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Autore	Balerna, A.
Titolo	2nd European Conference on Progress in X-Ray Synchrotron Radiation Research. : Roma, 2-6 october 1989 Hotel Villa Pamphili= = 2a Conferenza Europea su Ricerche con Luce di Sincretone nella Regione dei raggi X / Edited by A. Balerna, E. Bernieri and S. Mobilio
Pubbl/distr/stampa	Bologna : Società italiana di fisica, 1990
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Titolo	Boro, l'île d'amour : the films of Walerian Borowczyk // edited by Kamila Kuc, Kuba Mikurda, and Micha Oleszczyk
Pubbl/distr/stampa	New York, [New York] ; ; Oxford, [England] : , : Berghahn, , 2015 ©2015
ISBN	1-78238-702-1
Descrizione fisica	1 online resource (210 p.)
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Soggetti	Situation comedies (Television programs) - Germany (West) Situation comedies (Television programs) - Great Britain Situation comedies (Television programs) - United States Television - Social aspects - Germany (West) - History - 20th century Television - Social aspects - Great Britain - History - 20th century Television - Social aspects - United States - History - 20th century PERFORMING ARTS / Individual Director (see also BIOGRAPHY & AUTOBIOGRAPHY / Entertainment & Performing Arts)
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Nota di contenuto	Boro, l'île d'Amour ; Contents; List of Illustrations ; Acknowledgments; Introduction; Chapter 1 Boro; Chapter 2 Borowczyk's Kunstkamera ; Chapter 3 Animated Bodies; Chapter 4 Cruel Imagination; Chapter 5 The Postcard Never Sent; Chapter 6 Boro; Chapter 7 Borowczyk's Serial Labyrinth; Chapter 8 Immoral Toys; Chapter 9 The Beast with Two Backs; Chapter 10 Laugh in the Doll House; Chapter 11 Enjoying Excess; Chapter 12 The Beach, the Bubble, and the Boudoir; Chapter 13 Sex and the Sacred; Chapter 14 Reflecting on The Strange Case of Dr. Jekyll and Miss Osbourne (1981) Chapter 15 The Perils of EmmanuelleChapter 16 Revisiting Love Rites (1988) ; Walerian Borowczyk Filmography ; Index
Sommario/riassunto	There has been a recent revival of interest in the work of Polish film director Walerian Borowczyk, a label-defying auteur and “escape artist” if there ever was one. This collection serves as an introduction and a guide to Borowczyk’s complex and ambiguous body of work, including

panoramic views of the director's output, focused studies of particular movies, and more personal, impressionistic pieces. Taken together, these contributions comprise a wide-ranging survey that is markedly experimental in character, allowing scholars to gain insight into previously unnoticed aspects of Borowczyk's oeuvre.

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