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Titolo	International law for common goods : normative perspectives on human rights, culture and nature / / edited by Federico Lenzerini and Ana Filipa Vrdoljak
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Collana	Studies in international law ; ; v. 50
Disciplina	341
Soggetti	Culture and law Environmental law Human rights International law
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Part I - Human Rights -- 1. The ICJ and Common Goods: The Case of Human Rights - Bruno Simma -- 2. The Progressive Development of Peoples' Rights in the African Charter and in the Case Law of the African Commission on Human and Peoples' Rights - Abdulqawi A Yusuf -- 3. From Jus in Bello to Jus Commune Humanitatis. The Interface of Human Rights Law and International Humanitarian Law in the Regulation of Armed Conflicts - Federico Lenzerini -- 4. Human Rights and the Modernization of International Law - Riccardo Pisillo Mazzeschi -- 5. Reparation for Damage Suffered as a Consequence of Breaches of the Law of War - Natalino Ronzitti -- 6. Why Justice and Human Rights Require Cosmopolitan International Economic Law - Ernst-Ulrich Petersmann -- Part II - Cultural Heritage -- 1. Human Rights and Cultural Heritage in International Law - Ana Filipa Vrdoljak -- 2. The Cultural Dimension of the Rights of Indigenous Peoples - Siegfried Wiessner -- 3. Heritage for Whom? Individuals' and Communities' Roles in International Cultural Heritage Law - Lucas Lixinski -- 4. Underwater Cultural Heritage as an International Common Good - Tullio Scovazzi -- 5. Public Goods, Foreign

Investments and the International Protection of Cultural Heritage -
Valentina Vadi -- 6. New Rules and Procedures for the Prevention and
Settlement -- of Cultural Heritage Disputes: A Critical Appraisal of
Problems and Prospects - Alessandro Chechi -- Part III - The
Environment -- 1. Revising International Environmental Law through
the Paradigm of Ecological Sustainability - Massimiliano Montini -- 2.
Land Degradation as a Common Concern of Humankind - Ben Boer --
3. Protecting the Environment of Polar Regions - Patrizia Vigni -- 4.
Public Interest Environmental Litigation and the European Court of
Human Rights: No Love at First Sight - Riccardo Pavoni -- 5. Children's
Rights Challenged by Climate Change: Is a Reconceptualization
Required? - Christine Bakker -- 6. A Human Rights-Based Approach to
Climate Change? Insights from the Regulation of Intangible Cultural
Heritage - Ottavio Quirico -- 7. Public and Private in the International
Law of Environmental Liability - Emanuela Orlando -- 8. Protecting
Environmental Rights through the Bilateral Agreements of the European
Union: Mapping the Field - Elisa Morgera

Sommario/riassunto

International law has long been dominated by the State. But it has become apparent that this bias is unrealistic and untenable in the contemporary world as the rise of the notion of common goods challenges this dominance. These common goods - typically values (like human rights, rule of law, etc) or common domains (the environment, cultural heritage, space, etc) - speak to an emergent international community beyond the society of States and the attendant rights and obligations of non-State actors. This book details how three key areas of international law - human rights, culture and the environment - are pushing the boundaries in this field. Each category is of current and ongoing significance in legal and public discourse, as illustrated by the Syrian conflict (human rights and international humanitarian law), the destruction of mausoleums and manuscripts in Mali (cultural heritage), and the Deepwater Horizon oil spill (the environment). Each exemplifies the need to move beyond a State-focused idea of international law. This timely volume explores how the idea of common goods, in which rights and obligations extend to individuals, groups and the international community, offers one such avenue and reflects on its transformative impact on international law

2.	Record Nr.	UNISA996211728003316
	Titolo	Amts- und Mitteilungsblatt / / BAM, Bundesanstalt für Materialforschung und -prüfung
	Pubbl/distr/stampa	Berlin, : Die Anstalt
	Descrizione fisica	1 online resource
	Soggetti	Materials - Testing Materials - Research - Germany (West) Materials - Research Periodicals. Germany (West)
	Lingua di pubblicazione	Tedesco
	Formato	Materiale a stampa
	Livello bibliografico	Periodico
3.	Record Nr.	UNINA9910963054803321
	Autore	Prez Rolando
	Titolo	Severo Sarduy and the Neo-Baroque Image of Thought in the Visual Arts / / Rolando Pérez
	Pubbl/distr/stampa	West Lafayette, IN, USA : , : Purdue University Press, , 2012
	ISBN	9786613532381 9781612491486 1612491480 9781280128509 128012850X 9781612491493 1612491499
	Edizione	[1st ed.]
	Descrizione fisica	1 online resource (332 p.)
	Collana	Purdue studies in Romance literatures
	Disciplina	864/.64
	Soggetti	Art and literature Romance Literatures Languages & Literatures Spanish Literature

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Nota di contenuto	Intro -- Title -- Copyright -- Dedication -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- Chapter One: Sarduy as Critic of the Baroque and the Neo-Baroque Figure in Science and Art -- Figures of Scientific Rhetoric -- Figure I: The Perfect, Moral Circle of the High Renaissance -- Figure II: The Ellipse, or the Unnatural, "Perverted" Circle -- Figure III: Trompe l'Œil and the Anamorphic Image -- Figure IV: The Aberrant Image of Simulation -- Figure V: The Neo-Mannerism of the Spanish, Colonial, and Neo-Baroque Image -- "Conclusion" by Way of the Retombée -- Chapter Two: Sarduy's Figural Art/Writing: Writing/Art Body -- The Architectural Body -- The Painterly Body: Bronzino, Rubens, and Beyond -- Biological Anamorphosis, Trompe l'Œil, and Body Painting -- The Colonial and Monstrous Body -- Fetishism and the Body That Is Double . . . and More Than Double -- Fijeza, Yin-Yang, and the Inscribed Body of Sadomasochism -- The Eastern White Body of "Emptiness" -- Chapter Three: Big Bang, Klang Klang, and Painting -- The Pictorial/Rhetorical Figure of the Universe (Barroco and Big Bang) -- White: Red and Black -- From Mallarmé's Typography to Concrete Poetry and Galáxias -- The New World Baroque Aesthetics of Big Bang -- The Music in Painting/Writing: Lorca, Jazz, Mondrian, Kandinsky, Etc. -- The Figural Body of the Dance of Life and Death -- Conclusion -- Chapter Four: Colors, Bodies, Voices, and the Click-Clack of Theater -- The Four Primary Colors -- White, Black, and Red -- The Erotic Body -- Sound and Music -- Funerary Baroque -- Del Yin al Yang -- Decolonization: The Circle of Los matadores de hormigas -- Conclusion -- Conclusions < -- > -- Continuities -- Illustrations -- Notes -- Bibliography -- Index.
Sommario/riassunto	Severo Sarduy never enjoyed the same level of notoriety as did other Latin American writers like Garcia Marquez and Vargas-Llosa, and his compatriot, Cabrera-Infante. On the other hand, he never lacked for excellent critical interpretations of his work from critics like Roberto Gonzalez Echevarria, Rene Prieto, Gustavo Guerrero, and other reputable scholars. Missing, however, from what is otherwise an impressive body of critical commentary, is a study of the importance of painting and architecture, firstly, to his theory, and secondly, to his creative work. In order to fill this lacuna in Sarduy studies, Rolando Perez's book undertakes a critical approach to Sarduy's essays-Barroco, Escrito sobre un cuerpo, "Barroco y neobarroco, " and La simulacion-from the stand point of art history. Often overlooked in Sarduy studies is the fact that the twenty-three-year-old Sarduy left Cuba for Paris in 1961 to study not literature but art history, earning the equivalent of a Master's Degree from the Ecole du Louvre with a thesis on Roman art. And yet it was the art of the Italian Renaissance (e.g., the paintings as well as the brilliant and numerous treatises on linear perspective produced from the 15th to the 16th century) and what Sarduy called the Italian, Spanish, and colonial Baroque or "neo-baroque" visually based aesthetic that interested him and to which he dedicated so many pages. In short, no book on Sarduy until now has traced the multifaceted art historical background that informed the work of this challenging and exciting writer. And though Severo Sarduy and the Neo-Baroque Image of Thought in the Visual Arts is far from being an

introduction, it will be a book that many a critic of Sarduy and the Latin American "baroque" will consult in years to come.
