

EDITOR B. Ruby Rich
ASSOCIATE EDITOR Regina Longo
CONSULTING EDITOR Ann Martin
BOOK REVIEW EDITOR Noah Isenberg

EDITORIAL BOARD, Christine Acham, University of California, Davis; Chris Berry, King's College London; Leo Braudy, University of Southern California; Richard Dyer, King's College London; Faye Ginsburg, New York University; Lalitha Gopalan, University of Texas at Austin; Marsha Kinder, University of Southern California; Akira Lippit, University of Southern California; Judith Mayne, Ohio State University (Emerita); D. A. Miller, University of California, Berkeley; Bill Nichols, San Francisco State University (Emeritus); Lisa Parks, University of California, Santa Barbara; Robert Stam, New York University; Stephen Teo, Nanyang Technological University, Singapore; Amy Villarejo, Cornell University; Patricia White, Swarthmore College; Patricia Zimmerman, Ithaca College

CHIEF BOOK CRITIC David Sterritt

CONTRIBUTING EDITORS Rick Altman, Dudley Andrew, Caetlin Benson-Allott, Matthew H. Bernstein, Charlotte Brunsdon, Jane Gaines, Tom Gunning, Amelie Hastie, Charlie Keil, James Naremore, Abé Mark Nornes, Nina Power, Joanna Rapf, A. L. Rees, Vivian Sobchack, Janet Staiger, Garrett Stewart, Paul Thomas, J.M. Tyree, James S. Williams, Emma Wilson

Film Quarterly (ISSN 0015-1386. e-ISSN 1533-8630) is published quarterly by University of California Press, 2120 Berkeley Way, Berkeley, CA 94704-1012. Periodicals postage paid at Berkeley, CA, and at additional mailing offices. POSTMASTER: Send address changes to Film Quarterly, University of California Press, 2120 Berkeley Way, Berkeley, CA 94704-1012. E-Mail: customerservice@ucpressjournals.com.

See www.ucpressjournal.com for single issue and subscriptions orders, and claims information. Domestic claims for nonreceipt of issue should be made within 90 days of the mail date; overseas claims within 180 days. Mail dates can be checked at: www.ucpressjournals.com/ucpress.asp?page=ReleaseSchedule. University of California Press does not begin accepting claims for an issue until thirty (30) days after the mail date. Out of print issues and volumes are available from Periodicals Service Company, 11 Main Street, Germantown, NY 12526-5635. Phone number: (518) 537-4700. Fax number: (518) 537-5899. Web site: www.periodicals.com.

Inquiries about advertising can be sent to adsales@ucpressjournals.com or call (510) 642-6188. For complete abstracting and indexing coverage for the journal, please visit www.ucpressjournals.com. All other inquiries can be directed to customerservice@ucpressjournals.com.

Copying and permissions notice: Authorization to copy article content beyond fair use (as specified in Sections 107 and 108 of the U.S. Copyright Law) for internal or personal use, or the internal or personal use of specific clients, is granted by The Regents of the University of California for libraries and other users, provided that they are registered with and pay the specified fee through the Copyright Clearance Center (CCC), www.copyright.com. To reach the CCC's Customer Service Department, call (978) 750-8400 or write to info@copyright.com. For permission to distribute electronically, republish, re-sell, or re-purpose material, or to purchase article offprints, use the CCC's Rightslink service, available on JSTOR at <http://www.jstor.org/r/ucal>. Submit all other permissions and licensing inquiries through the University of California Press's Rights and Permissions website, www.ucpressjournals.com/reprintinfo.asp, or via e-mail: journalspermissions@ucpress.edu.

Additional support to *Film Quarterly* is generously provided by the Arts Division and the Film and Digital Media Department of the University of California, Santa Cruz.

Printed by The Sheridan Press,
on Forest Stewardship Council™-certified paper.

© 2014 The Regents of the University of California. All rights reserved.



UNIVERSITY OF
CALIFORNIA PRESS
JOURNALS + DIGITAL PUBLISHING

CONTRIBUTORS

Warren Crichlow is an Associate Professor in the Faculty of Education at York University, Toronto. He is a co-editor of *Race Identity and Representation in Education* (Routledge, vol. 1, 1993 and vol. 2, 2005) and has authored articles appearing in *The Journal of Negro Education*, *Journal of Curriculum Theorizing*, *Urban Education*, *Discourse*, *Cultural Studies/Critical Methodologies*, *Afterimage*, *Prefix Photo* and *Public: Art, Culture, Ideas*.

Nick Fraser lives in London. He has been editor of *BBC Storyville* since it was created in 1997. He is the author of six nonfiction books including *Why Documentaries Matter*, and a contributing editor to *Harper's Magazine*.

Amelie Hastie is the author of *Cupboard and Curiosity: Women, Recollection, and Film History* (Duke University Press, 2007), *The Bigamist* (BFI Film Classics/Palgrave/MacMillan, 2010), and essays in *Cabinet*, *Camera Obscura*, *Film History*, *Parallax*, and *Screen*. She is Professor of English and Chair of Film and Media Studies at Amherst College.

Homay King is Associate Professor in the Department of History of Art at Bryn Mawr College. She has been a member of the *Camera Obscura* editorial collective since 2011. Her book *Lost in Translation: Orientalism, Projection, and the Enigmatic Signifier* (Duke University Press) was published in 2010. Her essays on film and visual culture have appeared in *Afterall*, *Discourse*, and *OCTOBER*. She is currently completing a book entitled *Virtual Memory*.

Irene Lusztig is a filmmaker, media archeologist, and new media artist. Her film and video work mines old images and technologies for new meanings in order to reframe, recuperate, or reanimate forgotten and neglected histories. Her work has been screened around the world, including at MoMA, Museum of Fine Arts Boston, Anthology Film Archives, Pacific Film Archive, and IDFA. She is Assistant Professor of Film and Digital Media at UC Santa Cruz.

Randy Malamud is Regents' Professor of English and chair of the department at Georgia State University. He is the author of six books, including *An Introduction to Animals in Visual Culture* (Palgrave 2012), *Poetic Animals and Animal Souls* (Palgrave, 2003), and *Reading Zoos: Representations of Animals and Captivity* (NYU Press, 1998). He is a fellow of the Oxford Centre for Animal Ethics.

Bill Nichols is the author of the widely used *Introduction to Documentary*, 2nd edition, and many other books. He also serves as a consultant for documentary film productions and is working on a study of alternative sexualities in the cinema.

Intan Paramaditha is an Indonesian fiction writer and a PhD candidate in Cinema Studies, New York University. She is currently completing her dissertation on the new generation of Indonesian cinema and sexual politics.

Pooja Rangan is an Assistant Professor of Culture and Media in Eugene Lang College at The New School, and is currently a Copeland Postdoctoral Fellow at Amherst College. Her book-in-progress, *Immediations*, examines the documentary logic of immediacy in humanitarian interventions where visual media are positioned as a means of self-empowerment for marginal groups. Rangan's writing has appeared in *differences*, *Camera Obscura*, *South Asian Popular Culture*, and *The Oxford Handbook of Postcolonial Studies*.

Brad Simpson is Associate Professor of History and Asian Studies at the University of Connecticut. His first book, *Economists with Guns: Authoritarian Development and U.S.-Indonesian Relations, 1960-1968* (Stanford 2008) explores the intersection of anti-Communism and development thinking in shaping U.S.-Indonesian relations. Brad is currently working on two books: a global history of the idea of self-determination in international relations and a history of Indonesian authoritarianism during the reign of General Suharto (1966-1998).

Paul Julian Smith is Distinguished Professor in the Hispanic and Luso-Brazilian Program of the Graduate Center, CUNY. His latest book is *Mexican Screen Fiction: Between Cinema and Television* (Polity, 2013).

Paulina Suárez-Hesketh is a PhD student at NYU. She has an MA from the University of Chicago, and a BA from UNAM (Universidad Nacional Autónoma de México). Her research interests include Latin American cinema and modernity, popular film genres, and immigrant home movies.

Janet Walker is Professor of Film and Media Studies at the University of California, Santa Barbara, where she is also affiliated with the Environmental Media Initiative of the Carsey-Wolf Center. Widely published, her books include *Trauma Cinema: Documenting Incest and the Holocaust* (2005) and *Documentary Testimonies: Global Archives of Suffering* (with Bhaskar Sarkar, 2010). Her current research concerns the material and imaginative relationships among media, geography, and environment.

Patricia White is the author of *Uninvited: Classical Hollywood Cinema and Lesbian Representability* (Indiana University Press, 1999), and co-author with Timothy Corrigan of the textbook *The Film Experience* (Bedford St. Martin's, 2012). With Meta Mezaj, she and Corrigan are the editors of *Critical Visions in Film Theory: Classic and Contemporary Readings* (Bedford St. Martin's, 2011). Her work has appeared in *Screen*, *Camera Obscura*, *Cinema Journal*, *Out in Culture*, *A Feminist Reader in Early Cinema*, and *Teaching Film*. Her book *Women's Cinema/World Cinema: Projecting 21st Century Feminisms* is forthcoming from Duke University Press.