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Autore	Mahanti Rupa
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Nota di contenuto	Intro -- Foreword by Dan Power -- Preface -- Acknowledgments -- About This Book -- Contents -- About the Author -- Acronyms and Abbreviations -- List of Figures -- List of Tables -- 1 Introduction to Governance, Corporate Governance, and Compliance -- 1.1 Introduction -- 1.2 Governance Versus Management -- 1.3 Corporate Governance and Its Subdisciplines-in a Nutshell -- 1.4 Corporate Governance, the Digital Age, Data and Compliance -- 1.5 What's Ahead? -- References -- 2 Governance Evolution and Basic Concepts -- 2.1 Introduction -- 2.2 Governance -- 2.3 Corporate Governance -- 2.4 Evolution of Corporate Governance -- 2.4.1 Seventeenth Century to Nineteenth Century -- 2.4.2 Early 20th Century to 1980 -- 2.4.3 1980s Onwards -- 2.5 Concluding Thoughts -- References -- 3 Corporate Governance Subdisciplines, Data, and Data Governance -- 3.1 Corporate Governance Subdisciplines-Introduction -- 3.2 Corporate Governance-The Approach -- 3.2.1 Operational Governance -- 3.2.2 Financial Governance -- 3.2.3 Human Resource Governance -- 3.2.4 Risk Governance -- 3.2.5 Security Governance -- 3.2.6 IT Governance -- 3.2.7 Data and Data Governance -- 3.3 Data Governance-History and Evolution -- 3.4 Data Governance Definition -- 3.5 Corporate Governance and Data Governance -- 3.6 IT Governance Versus Data Governance -- 3.7 Governance, Risk,

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Nota di bibliografia	Includes bibliographical references (pages [240]-252) and index.
Nota di contenuto	Introduction: spare parts -- Zurich Dada: between gas mask and carnival dance -- Shooting the classical body -- Hybrid bodies (I): the impossible machine -- Hybrid bodies (II): the grotesque -- Performance spaces: fairground, cabaret, exhibition -- Death and rebirth: corpse or chrysalis -- Fluid bodies, shifting identities -- Dada's Africa -- Limit-bodies -- Conclusion: exquisite corpses.
Sommario/riassunto	This is the first comprehensive study of bodily images in Dada. Travelling between the international centres of the movement, from Zurich to Berlin, Paris to New York, it examines a diverse range of media, including art, literature, performance, photography and film. Its overall approach is to confront Dada's bodily images not as organic unities but as fictions that reflect on the disjunctive, dehumanised society of war-torn Europe. These fictions occupy an ambivalent space between the battlefield (in their satirical exposure of ideology) and the fairground (in their playful manipulation and joyful renewal of the body). The book features analyses of works by Max Ernst, Francis Picabia, Hannah Hoch, Marcel Duchamp and others, and will appeal to scholars and students of European history, cultural history, art and

literature.
