

1. Record Nr.	UNINA9911011648403321
Autore	Catanese Rossella
Titolo	Italian Experimental Cinema and Moving-Image Art : New Paths, New Perspectives // edited by Rossella Catanese, Jennifer Malvezzi
Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Palgrave Macmillan, , 2025
ISBN	9783031778964
Edizione	[1st ed. 2025.]
Descrizione fisica	1 online resource (502 pages)
Collana	Experimental Film and Artists' Moving Image, , 2523-7535
Altri autori (Persone)	MalvezziJennifer
Disciplina	791.436110945
Soggetti	Experimental films Motion picture plays, European Experimental Film European Film and TV
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Part 1. Towards an Italian Experimental Cinema: Pioneers, Early Theory and the Science of the Experimental -- Chapter 1. Futurism and Cinema: A Real and Dreamlike World (Michael Syrimis) -- Chapter 2. The "Experimental" in Early Scientific Film (Maria Ida Bernabei) -- Chapter 3. Everything is Experimental. "Cinema sperimentale" as a Revolution (1934-1943) (Andrea Mariani ) -- Part 2. Expanding Cinema Among Industrial, Artistic and Amateur Practices -- Chapter 4. Paths of Experimentation in Italian Industrial Cinema: Olivetti's Utility Films (Federico Pierotti) -- Chapter 5. Spaghetti Expanded. A brief history of Italian Expanded Cinema (1967-1981) (Jennifer Malvezzi) -- Chapter 6. Mapping Musical Practices in/for Underground Experimental Film (1960–1979) (Alessandro Cecchi) -- Part 3. The Network is the Medium: Television, Video and Pioneers of the Digital Age -- Chapter 7. Art and Television in Italy: A Troubled History (Francesco Spampinato) -- Chapter 8. Uncovering Italian Early Video Art: Pioneers, Exhibitions and Centres (Laura Leuzzi) -- Chapter 9. Italian computer art in the 1980s (Paola Lagonigro) -- Chapter 10. Fade out: Between Cinema and performing arts (Flavia Dalila D'Amico) -- Part 4. Thinking Outside the Box: The Political Places of Media -- Chapter 11. Radical ecologies and experimental videos in the early 1990s (Diego Cavallotti) -- Chapter

12. Working at the Margins: notes on the Cinematic in Italian 21st Century Artistic Practice (Vincenzo Estremo) -- Chapter 13. Amateur/Experimental. The restoration of Italian experimental and artist cinema (Paolo Simoni) -- Chapter 14. Italian Film Artisans Today. Contemporary Artist-run Labs and Analog Filmmakers (Rossella Catanese) -- Part 5. Focus on Personalities -- Chapter 15. Rhythms of vision. Three experimental films by Corrado D'Errico (Denis Lotti) -- Chapter 16. "Experimental cinema is not an end in itself". Francesco Pasinetti's role at the beginning of experimentalism (Carlotta Guido) -- Chapter 17. Ragghianti's Cinématisme. The Critofilms Between Painting and Architecture (Marie Rebecchi) -- Chapter 18. A Cinema of Research: Bruno Munari and Monte Olimpino (Matilde Nardelli) -- Chapter 19. What's Happening? Antonello Branca and the Documentary as a Happening Form (Milo Adami) -- Chapter 20. Gianfranco Brebbia, the cinematore territory (Dominique Willoughby) -- Chapter 21. Carmelo Bene: The Agitator (Adrian Martin) -- Chapter 22. Alberto Grifi and a new grammar of vision (Clizia Centorrino) -- Chapter 23. Cine-TV Experiments: La magnifica ossessione, and Beyond (Leonardo Cabrini) -- Chapter 24. Rethinking Filippo Panseca. Technological experimentation and esthetics of communication between the Sixties and the Seventies. (Valentino Catricalà) -- Chapter 25. Politics of the experimental image. Angela Ricci Lucchi & Yervant Gianikian (Miriam De Rosa) -- Chapter 26. Affective Encounters and Experimental Approaches in the Films of Alina Marazzi (Rosanna Maule) -- Chapter 27. Sandro Del Rosario's Sguardo (Marco Bellano) -- Chapter 28. Film and the Portal. The Experimental Animation of Leonardo Carrano. (Giacomo Ravesi) -- Chapter 29. Printing Cinema? Printed Matter, Exhibition and Film in Rosa Barba's work (Adeena Mey) -- Chapter 30. Visual Aesthetics of Hacktivism: Paolo Cirio (Carolina Fernández Castrillo) -- Chapter 31. Timeless screens. The Video Pictorialism of Marcantonio Lunardi (Pasquale Fameli) -- Chapter 32. Between culture and technologies: Karmachina (Laura Cesaro).

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### Sommario/riassunto

This volume presents one of the first systematic inquiries into Italian experimental and avant-garde cinema in English language, thanks to contributions which deepen the history of experimental audio-visual works in Italy. Frameworks of film production, distribution and circulation, as well as theoretical discourses and emblematic case studies are investigated by this edited collection, which tries to provide a broad overview of the complex phenomena that occurred in a century of cinema beyond its industry, its market, and its conventions. The aim of this book is not to offer a comprehensive compendium, but to explore new paths in researching Italian experimental moving image, its history, and new theoretical insights into authors and their works. The volume is structured in thematic sections. Each of them includes different contributions according to two different types: plenary essays, which offer in-depth analyses on historical and theoretical features, and monographic essays, which focus on single authors, collectives, or works. Rossella Catanese (PhD) is a research associate at the University of Tuscia, Viterbo, and adjunct professor of 'History of Italian Cinema' at NYU Florence. Previously, she has been a postdoctoral researcher at the University of Udine and IMT School for Advanced Studies Lucca. Her books include *Lacune binarie. Il restauro dei film e le tecnologie digitali* (2013), *Bill Morrison, 'Decasia: the State of Decay'* (2023), and the collections *Futurist Cinema. Studies on Italian Avant-garde Film* (2017) and *From Sensation to Synaesthesia in Film and New Media*, co-edited with Francesca Scotto Lavina and Valentina Valente (2019). She also received the Sixth Marcel Duchamp Research Grant from the Staatliches Museum Schwerin (Germany) (2023). Jennifer Malvezzi (PhD) is a

researcher at the University of Parma. She teaches New Media Aesthetics, Film History Principles, and History of Radio and Television. Her research focuses on the relationship between the moving image and other arts, experimental film and video. She has written essays for journals and volumes and co-curated several exhibitions. She is the author of the monograph *Remedi-action. Dieci anni di videoteatro italiano* (2015) and *Taroni Cividin. Performance, Video, Expanded Cinema 1977-1984* (2023), edited with Flora Pitrolo. She collaborates with the Home Movies Archive for the “Art & Experimental Film” project, dedicated to films by Italian artists and filmmakers. Additionally, she is a member of the scientific board of the Umberto Bignardi Archive, and series editor of *ExSeries*, a multilingual book series devoted to experimental cinema.

2. Record Nr.	UNINA9911018668303321
Autore	Pathak Akhileshwar
Titolo	Contract Terms in International Business : Principles and Applications / / by Akhileshwar Pathak
Pubbl/distr/stampa	Singapore : , : Springer Nature Singapore : , : Imprint : Springer, , 2025
ISBN	981-9681-46-4
Edizione	[1st ed. 2025.]
Descrizione fisica	1 online resource (292 pages)
Disciplina	346.022
Soggetti	Contracts Common law International business enterprises International trade Corporation law Commercial law Common Contract Law International Business International Trade Common Company Law Business Law
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

## Nota di contenuto

Chapter 1: Oral Contracts -- Chapter 2: Written Contracts and signing clause -- Chapter 3: Entire Agreement Clause -- Chapter 4: No Oral Modification Clause -- Chapter 5: Termination of Contract for breach -- Chapter 6: Termination of Contract for non-breach -- Chapter 7: Force Majeure (Impossibility) Clause -- Chapter 8: General Damages -- Chapter 9: Liquidated Damages -- Chapter 10: Limitations of Liability -- Chapter 11: Indemnities -- Chapter 12: Quality of goods -- Chapter 13: Warranty (Exclusion) Clauses -- Chapter 14: Ownership retention clause -- Chapter 15: International Commercial Terms -- Chapter 16 Representations and Exclusions -- Chapter 17: Payment mechanism -- Chapter 18: Assignment, subcontracting and subletting -- Chapter 18: Applicable law, Arbitration and jurisdiction -- Chapter 19: Other Terms -- Chapter 20: Integration.

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This book comprehensively explains the meaning, scope, and applications of all important clauses in business contracts. The clauses include, among others, integration, no oral modification, termination, damages and indemnity clauses. The book engages the reader with its innovative approach that the clauses are founded on common sense principles of contract law. It draws from the English court judgments, mostly the United Kingdom Supreme Court and the Court of Appeal, which have been at the forefront in expeditiously interpreting the contract terms. As the same clauses are being used everywhere, the book is relevant in all the jurisdictions. The contract terms are being borrowed, adopted and adapted globally and the courts are interpreting the meaning and scope of the terms. Business managers, business leaders, government officers and policy makers, world over, work with domestic and international contracts and will find take-aways from the book. Students of business management and business studies can use it as a textbook for elective courses in business management on negotiating and managing business contracts. It can also be used as a textbook for executive education of business managers and government officers.

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