Camera Obscura: Feminism, Culture, and Media Studies seeks to provide a forum for dialogue and debate on media, culture, and politics. Specifically, the journal encourages contributions in the following areas: analyses of the conjunctions among gender, race, class, sexuality, and nation, as these are articulated in film, television, popular culture, and media criticism and theory; new histories of film, television, popular culture, and media criticism and theory, as well as contemporary interventions in these fields; politically engaged approaches to visual culture, media production, and contemporary constructions of feminism — inside the academy and in popular culture.

Contributor Information
Camera Obscura seeks substantial review essays (approximately 25–30 pages) that engage with current academic and popular debates in feminism, culture, and media studies. The editors are particularly interested in essays that identify and intervene in trends or tendencies across books, genres, media, or disciplines.

Camera Obscura is also interested in publishing interviews with feminist practitioners in the mass- or alternative-culture industries.

Please submit one electronic copy saved in Microsoft Word (sent either as an e-mail attachment or on CD-ROM) and three hard copies of the manuscript with a cover letter to Camera Obscura, Department of Film and Media Studies, University of California, Santa Barbara, CA 93106-4010; phone: 805-893-7069; fax: 805-893-8630; e-mail: cameraobscura@filmandmedia.ucsb.edu. Manuscripts should be double-spaced and use endnotes. Camera Obscura’s documentation style follows The Chicago Manual of Style, 15th ed., chaps. 16–17. Submissions will not be considered complete until both electronic and print copies are received.

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