EDITOR-B. Ruby Rich

ASSOCIATE EDITOR-Rebecca Prime

ASSISTANT EDITOR-Marc Francis

BOOK REVIEW EDITOR—Carla Marcantonio

QUORUM EDITOR—Girish Shambu

EDITORIAL BOARD

Christine Acham, University of Hawai'i

Chris Berry, King's College London

Natalia Brizuela, University of California, Berkeley

Richard Dyer, King's College London (Emeritus)

Racquel Gates, College of Staten Island, City University of New York

Michael Boyce Gillespie, City University of New York

Faye Ginsburg, New York University

Noah Isenberg, University of Texas, Austin

Alisa Lebow, University of Sussex

Akira Lippit, University of Southern California

Ivone Margulies, Hunter College, City University of New York

Lisa Parks, University of California, Santa Barbara

James Schamus, Columbia University

João Luiz Vieira, Universidade Federal Fluminense

Amy Villarejo, University of California, Los Angeles

Patricia White, Swarthmore College

Patricia R. Zimmermann, Ithaca College

CHIEF BOOK CRITIC Carrie Rickey

## CONTRIBUTING EDITORS

Dudley Andrew, Caetlin Benson-Allott, Manuel Betancourt, Nilo Couret, Joan Dupont, Terri Francis, Bruno Guaraná, Brian Hu, Josslyn Luckett, Markus Nornes, Bilal Qureshi, Rasha Salti, 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, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764. Periodicals postage paid at Oakland, CA, and at additional mailing offices. POSTMASTER: Send address changes to Film Quarterly, University of California Press, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764. E-Mail: customerservice@ucpress.edu.

See http://fq.ucpress.edu/content/subscriptions-and-single-issues 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: https://www.ucpress.edu/journals/schedule-of-releases. University of California Press does not begin accepting claims for an issue until thirty (30) days after the mail date.

Inquiries about advertising can be sent to adsales@ucpressjournals. com. For complete abstracting and indexing coverage for the journal, please visit <a href="http://fq.ucpress.edu">http://fq.ucpress.edu</a>. All other inquiries can be directed to customerservice@ucpress.edu.

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, resell, or repurpose material, or to purchase article offprints, use the CCC's Rightslink service, available at http://fq.ucpress.edu. Submit all other permissions and licensing inquiries through the University of California Press's Reprints and Permissions web page, http://www.ucpress.edu/journals.php?p=reprints or via email jpermissions@ucpress.edu.



Major funding for *Film Quarterly* is provided by the JustFilms initiative of the Ford Foundation.

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

Caption: Nargis Fazili filming with her phone in *Midnight Traveler* (2019).

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

© 2021 The Regents of the University of California. All rights reserved.

## CONTRIBUTORS

Manuel Betancourt is a film critic and a cultural writer. He is the film columnist at *Electric Literature* and a regular contributor to *Remezcla*. His academic work on queer film fandom has appeared in *Genre* and *GLQ*, while his cultural criticism has been featured in *Film Comment, The Atlantic, NPR, Pacific Standard*, and the *Los Angeles Review of Books*, among others. He is one of the writers of the Eisner Award-nominated graphic novel *The Cardboard Kingdom* (Knopf, 2018) and the author of *Judy at Carnegie Hall* (Bloomsbury, 2020), a 33 1/3 book on the 1961 Grammy award-winning double album. www.mbetancourt.com

**Joan Dupont** has profiled artists, writers, and filmmakers since the 1980s for the *International Herald Tribune*, the *New York Times*, *Film Comment*, and *Film Quarterly*. She has published interviews with Clint Eastwood, Edward Yang, Ann Hui, Abbas Kiarostami, Patricia Highsmith, Claude Chabrol, Eric Rohmer, Alain Resnais, Isabelle Huppert, and Juliette Binoche, among many others. She lives in Paris and New York and continues to write on film and filmmakers for a variety of publications.

**Bruno Guaraná** is a postdoctoral teaching fellow at New York University. Originally from Recife, Brazil, he received his PhD in Cinema Studies from NYU, and his MA in Film from Columbia University. His current research explores negotiations of cultural citizenship in contemporary Brazilian media. He is currently the Page Views Editor for *Film Quarterly*.

Sarah Kessler is a media scholar and television critic. Her articles and essays have appeared in the Brooklyn Rail, Camera Obscura, In These Times, the Journal of Popular Music Studies, Theory and Event, Triple Canopy, Women's Studies Quarterly, and elsewhere. Her book-in-progress, Anachronism Effects: Ventriloquism and Popular Media, examines the politics of voice in transatlantic popular culture at the turn of the twenty-first century with a focus on the dynamics of racialization, gendering, and sexualization in live and mediated performances of

ventriloquism. Kessler is an assistant professor of English at the University of Southern California and the TV section editor at *Public Books*.

Patrícia Mourão de Andrade is a post-doctoral fellow at the School of Arts of the University of São Paulo, where she received her PhD in 2016. Her academic interests focus on experimental film and video art in Brazil and North America, with an emphasis on intermedial and cross-disciplinary practices. She is a film curator and has organized thematic series and directors' retrospectives at different venues and festivals. She has edited books on artists including David Pedro Costa and Straub-Huillet and has published on Carolee Schneemann, Chantal Akerman, Jonas Mekas and Harun Farocki among others.

**Bilal Qureshi** is a radio journalist and cultural critic exploring the intersection of international politics, identity and art. From 2008 to 2015, he served as producer and editor for NPR's *All Things Considered*. He now profiles authors, filmmakers, visual artists, and musicians for the network. His essays have appeared in the *New York Times*, *Newsweek*, and the *Washington Post*. He also co-hosts the *FQ* podcasts for *Film Quarterly*.

**Christian Rossipal** is a filmmaker and PhD candidate in Cinema Studies at Tisch School of the Arts, New York University. His research interests include media, migration, and minor cinemas. Christian is a member of the artist-activist collective Noncitizen.

**Cameron L.** White is a PhD student in the Department of Asian Languages and Cultures at the University of Michigan. He researches East Asian moving image culture, with a focus on Hong Kong. He is particularly interested in the onscreen representation and translation of language. His script for the short film *City Music* was a Grand Prize Winner at the 2013 Beijing International Screenwriting Competition and was filmed in collaboration with the Beijing Film Academy.