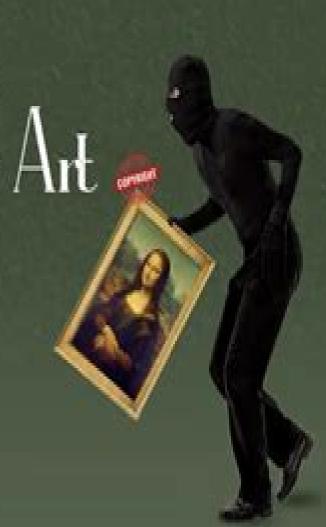
Copyrighting Art





Art And Copyright Art And Copyright

Giulia Walter

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Art and Copyright Simon Stokes, 2012-02-21 In recent years the intellectual property protection afforded to works of art has received increased attention from artists museums galleries auction houses publishers and their professional staff and legal advisers as well as from those teaching or studying copyright and or the law of cultural property This was the first text to examine in detail the intellectual property rights protecting artistic works and artists rights generally in the United Kingdom First published in 2001 Art and Copyright has established itself as a leading text in the field Now revised and updated the second edition includes expanded coverage of Artist's Resale Right and the relationship between designs law and artistic works as well as greater coverage of new media and art and digital developments generally It also includes additional precedent materials and checklists It 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 and all those interested in how the law Artists' Rights Molly Torsen Stech, 2015 This book provides an overview of various ways in which protects artistic works the spheres of art and copyright law come into contact with one another While copyright laws are domestic in nature the arts are increasingly international in scope inspiration and dissemination. The book highlights some of the challenges inherent in this overlap ranging from definitional discrepancies between disciplines to circumstances that would benefit from more legal clarity domestic or otherwise to provide appropriate guidance to creators and to the organizations that display sell or otherwise use their artworks The book confronts the challenges that are raised today not only by digitization but by new media of expression As international art fairs proliferate and as artists of all disciplines inspire and build from each other s works and ideas the role of copyright in an artist s life can only become more important Artists Rights introduces artists to legal concepts in the intellectual property space that could become important tools in managing their artworks now and into the future Subject Art Law Copyright Law Intellectual Property Law Art and Copyright Simon Stokes, 2021-03-11 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 The **Legal & Moral Rights of All Artists** Amelia V. Vetrone, 2003 It may be said that the beauty of art comes from the struggle that is involved in creating it struggle to hear the voice struggle to understand the voice struggle to express or articulate the

voice struggle to let others hear the voice and struggle to protect what has been expressed This book is about the last struggle to legally protect what has been expressed by appreciating the struggle that has come before The Legal and Moral Rights of All Artists is a clear jargon free explanation of the crucial concepts every artist needs to know such as copyright trademark work for hire and other contract issues as well as the all important doctrine of moral rights Drawing on the historical perspective of the artist as the core element of any created work this book explains the protection available to artists not only for their works but also for their vision integrity and reputation Filled with anecdotes and practical advice this book will be an important resource for everyone involved in the creative process **Art and Copyright Law** Giulia Walter, 2025-05-08 This book tackles the lack of synchronicity between art and copyright law proposing practical and interdisciplinary tools through which to navigate this conflict In the last decades high profile lawsuits have been filed against artists accused of plagiarism including Jeff Koons Barbara Kruger and Andy Warhol This book demonstrates how these cases are at odds with contemporary artistic reality in which the use of antecedent visual forms is common practice Focusing on the dichotomies of original copy and of old new this work addresses this phenomenon from both theoretical and legal perspectives Using Swiss copyright law as the main case study the book comparatively assesses other international legal frameworks Through understanding the origins of the conflict between art and copyright the book highlights solutions to handle copyright cases with a new methodological approach The book will be of interest to researchers in the field of art and copyright law intellectual property and art The Open Access version of this book available at http www taylorfrancis com has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license

The Law of Art Copyright Emanuel Maguire Underdown,1863 Law for Artists Blu Tirohl,2014-11-27 Written especially for professional artists and those studying the visual arts Law for Artists is an accessible guide to those aspects of law that impact on artists and their work It encompasses a comprehensive range of creative practices including fine art photography the graphic and plastic arts animation illustration applied and media arts as well as fashion textile and product design As one of the few academics working in this field Blu Tirohl clearly explains the legal principles such as intellectual property censorship freedom of expression and criminal law that are relevant to artists working in a range of disciplines In order to illustrate these key concepts the book includes an engaging collection of examples of artists who have come into conflict with the law demonstrating precisely the challenges faced by creative practitioners The author also explores how the establishment co opts transgressive artists bringing about a range of contradictions that create legal inconsistencies While the focus is primarily on UK law the reader is also given ample information to understand how European law affects them An entire chapter is also dedicated to the comparative study of US Law through well known cases ensuring students have a well rounded knowledge of the concepts that they need to consider in a professional context The book also provides additional resources including a list of useful websites a glossary of key terms as well as a list of statutes and cases Law for Artists is an

invaluable resource to professional practitioners and art graduates as well as the academics who instruct them This insightful publication the first of its kind helps introduce artists to the professional practice skills needed to ensure they are Radically Rethinking Copyright in the Arts James Young, 2020-06-11 This book well equipped to deal with working life radically rethinks the philosophical basis of copyright in the arts The author reflects on the ontology of art to argue that current copyright laws cannot be justified The book begins by identifying two problems that result from current copyright laws 1 creativity is restricted and 2 they primarily serve the interests of large corporations over those of the artists and general public Against this background the author presents an account of the ontology of artworks and explains what metaphysics can tell us about ownership in the arts Next he makes a moral argument that copyright terms should be shorter and that corporations should not own copyrights The remaining chapters tackle questions regarding the appropriation of tokens of artworks pattern types and artistic elements The result is a sweeping reinterpretation of copyright in the arts that rests on sound ontological and moral foundations Radically Rethinking Copyright in the Arts will be of interest to scholars and advanced students working in aesthetics and philosophy of art metaphysics philosophy of law and intellectual property Art and Modern Copyright Elena Cooper, 2018-08-16 The first in depth study of the history of copyright protecting the visual arts uncovering long forgotten narratives of copyright history and reflecting on how those sharpen the critical lens through which we view copyright today It will appeal to copyright lawyers scholars and policy makers as well as to art historians and curators Art and Copyright Law Giulia Walter, 2025 This book tackles the lack of synchronicity between art and copyright law proposing practical and interdisciplinary tools through which to navigate this conflict It will be of interest to researchers in the field of art and copyright law intellectual property and art The Law of Copyright, in Works of Literature and Art Walter Arthur Copinger, 2008 With a new introduction by Ronan Deazley Professor of Law University of Glasgow First Edition of A Standard Book on the Law of Copyright Reprint of the first edition A standard book on the law of copyright was published by W A Copinger 1847 1910 in 1870 It deals very fully with the history and the statute law as to literary copyright as to Crown and university and college copyright as to musical dramatic and artistic copyright and copyright in designs as to international copyright and copyright in foreign countries and as to agreements between authors and publishers The merits of the book are proved by the fact that is reached a ninth edition in 1958 William S Holdsworth History of English Law XV 299 300 WALTER ARTHUR COPINGER 1847 1910 was a barrister at law of the The Law of Art Copyright Emanuel Maguire Underdown, 1863 Middle Temple The Law of Copyright, in Works of Literature and Art: Including that of the Drama, Music, Engraving, Sculpture, Painting, Photography ... Together with International and Foreign Copyright, with the Statutes Relating Thereto, and References to the English and **American Decisions** Walter Arthur COPINGER, 1870 **So What-- about Copyright** ,2005 So What About Copyright in plain and accessible language provides you with an overview of copyright law from a historic understanding of copyright law

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Art and Modern Copyright Elena Cooper, 2018-08-16 This book is the first in depth and longitudinal study of the history of copyright protecting the visual arts Exploring legal developments during an important period in the making of the modern law the mid nineteenth to early twentieth centuries in relation to four themes the protection of copyright authors painters photographers and engravers art collectors sitters and the public interest it uncovers a number of long forgotten narratives of copyright history including views of copyright that differ from how we think today As well as considering the distinct nature of the contribution of copyright to the history of the cultural domain accounted for by scholars of art history and the sociology of art this book examines the value to lawyers and policy makers today of copyright history as a destabilising influence in taking us to ways of thinking that differ from our own history can sharpen the critical lens through which we view copyright debates today Radically Rethinking Copyright in the Arts James O. Young, 2020-06-11 This book radically rethinks the philosophical basis of copyright in the arts The author reflects on the ontology of arts to argue that current copyright laws cannot be justified The book begins by identifying two problems that result from current copyright laws 1 creativity is restricted and 2 they primarily serve the interests of large corporations over the artists and general public Against this background the author presents an account of the ontology of artworks and explains what metaphysics can tell us about ownership in the arts Next he makes a moral argument that copyright terms should be shorter and that corporations should not own copyrights The remaining chapters tackle questions regarding the appropriation of tokens of

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the letter explain succinctly the cause of the

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