

Film Culture No 39

Farmers' Bulletin Bulletin Stars Annual Report Beans, Peas, and Other Legumes as Food Bulletin ... Annual report of the Bureau of Animal Industry. v. 2, 1885 Annual Report of the Bureau of Animal Industry ... Bulletin Breeds of Dairy Cattle House documents Experiment station record Pamphlets on Forestry Annual Reports of the Department of Agriculture Bulletin ... Points of Resistance Transactions of the Department of Agriculture of the State of Illinois Bulletin Station Bulletin Station Bulletin United States. Department of Agriculture Lucy Fischer Texas Agricultural Experiment Station Mary Hinman Abel New York (State) Agricultural Experiment Station, Geneva United States. Bureau of Animal Industry United States. Office of Experiment Stations Henry Elijah Alvord Secretary of Agriculture New York State Agricultural Experiment Station Lauren Rabinovitz Illinois. Department of Agriculture Emile Francis Pernot George Wright Shaw

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from two distinguished academics stars the film reader brings together key writings and new perspectives on stars and stardom in cinema including coverage of stars and star systems from europe and asia as well as hollywood such as mario lanza oprah winfrey and roseanne barr including contributions from top scholars such as richard dyer the book addresses questions of production labour and circulation and examines neglected areas of study such as the avant garde star the non american stars and the question of ethnicity grouped in thematic sections the articles explore key issues and developments in the study of stardom providing a comprehensive overview of stardom across the world and in different genres and media

in detailing the relationship of three women filmmakers lives and films to the changing institutions of the post world war ii era lauren rabinovitz has created the first feminist social history of the north american avant garde cinema at a time when there were few women directors in commercial films the postwar avant garde movement offered an opportunity rabinovitz argues that avant garde cinema open to women because of its marginal status in the art world included women as filmmakers organizers and critics focusing on maya deren shirley clarke and joyce wieland rabinovitz illustrates how women used bold physical images to enhance their work and how each provided entrée to her subversive art while remaining culturally acceptable she combines archival materials with her own interviews to show how the women s labor and films even their identities as women filmmakers were produced disseminated and understood with a new preface and an updated bibliography points of resistance simultaneously demonstrates the avant garde s importance as an organizational network for women filmmakers and the processes by which women remained marginal figures within that network

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