The Great British Dream Factory
The Death and Life of Great American Cities
Hacking Growth
Sky Without Stars
The Road to Parnassus: Artist Strategies in Contemporary Art [Premium Color]
Art Incorporated
The Moment of Lift
Documentary
Bitter Brew
Firefighters and Highrises
Knowledge in the Development of Economies
Growing Up
The Crippled God
Black Artists in British Art
The Art of Fielding
High Art Lite
Women Artists, Feminism and the Moving Image
Light Is the New Black
The Rise & Fall of Great Powers
Gargantua
The Obsession
Lucky Kunst
Star Wars: Light of the Jedi (The High Republic)
Utopia Avenue
Better, Stronger, Faster
Art Book News Annual, volume 4: 2008
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Killing for Show
Exponential Organizations
Little Fires Everywhere (Movie Tie-In)
Expanded Cinema
Empires of the Silk Road
Oral Literature in Africa

The #1 New York Times bestseller! Now a Hulu original series starring Reese Witherspoon and Kerry Washington. "I read Little Fires Everywhere in a single, breathless sitting." --Jodi Picoult "To say I love this book is an understatement. It's a deep psychological mystery about the power of motherhood, the intensity of teenage love, and the danger of perfection. It moved me to tears." --Reese Witherspoon "Extraordinary . . . books like Little Fires Everywhere don't come along often." --John Green From the bestselling author of Everything I Never Told You, a riveting novel that traces the intertwined fates of the picture-perfect Richardson family and the enigmatic mother and daughter who upend their lives. In Shaker Heights, a placid, progressive suburb of Cleveland, everything is planned--from the layout of the winding roads, to the colors of the houses, to the successful lives its residents will go on to lead. And no one embodies this spirit more than Elena Richardson, whose guiding principle is playing by the rules. Enter Mia Warren--an enigmatic artist and single mother--who arrives in this idyllic bubble with her teenaged daughter Pearl, and rents a house from the Richardsons. Soon Mia and Pearl become more than tenants: all four Richardson children are drawn to the mother-daughter pair. But Mia carries with her a mysterious past and a disregard for the status quo that threatens to upend this carefully ordered community. When old family friends of the Richardsons attempt to adopt a Chinese-American baby, a custody battle erupts that dramatically divides the town--and puts Mia and Elena on opposing sides. Suspicious of Mia and her motives, Elena is determined to uncover the secrets in Mia's past. But her obsession will come at unexpected and devastating costs. Little Fires Everywhere explores

Finally, the Long awaited exploits of Kara's friend, Bianca. Depravity has never tasted so sweet. When I moved to Vegas, I had one goal in mind: to make as much money as I possibly could to ensure that my sick mother could get the help she needed and to live her remaining life as comfortable as possible. My best friend, Kara Dawson had become involved with Evan Sinclair, multimillionaire and owner of most of the businesses in Vegas, legal or not. I knew that with his help, I could find some way to make money and make it fast. What I didn't plan on was meeting Marcus Riese. I had always thought of myself as knowledgeable about sex. I was very aware of my sexuality and even thought myself somewhat experienced. Oh, how naive I was. Marcus introduced me to a world of the taboo, to ménage, and to my ultimate pleasure. Nothing was out of bounds. With him I found pleasure with other men and women and sometimes both. I didn't think there was anything more he could open my eyes too. I was wrong again.

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,
This book presents an entirely new approach to knowledge, creativity and social organisation. The first part of the book provides a trenchant critique of current globalisation, of multinational corporations, the WTO, and intellectual property rights. The rest of the book outlines an alternative globalisation based on inclusion, democratic participation, and equality. The role of the universities in this process is given special attention. The alternative globalisation is still based on the market economy but not necessarily one in which the sole objective of the corporations is to maximise profits. The book is a must-read for all economists, including those who are satisfied with the current state of the subject. The analyses of this volume of outstanding papers edited by Sacchetti and Sugden are fresh, sober and entirely convincing. Ajit Singh, University of Cambridge, UK

It is arguable that at the root of the current global crisis lies the ferocious attack on critical thinking indeed freedom of thought that has taken place over the past 30 years or so. The editors of this volume are among the minority voices that kept thinking outside the box and voicing their views during this period. Their present volume offers fascinating readings on diverse issues ranging from uneven development, through university and art management, to motivation, capabilities and democratic governance, as they relate to knowledge and learning. It is hoped that the book will receive the attention it deserves and that more such voices will now be raised and heard. Christos Pitelis, University of Cambridge, UK

While the relevance of knowledge in economic development represents a consolidated result, this volume takes some important steps forward in new directions. Highly valuable is the attempt to integrate the study of knowledge production, with its potential for improved creativity, whose expression is now dependent on the social structure and is not merely exogenous any more. The focus on heterodox approaches and on non-traditional organisational and proprietary forms is particularly coherent with both the theoretical premises of the volume and the expected evolution of economies. Carlo Borzaga, University of Trento, Italy

This is a collection of essays which escapes the confines of mainstream economics, raising fundamental questions of the role of academics in policy making. It requires the reader to imagine different worlds to think beyond present realities; a book striving to deal with important issues, not sliding over them to make cheap points. A scholarly work; demanding, in places difficult, but worth persevering with. Should be read by everyone interested in a different way forward for economic development in a global world. Keith Cowling, University of Warwick, UK

This innovative book offers a critical perspective on the state of the current global economy, making sense of knowledge-related issues by critically assessing existing institutional choices, as well as pointing to new ways forward. The pioneering chapters reposition knowledge in a number of economic debates including regional development, property rights, social enterprises, corporate governance, the management of universities, and the role of creative activities. They explore the possibility of an institutional dynamism that impacts not only
on the characteristics of localities and their place in a hierarchical and ordered system of relationships, but on
the nature of the system itself. Conclusions point at the individual and collective dimensions of the knowledge
discovery process, suggesting a renewed approach to the assessment of economic choices. This insightful
book offers an original perspective on knowledge-related issues and constitutes a valuable read for academics
and postgraduate students in international business and economic competitiveness, as well practitioners and
policymakers who are interested in alternative analyses and methods for economic develop

#1 NEW YORK TIMES BESTSELLER • Long before the First Order, before the Empire, before even The Phantom
Menace . . . Jedi lit the way for the galaxy in The High Republic It is a golden age. Intrepid hyperspace scouts
expand the reach of the Republic to the furthest stars, worlds flourish under the benevolent leadership of the
Senate, and peace reigns, enforced by the wisdom and strength of the renowned order of Force users known
as the Jedi. With the Jedi at the height of their power, the free citizens of the galaxy are confident in their
ability to weather any storm But the even brightest light can cast a shadow, and some storms defy any
preparation. When a shocking catastrophe in hyperspace tears a ship to pieces, the flurry of shrapnel
emerging from the disaster threatens an entire system. No sooner does the call for help go out than the Jedi
race to the scene. The scope of the emergence, however, is enough to push even Jedi to their limit. As the sky
breaks open and destruction rains down upon the peaceful alliance they helped to build, the Jedi must trust in
the Force to see them through a day in which a single mistake could cost billions of lives. Even as the Jedi
battle valiantly against calamity, something truly deadly grows beyond the boundary of the Republic. The
hyperspace disaster is far more sinister than the Jedi could ever suspect. A threat hides in the darkness, far
from the light of the age, and harbors a secret that could strike fear into even a Jedi’s heart.

Ruth Finnegan's Oral Literature in Africa was first published in 1970, and since then has been widely praised
as one of the most important books in its field. Based on years of fieldwork, the study traces the history of
storytelling across the continent of Africa. This revised edition makes Finnegan's ground-breaking research
available to the next generation of scholars. It includes a new introduction, additional images and an updated
bibliography, as well as its original chapters on poetry, prose, "drum language" and drama, and an overview of
the social, linguistic and historical background of oral literature in Africa. This book is the first volume in the
World Oral Literature Series, an ongoing collaboration between OBP and World Oral Literature Project. A free
online archive of recordings and photographs that Finnegan made during her fieldwork in the late 1960s is
hosted by the World Oral Literature Project (http: //www.oralliterature.org/collections/rfinnegan001.html) and
can also be accessed from publisher's website.
Fiftieth anniversary reissue of the founding media studies book that helped establish media art as a cultural category. First published in 1970, Gene Youngblood’s influential Expanded Cinema was the first serious treatment of video, computers, and holography as cinematic technologies. Long considered the bible for media artists, Youngblood’s insider account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today’s hypermediated digital world. This fiftieth anniversary edition includes a new Introduction by the author that offers conceptual tools for understanding the sociocultural and sociopolitical realities of our present world. A unique eyewitness account of burgeoning experimental film and the birth of video art in the late 1960s, this far-ranging study traces the evolution of cinematic language to the end of fiction, drama, and realism. Vast in scope, its prescient formulations include “the paleocybernetic age,” “intermedia,” the “artist as design scientist,” the “artist as ecologist,” “synaesthetics and kinesthetics,” and “the technosphere: man/machine symbiosis.” Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood’s radical observations in comprehensive perspective. Providing an unparalleled historical documentation, Expanded Cinema clarifies a chapter of countercultural history that is still not fully represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-newer expansions of the cinematic environment and will prove invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

Tunnels and sculptures made from human hair; photos of rats running through drains, sharks in formaldehyde - is this what art is about today? This is a controversial and fascinating attempt to define what is 'contemporary' about contemporary art, and the dramatic changes that have taken place in the last twenty years. Stallabrass reveals the growing inclusiveness of the contemporary art world, pointing to the greatly increased visibility for women and non-western artists, and the blurring of boundaries between art and other areas of culture. Does this modernization threaten to undermine the world of art as we know it, or is this just another example of a global market demanding a certain product? And where are the artists in all this?

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.

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.

The climax to the epic Malazan Book of the Fallen series that will determine how the world is ruled. Savaged
by the K'Chain Nah'Ruk, the Bonehunters march for Kolanse, where waits an unknown fate. Tormented by
questions, the army totters on the edge of mutiny, but Adjunct Tavore will not relent. One final act remains, if
it is in her power, if she can hold her army together, if the shaky allegiances she has forged can survive all
that is to come. A woman with no gifts of magic, deemed plain, unprepossessing, displaying nothing to instill
loyalty or confidence, Tavore Paran of House Paran means to challenge the gods – if her own troops don’t kill her first. Awaiting Tavore and her allies are the Forkrul Assail, the final arbiters of humanity. Drawing upon an alien power terrible in its magnitude, they seek to cleanse the world, to annihilate every human, every civilization, in order to begin anew. They welcome the coming conflagration of slaughter, for it shall be of their own devising, and it pleases them to know that, in the midst of the enemies gathering against them, there shall be betrayal. In the realm of Kurald Galain, home to the long lost city of Kharkanas, a mass of refugees stand upon the First Shore. Commanded by Yedan Derryg, the Watch, they await the breaching of Lightfall, and the coming of the Tiste Liosan. This is a war they cannot win, and they will die in the name of an empty city and a queen with no subjects. Elsewhere, the three Elder Gods, Kilmendaros, Errastas and Sechul Lath, work to shatter the chains binding Korabas, the Otataral Dragon, from her eternal prison. Once freed, she will rise as a force of devastation, and against her no mortal can stand. At the Gates of Starvald Demelain, the Azath House sealing the portal is dying. Soon will come the Eleint, and once more, there will be dragons in the world. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

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 Ghrab. 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.
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

The first complete history of Central Eurasia from ancient times to the present day, Empires of the Silk Road represents a fundamental rethinking of the origins, history, and significance of this major world region. Christopher Beckwith describes the rise and fall of the great Central Eurasian empires, including those of the Scythians, Attila the Hun, the Turks and Tibetans, and Genghis Khan and the Mongols. In addition, he explains why the heartland of Central Eurasia led the world economically, scientifically, and artistically for many centuries despite invasions by Persians, Greeks, Arabs, Chinese, and others. In retelling the story of the Old World from the perspective of Central Eurasia, Beckwith provides a new understanding of the internal and external dynamics of the Central Eurasian states and shows how their people repeatedly revolutionized Eurasian civilization. Beckwith recounts the Indo-Europeans' migration out of Central Eurasia, their mixture with local peoples, and the resulting development of the Graeco-Roman, Persian, Indian, and Chinese civilizations; he details the basis for the thriving economy of premodern Central Eurasia, the economy's disintegration following the region's partition by the Chinese and Russians in the eighteenth and nineteenth centuries, and the damaging of Central Eurasian culture by Modernism; and he discusses the significance for world history of the partial reemergence of Central Eurasian nations after the collapse of the Soviet Union. Empires of the Silk Road places Central Eurasia within a world historical framework and demonstrates why the region is central to understanding the history of civilization.
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

At Westish College, a small school on the shore of Lake Michigan, baseball star Henry Skrimshander seems destined for big league stardom. But when a routine throw goes disastrously off course, the fates of five people are upended. Henry's fight against self-doubt threatens to ruin his future. College president Guert Affenlight, a longtime bachelor, has fallen unexpectedly and helplessly in love. Owen Dunne, Henry's gay roommate and teammate, becomes caught up in a dangerous affair. Mike Schwartz, the Harpooners’ team captain and Henry's best friend, realizes he has guided Henry's career at the expense of his own. And Pella Affenlight, Guert's daughter, returns to Westish after escaping an ill-fated marriage, determined to start a new life. As the season counts down to its climactic final game, these five are forced to confront their deepest hopes, anxieties, and secrets. In the process they forge new bonds, and help one another find their true paths. Written with boundless intelligence and filled with the tenderness of youth, The Art of Fielding is an expansive, warmhearted novel about ambition and its limits, about family and friendship and love, and about commitment—to oneself and to others.

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.

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.

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.

Black artists have been making major contributions to the British art scene for decades, since at least the mid-twentieth century. Sometimes these artists were regarded and embraced as practitioners of note. At other times they faced challenges of visibility - and in response they collaborated and made their own exhibitions and gallery spaces. In this book, Eddie Chambers tells the story of these artists from the 1950s onwards, including recent developments and successes. Black Artists in British Art makes a major contribution to British art history. Beginning with discussions of the pioneering generation of artists such as Ronald Moody, Aubrey Williams and Frank Bowling, Chambers candidly discusses the problems and progression of several generations, including contemporary artists such as Steve McQueen, Chris Ofili and Yinka Shonibare. Meticulously researched, this important book tells the fascinating story of practitioners who have frequently
been overlooked in the dominant history of twentieth-century British art.

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.

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 irresistible.”—Ron Charles, The Washington Post “[A] read-it-all-in-one-weekend book.”—The New Republic “A compelling page-turner . . . intricate, sprawling, and almost Dickensian.”—USA Today

Financial meltdown, a deep recession, and political polarization—combined with strong growth outside the United States—have led to a global bubble of pessimism surrounding America’s economic prospects. Bloated with debt, and outpaced by China and other emerging markets, the United States has been left for dead as an economic force. But in this time of grim predictions, Daniel Gross, Yahoo! financial columnist and author of Dumb Money, offers a refreshingly optimistic take on our nation’s economic prospects, examining the positive trends that point to a better, stronger future. Widely respected for his Newsweek and Slate coverage of the crash and the recovery, Daniel Gross shows that much of the talk about decline is misplaced. In the wake of the crash, rather than accept the inevitability of a Japan-style lost decade, America’s businesses and institutions tapped into the very strengths that built the nation’s economy into a global powerhouse in the first place: speed, ingenuity, adaptability, pragmatism, entrepreneurship, and, most significant, an ability to engage with the world. As the United States wallowed in self-pity, the world continued to see promise in what America has to offer—buying exports, investing in the United States, and adopting American companies and business models as their own. Global growth, it turns out, is not a zero-sum game. Better, Stronger, Faster is an account of the remarkable reconstruction and reorientation that started in March 2009, a period that Gross compares to March 1933—as both marked the start of unexpected recoveries. As the U.S. public sector undertook aggressive fiscal and monetary actions, the private sector sprang into action. Companies large and small restructured, tapped into long-dormant internal resources, and invested for growth, at home and
abroad. Between 2009 and 2011, as Europe struggled with a cascade of crises, the U.S. got back on its
feet—and began to run. Through stories of innovative solutions devised by policy makers, businesses,
investors, and consumers, Gross explains how America has the potential to emerge from this period, not as
the unrivaled ruler of the global economy but as a healthier leader and an enabler of sustainable growth.

#1 NEW YORK TIMES BESTSELLER • A modern, sophisticated suspense novel from National Book Award
finalist, and Printz Award honoree E. Lockhart. A beautiful and distinguished family. A private island. A
brilliant, damaged girl; a passionate, political boy. A group of four friends—the Liars—whose friendship turns
asks you how it ends, just LIE. "Thrilling, beautiful, and blisteringly smart, We Were Liars is utterly
unforgettable." —John Green, #1 New York Times bestselling author of The Fault in Our Stars

“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.

Tracey Emin has undergone an extraordinary metamorphosis from a young, unknown artist into the 'bad girl'
of the Young British Art (yBA) movement, challenging the complacency of the art establishment in both her
work and her life. Today she is arguably the doyenne of the British art scene and attracts more acclaim than

controversy. Her work is known by a wide audience, yet rarely receives the critical attention it deserves. In 'Tracey Emin: Art Into Life', writers from a range of art historical, artistic and curatorial perspectives examine how Emin's art, life and celebrity status have become inextricably intertwined. This innovative collection explores Emin's intersectional identity, including her Turkish-Cypriot heritage, ageing and sexuality, reflects on her early years as an artist, and debates issues of autobiography, self-presentation and performativity alongside the multi-media exchanges of her work and the tensions between art and craft. With its discussions of the central themes of Emin's art, attention to key works such as My Bed, and accessible theorization of her creative practice, 'Tracey Emin: Art into Life' will interest a broad readership.

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.

In the spring of 2010, Harvard Business School’s graduating class asked HBS professor Clay Christensen to address them— but not on how to apply his principles and thinking to their post-HBS careers. The students wanted to know how to apply his wisdom to their personal lives. He shared with them a set of guidelines that have helped him find meaning in his own life, which led to this now-classic article. Although Christensen’s thinking is rooted in his deep religious faith, these are strategies anyone can use. Since 1922, Harvard
Business Review has been a leading source of breakthrough ideas in management practice. The Harvard Business Review Classics series now offers you the opportunity to make these seminal pieces a part of your permanent management library. Each highly readable volume contains a groundbreaking idea that continues to shape best practices and inspire countless managers around the world.

Profiled for the first time as an intimate group, this title provides a personal account of the meteoric success of the yBas and of the often painful realities of the contemporary art world.

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 web site 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 manager looking to replace wasteful big bets and "spaghetti-on-the-wall" approaches with more consistent, replicable, cost-effective, and data-driven results.

“Bitter Brew deftly chronicles the contentious succession of kings in a uniquely American dynasty. You’ll never crack open a six again without thinking of this book.” —John Sayles, Director of Eight Men Out and author of A Moment in the Sun The creators of Budweiser and Michelob beers, the Anheuser-Busch company is one of the wealthiest, most colorful and enduring family dynasties in the history of American commerce. In Bitter Brew,
critically acclaimed journalist William Knoedelseder tells the riveting, often scandalous saga of the rise and fall of the dysfunctional Busch family—an epic tale of prosperity, profligacy, hubris, and the dark consequences of success that spans three centuries, from the open salvos of the Civil War to the present day.

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.

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 Griffths, An-My Le, Renzo Martens, Boris Mikhailov, Daido Moriyama, Walid Raad, Michael Schmidt and Sean Snyder. Writers include: James Agee, Ariella Azoulay, Walter Benjamin, Adam Broomberg, Judith Butler, Oliver Chanarin, Georges Didi-Huberman, John Grierson, David Levi Strauss, Elizabeth McCausland, Carl Plantinga, Jacques Rancière, Martha Rosler, Jean-
Paul Sartre, Allan Sekula, Susan Sontag, Hito Steyerl and Trinh T. Minh-ha.

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.

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.

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.

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--

SPECTATOR BOOKS OF THE YEAR 2015 Britain's empire has gone. Our manufacturing base is a shadow of its former self; the Royal Navy has been reduced to a skeleton. In military, diplomatic and economic terms, we no longer matter as we once did. And yet there is still one area in which we can legitimately claim superpower status: our popular culture. It is extraordinary to think that one British writer, J. K. Rowling, has sold more
than 400 million books; that Doctor Who is watched in almost every developed country in the world; that James Bond has been the central character in the longest-running film series in history; that The Lord of the Rings is the second best-selling novel ever written (behind only A Tale of Two Cities); that the Beatles are still the best-selling musical group of all time; and that only Shakespeare and the Bible have sold more books than Agatha Christie. To put it simply, no country on earth, relative to its size, has contributed more to the modern imagination. This is a book about the success and the meaning of Britain’s modern popular culture, from Bond and the Beatles to heavy metal and Coronation Street, from the Angry Young Men to Harry Potter, from Damien Hirst to The X Factor.

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