS**

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## **MANAGEMENT, TYPES, AND STANDARDS**

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CRC Press *In order to be effective for their users, information retrieval (IR) systems should be adapted to the specific needs of particular environments. The huge and growing array of types of information retrieval systems in use today is on display in *Understanding Information Retrieval Systems: Management, Types, and Standards*, which addresses over 20 typ*

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## THE VISUAL ARTIST'S BUSINESS AND LEGAL GUIDE

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Pearson P T R

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## THE ECONOMICS OF AMERICAN ART

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### ISSUES, ARTISTS AND MARKET INSTITUTIONS

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Oxford University Press *The rapidly changing and evolving art market might appear to be chaotic to the casual observer, with new highs, potential lows, and tastes and fashions changing season to season. Economists, however, view the actions of buyers and sellers as constituting an identifiable market. They have, for some decades, studied such issues as artistic productivity and "death effects" on prices, investment returns, and on the basis of the behavior and estimated prices in auction markets. The Economics of American Art analyzes the most pervasive economic issues facing the art world, applied to the whole spectrum of American art. The book begins by looking at how a market for American art developed, how the politics of the post-war era shaped, at least in large part, the direction of American art, and how this legacy continues into contemporary art today. The book then tackles several salient, integral questions animating the American art world: Are age and "type" of artist (i.e. traditional or "innovative") related and, if so, how might they be related to productivity? Is investment in American art a remunerative endeavor compared to other investment possibilities? Do economic insights provide understanding of fakes, fraud and theft of art, particularly American art, and is it possible to prevent art crime? Is there is a boom (or a bust) in the market for contemporary American art as might be found in other markets? The ongoing evolution of American art is attended by a massive number of influences, and the economic concepts employed in this volume will complement other critical and important cultural studies of art. Both practical and accessible, The Economics of American Art will be essential for collectors, auction houses, American art experts of all kinds, museums, gallery owners and, not least, by economists with continuing scholarly interests in these matters.*

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### EPISTEMICS OF THE VIRTUAL

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John Benjamins Publishing *Proposing a new theory of fiction, this work reviews the confusion about perceived realism, metaphor, virtual worlds and the seemingly obvious distinction between what is true and what is false. The rise of new media, new technology, and creative products and services requires a new examination of what 'real' friends are, to what extent scientific novelty is 'true', and whether online content is merely 'figurative'. In this transdisciplinary theory the author evaluates cognitive theories, philosophical discussion, and topics in biology and physics, and places these in the frameworks of computer science and literary theory. The interest*

of the reader is continuously challenged on matters of truth, fiction, and the shakiness of their belief systems.

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## **ESTIMATING THE TOURISM INCOME FORGONE FROM THE FALSE ATTRIBUTION OF LOCATION IN THE VISUAL ARTS**

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### **THE CASE OF DOMINICA AND PIRATES OF THE CARIBBEAN**

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*The Caribbean is a destination for millions of tourists each year and accounts for a large portion of GDP in many islands. Among the most significant variables in the tourist's decision of a destination is landscape. Film producers similarly scout landscapes for settings. A landscape artistically portrayed generates an externality for the tourist sector and serves as an embedded advertisement. Given the potential of a global box office hit, the aggregate demand for an entire small economy can greatly shift due to just one movie where location is faithfully attributed. Tourism and its multiplier effects are the largest quantifiable opportunity costs generated from the false attribution of location in the visual arts. Falsification is only justifiable when the following issues are present: reckless endangerment, legal sanctions, satire, phantasmagoria, or question of time period accuracy. When such issues are absent, falsification is a "passing off" of a landscape and has been labeled "geopiracy." No sui generis legislation exists requiring faithful attribution even though Trade Intellectual Property Rights could serve as a vehicle. The study will quantify the impact on tourism from the false attribution of location through a notable case: the small island nation of Dominica and "Pirates of the Caribbean," (box office \$653 mn). Dominica is considered idyllic for ecotourism and appears in popular tourism guides such as 1000 Places to See Before you Die. Some 324 movies have been filmed on the island as well as TV episodes, documentaries and shorts. After "Pirates," the most significant movies as measured by the film guide 1001 Movies you Must See Before You Die are: "The Godfather: Part II" (1974), "Apocalypse Now" (1979) and "Jurassic Park" (1993). Legislation that prevents the passing off of locations could also reverberate on the tourist sector over time inasmuch as certain films become classic and a few, cult.*

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## **COMPUTER VISION - ECCV 2018 WORKSHOPS**

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### **MUNICH, GERMANY, SEPTEMBER 8-14, 2018, PROCEEDINGS, PART I**

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Springer The six-volume set comprising the LNCS volumes 11129-11134 constitutes the refereed proceedings of the workshops that took place in conjunction with the 15th European Conference on Computer Vision, ECCV 2018, held in Munich, Germany, in September 2018. 43 workshops from 74 workshops proposals were selected for inclusion in the proceedings. The workshop topics present a good orchestration of new trends and traditional issues, built bridges into neighboring fields, and discuss fundamental technologies and

novel applications.

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## **ENCYCLOPEDIA OF LIBRARY AND INFORMATION SCIENCE, SECOND EDITION -**

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*CRC Press* A revitalized version of the popular classic, the *Encyclopedia of Library and Information Science, Second Edition* targets new and dynamic movements in the distribution, acquisition, and development of print and online media-compiling articles from more than 450 information specialists on topics including program planning in the digital era, recruitment, information management, advances in digital technology and encoding, intellectual property, and hardware, software, database selection and design, competitive intelligence, electronic records preservation, decision support systems, ethical issues in information, online library instruction, telecommuting, and digital library projects.

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## **FREEDOM OF ARTISTIC EXPRESSION**

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### **ESSAYS ON CULTURE AND LEGAL CENSURE**

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*Bloomsbury Publishing* This book presents a unique and comprehensive examination of the human and moral rights of artists. In what is arguably the first exhaustive book-length account of artists' rights, Paul Kearns explores the problems associated with censorship, both from philosophical and legal perspectives, and focuses on the various ways in which the morality of art is legally regulated in different jurisdictions. In relation to human rights, English, French and American law, the law of the European Convention on Human Rights, European Union law and public international law are all closely scrutinised to discover the extent to which they offer protection for artistic freedom. The author also examines domestic and international law in respect of artists' moral rights, the law of copyright and related laws. In short, the book provides an original, and sometimes controversial, analysis of persistent concerns regarding the legal regulation of the arts universally, doctrinally and theoretically, and seeks to offer an holistic treatment which will appeal to art lawyers, artists and those interested in the future of the arts.

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## **INTERNATIONAL INTELLECTUAL PROPERTY LAW**

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*Springer* Concentrating on international intellectual property law, this volume is a collection of works by current authors in the field. Their work is supplemented by numerous essays and notes prepared by the editors. The controlling provisions of the major treaties in the field are included in a comprehensive appendix.

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**DEALING ART ON BOTH SIDES OF THE ATLANTIC, 1860-1940**

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BRILL *Dealing Art on Both Sides of the Atlantic, 1860-1940* aims to bring the marketplace dynamic into sharper focus by examining the functionaries who participate in the art market—agents, scouts, intermediaries, restorers, fakers, decorators, advisers and experts.