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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Memory Once Removed: indirect memory and transitive autobiography in Chantal Akerman's D'Est -- 2. Reframing the Jewish family -- 3. A treyf autocritique of autobiography -- 4. Ambivalence and ambiguity in queer Jewish subjectivity -- Conclusion: a limit case for Jewish autoethnography.
Sommario/riassunto	Alisa S. Lebow examines films from Jewish artists to reveal how the postmodern impulse to turn the lens inward intersects provocatively (and at times unwittingly) with historical tropes and stereotypes of the Jew. Using a multidisciplinary approach Lebow shows how this form of self-expression is challenging both autobiography and documentary and, in the process, changing the art of cinema and recording the cultural shifts of our time.